THE Oxford Guide to *Style*

THE STYLE BIBLE FOR ALL WRITERS, EDITORS, AND PUBLISHERS

The Style Bible for all Writers, Editors, and Publishers

The Oxford Guide to Style is the successor to the classic *Hart's Rules for Compositors and Readers*, which has been the embodiment of Oxford style for over one hundred years. Completely rewritten and expanded, *The Oxford Guide to Style* encompasses all modern issues in preparing copy for publication.

The Oxford Guide to Style consists of 16 topic-based chapters offering advice on how to present the written word. It incorporates the most recent changes in citing electronic media, as well as details on submission of material for publication electronically, and current copyright law. The text has full examples, combined with exhaustive information about editing foreign languages and how to present them on the page, and guidance on how to treat specialist subjects.

This really is the ultimate guide for all printers, and book, magazine, and Internet publishers on the preparation and presentation of the written word.

Coverage includes:

Preliminary material and endmatter

copy and proofs, author's presentation of material, covering notes, dealing with queries, additions and alterations to copy, editorial mark-up, and proofreading marks

Abbreviations and symbols

capitalization, italic, roman, and bold type, numbers, quotations

Illustrations and tables

display, layout, and structure

Languages

how they are presented, including capitalization, accents, word division, punctuation

Science and mathematics

astronomy, biological nomenclature, chemistry, computing, mathematical symbols

Specialist subjects

such as law, linguistics and phonetics, logic, music texts, plays, poetry, sacred works, translations, permissions, audio and visual broadcasts and recordings, electronic data, indexing and cross-referencing

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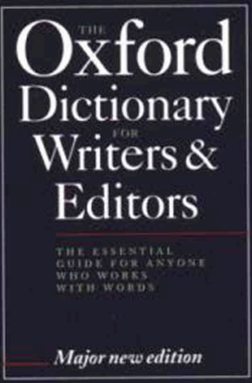

The Oxford Dictionary for Writers and Editors

2nd edition
Robert Ritter

This classic reference book is the essential guide for anyone who works with words. The perfect companion volume to *The Oxford Guide to Style*, it provides quick, clear answers to the queries you are most likely to raise as a writer or editor—whether professionally, in your studies, or for pleasure.

Completely updated, expanded, and revised, it draws on the unrivalled resources of Oxford's Dictionary Department and in-house editorial staff to offer guidance on words from an enormous range of topics, sources, and disciplines.

Also included in this new edition are appendices setting out the standard symbols used in proofreading, mathematical and logic symbols, and a guide to accents and diacritical marks.

R. M. Ritter was an Editor in OUP's Academic Division, and he now works at the Centre for Islamic Studies in Oxford. His wide-ranging editorial experience has been gained whilst working in a variety of publishing houses in both the UK and the US. He is the author of *The Oxford Dictionary for Writers and Editors* (2nd edition 2000), which is a companion volume to *The Oxford Guide to Style*.

OWLS

Oxford English Dictionary Word and Language Service

Do you have a query about words, their origin, meaning, use, spelling, or pronunciation, or any other aspect of the English language? Then write to OWLS at Oxford University Press, Great Clarendon Street, Oxford OX2 6DP.

THE OXFORD GUIDE TO STYLE

The Oxford Guide to Style

R. M. RITTER

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Preface

The Oxford Guide to Style is the revised and enlarged edition of Horace Hart's *Rules for Compositors and Readers at the University Press, Oxford*. Over the course of thirty-nine editions, *Hart's Rules* has grown to be the standard work in its field, explaining subject by subject each major aspect of punctuation, capitalization, italics, hyphenation, abbreviations, foreign languages, and other publishing matters big and small.

Horace Henry Hart (1840–1916) was Printer to the University of Oxford and Controller of the University Press between 1883 and 1915; he can fairly be called one of the most influential printers of the last two centuries. The first edition of his *Rules* was a slim twenty-four-page booklet just over 5 by 3 inches, first produced in 1893. It was originally intended only for printing-house staff of the Clarendon Press, the learned imprint of Oxford University Press. The title page plainly stated that the booklet contained 'Rules for Compositors and Readers, which are to be observed in all cases where no special instructions are given'. Since the Press printed a good deal of work for other publishers, with house styles of their own to be followed, Hart's instructions were from the very first to be used by default, in the absence of directions to the contrary, rather than imposed unilaterally as a Procrustean *diktat*.

After Hart found to his amusement, copies of his free booklet on sale in London he decided it would be sensible for OUP to print it for the public in 1904, as it seemed 'more than complaisant to provide gratuitously what may afterwards be sold for profit'. Over time, as the size and authority of the *Rules* grew—aided by its publication and worldwide dissemination—the book assumed a life of its own far beyond the confines of Oxford. Succeeding generations have found it indispensable to anyone concerned with the business of putting words into print. Like its companion volume the *Oxford Dictionary for Writers and Editors*, *Hart's Rules* was the first guide of its kind, and both are considered classic works of reference: Peter Sutcliffe, in his *Oxford University Press: An Informal History*, describes them as 'two of the most influential books ever published by the Press'.

Readers familiar with *Hart's Rules* will find changes from previous editions. It is quite natural that this should be so: if recreating two such long-lived books teaches one anything it is that the language and its contexts are mutable, and implacably resistant to rationalization. Consequently instances will occur in which the advice given here may not be the best choice, and the prudent author or editor will act accordingly.

Publishing today, with its fluid roles, complex technology, and diverse media, would be utterly alien to the world Hart knew. Nevertheless, the fundamental functions of author and editor, and the basic stages of typescript, proofs, and publication, have not altered—however much their form has—and these Hart would recognize immediately. For no matter what changes occur in the expectations and responsibilities of those who originate, manipulate, and disseminate words, and in the means by which they go about it, the goal remains to accomplish each task efficiently and accurately. In part for this reason I use *editor* wherever possible in this guide to denote anyone involved with adjusting text. This term is intentionally vague, to reflect the variety of titles and duties now commonplace in publishing: it is less useful to mark out obligations than ensure the result is as intended, whether on paper, online, or somewhere in between.

Examples and their representation are designed to be as straightforward and intuitive as possible. Italic type is generally used to indicate specific examples of usage. Exceptions occur when some ambiguity might otherwise arise, as in passages discussing the use of italic versus roman type. In such cases examples are printed within quotation marks, in italic or roman type as necessary.

It would be too much to hope that a wide-ranging book devoted specifically to matters that even very clever people get wrong would itself be free from error, despite the best efforts of others to point the way for me. As such, advice on how this text may be improved or corrected is welcome, as it has always been for previous editions.

Acknowledgements

From the first, *Hart's Rules* always relied on the knowledge of experts in the field, and this new edition is no exception. Much of this edition was compiled in conjunction with the second edition of the *Oxford Dictionary for Writers and Editors*, which presents a welcome opportunity for me to thank once again those who generously gave their time and expertise to both volumes.

The text is derived from the archives, experience, and practical knowledge of Oxford University Press, especially the former Arts and Reference Desk-Editing Department and the Oxford English Dictionary Department. It also represents the accumulated experience and wisdom of countless people throughout the many editions of this work's precursors. Thus my first debt of gratitude is to the generations of compositors, editors, academics, proofreaders, authors, and readers whose labour established and moulded the material included in this book, and whose influence endures on every page.

I should like also to thank the many people associated with the Press and University who have generously shared their enormous talents in many areas, in particular Bonnie Blackburn, Kate Elliott, Edwin and Jackie Pritchard, Chris Rycroft, J. S. G. Simmons, Della Thompson, George Tulloch, Colin Wakefield, Hilary Walford, John Waś, Connie Webber, Stanley Wells, and Ingrid Winternitz. I am grateful to Barbara Horn for her reorganizing and streamlining of the text; I am particularly grateful to Sarah Barrett for undertaking the formidable task of copy-editing the final version of this work.

I have been fortunate, as I was equally for the *Oxford Dictionary for Writers and Editors*, in being able to draw upon the extraordinary range and depth of knowledge of my former colleagues at the Press, many of whom have taken considerable time and trouble to help me over the years: the task would have been unthinkable without them. In particular I thank Cyril Cox, Mick Belson, Elizabeth Stratford, Enid Barker, and Milica Djuradjević, all of whom represent an irreplaceable source of editorial expertise. Once again I must single out Leofranc Holford-Strevens, whom it has been my great good fortune to count as both colleague and friend, and who has remained a patient and inexhaustible fount of knowledge for this book in particular and OUP in general: in doing so he continues to fulfil the role of a Laudian 'Architypographus'.

The year-long sabbatical that enabled me to complete this book at home was, after a decade of pursuing it part-time, a rare luxury. And so I must finally thank my wife, Elizabeth, and my children, Olivia, James, and Theodore, who managed to make its completion that much more enjoyable.

RMR

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Contents

Recommended works of reference

The list below represents a selection of some useful editions in their latest, and therefore most accessible, form. Space does not permit inclusion of the many excellent specialist works available for particular fields; similarly, foreign-language dictionaries have not been included. Recommended English-language dictionaries are the *New Oxford Dictionary of English* (Oxford: OUP, 1998) and the *Concise Oxford Dictionary*, 10th edn. (Oxford: OUP, 1999); for US English, *Merriam-Webster's Collegiate Dictionary*, 10th edn. (Springfield, Mass.: Merriam-Webster, 1996) and *The American Heritage Dictionary*, 4th edn. (Boston: Houghton Mifflin, 2000).

R. W. Burchfield (ed.), *The New Fowler's Modern English Usage*, 3rd edn. (Oxford: OUP, 1998).

Judith Butcher, *Copy-Editing: The Cambridge Handbook for Editors, Authors and Publishers*, 3rd edn. (Cambridge: CUP, 1992).

The Chicago Manual of Style, 14th edn. (Chicago: University of Chicago Press, 1993).

Peter T. Daniels and William Bright (eds.), *The World's Writing Systems* (New York: OUP, 1996).

Margaret Drabble (ed.), *The Oxford Companion to English Literature*, 6th edn. (Oxford: OUP, 2000).

H. W. Fowler and F. G. Fowler, *The King's English* (Oxford: OUP, 1973).

Joseph Gibaldi and Walter S. Achtert, *MLA Handbook for Writers of Research Papers*, 5th edn. (New York: Modern Language Association, 1999).

Sir Ernest Gowers, *The Complete Plain Words* (Harmondsworth: Penguin, 1987).

Sidney Greenbaum, *The Oxford English Grammar* (Oxford: OUP, 1996).

Tom McArthur (ed.), *The Oxford Companion to the English Language* (Oxford: OUP, 1992).

Eric Partridge, *Usage and Abusage*, 3rd edn. (Harmondsworth: Penguin, 1999).

R. M. Ritter (ed.), *The Oxford Dictionary for Writers and Editors*, 2nd edn. (Oxford: OUP, 2000).

Allan M. Siegal and William G. Connolly, *The New York Times Manual of Style and Usage*, revised edn. (New York, NY: Times Books, 1999).

Marjorie E. Skillen, Robert M. Gay, et al., *Words into Type*, 3rd edn. (Englewood Cliffs, NJ: Prentice-Hall, 1974).

William Strunk Jr. and E. B. White, *The Elements of Style*, 4th edn. (Needham Heights, Mass.: Allyn & Bacon, 2000).

United States Government Printing Office Style Manual (Washington, DC: US Government Printing Office, 2000).

A complete list of British Standards Institution publications may be found in their yearbook and website. Standards in fields relevant to this guide are as follows:

BS ISO 999:1996 Information and Documentation: Guidelines for the Content, Organization and Presentation of Indexes

BS 1629:1989 Recommendation for References to Published Materials

BS 1749:1985 Recommendations for Alphabetical Arrangement and the Filing Order of Numbers and Symbols

BS 2979:1958 Transliteration of Cyrillic and Greek Characters

BS 4148:1985, ISO 4–1984 Specification for Abbreviation of Title Words and Titles of Publications

BS 4280:1968 Transliteration of Arabic Characters

BS 4812:1972 Specification for the Romanization of Japanese

BS 5261 Copy Preparation and Proof Correction (parts 1–3)

BS 5555:1981, ISO 1000–1981 Specification for SI Units and Recommendations for the Use of their Multiples and of Certain Other Units

BS 5605:1990 Recommendations for Citing and Referencing Published Material

BS 5775–0:1993 (ISO 31–0:1992) Specification for Quantities, Units and Symbols: General Principles

BS 6371:1983 Recommendations for Citation of Unpublished Documents

BS 6505:1982 Guide to the Romanization of Korean

BS 7014:1989 Guide to the Romanization of Chinese

Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it.

SAMUEL JOHNSON

Comme quelqu'un pourrait dire de moi que j'ai seulement fait ici un amas de fleurs étrangères, n'y ayant fourni du mien que le filet à les lier.

MONTAIGNE

CHAPTER 1

The parts of a book

1.1 General principles

A book is composed of three main segments: the preliminary matter (*prelims* or *front matter*), the text, and the endmatter. Each of these is in turn composed of certain items, subject to a given order and presentation. This chapter explains some of the distinctions between these items, which combine in various ways to form a published work. Many of them are shared to some degree with other publications and documents, though it is rare for any work to include all of them. Electronic publications especially will have few of these in the traditional sense, and their arrangement—joined by hyperlinks—may appear very different.

Most publications are based on page extents that are a multiple of thirty-two (sometimes sixteen) pages, which allows for the optimum use of sheets during printing. When planning a book this multiple, called an *even working*, is what publishers aim at—or just under, to be on the safe side: a 256-page book is perfect, a 253-page book is tolerable (a few blank pages at the end do no harm), but a 257-page book is problematic. While fitting a publication to an even working is not normally an author's, or even editor's, concern, both should be aware of the concept, in case an odd fit during setting necessitates adjusting the arrangement of items in the book.

1.2 Preliminary matter

Preliminary matter is any material that precedes the text. Normally it is the part of a work providing basic information about the book for bibliographic and trade purposes, and preparing readers for what follows. It is usually paginated in lower-case roman numerals rather than arabic numbers; however, the introduction can begin the arabic pagination if it acts as the first chapter, rather than falling outside the body of the main text—as in the case where a book is divided into parts, for example.

Publishers try to keep prelims to a minimum: paperbacks and children's books generally have fewer preliminary pages than hardbacks and monographs; journals and other periodicals have fewer still. No rigid rules govern the arrangement of preliminary matter, although publishers routinely develop a house style for its sequence based on the sorts of publication they produce and the combination of preliminary matter common to them. Books in a series should have a consistent order, and those on a single list or subject tend to.

Generally, the more important of the prelim sections start on a new *recto* (right-hand page), sometimes ending with a blank *verso* (left-hand page) if the text is one page in length or finishes on a recto. Others of lesser importance start only on a new page, and two or more sections (especially lists) may be combined to run together on a single page if space demands and logic allows. The decision is based on what preliminary matter is to be included in a given work, how long each section is (often—but not always—equated with how important it is), and the number of pages available.

In addition to space, a consideration is bleed-through from the other side of a page: a one-line dedication or epigraph falling on a recto, for example, often requires a blank verso to avoid the image of the verso's type showing through on a nearly empty preceding page. (Bleed-through is for the most part unnoticeable on pages with similar amounts of text.) Where space permits it is safest to put any dedication or epigraph on a new recto with a blank verso. But a book much pushed for space—to accommodate an even working, for example—may actually demand setting the dedication on the half-title verso.

Assuming sections of standard length and no page restrictions, the following order of preliminary matter may be recommended:

series title	(*new recto*)
publisher's announcements	(*verso*)
half-title	(*new recto*)
frontispiece	(*new verso*)
title page	(*new recto*)
title page verso	(*verso*)
dedication	(*new page*)
foreword	(*new recto*)
preface	(*new recto*)
acknowledgements	(*new page*)
contents	(*new recto*)
table of cases	(*new page*)
table of statutes	(*new page*)
list of illustrations, figures, plates, maps, etc.	(*new page*)
list of tables	(*new page*)
list of abbreviations	(*new page*)
list of symbols	(*new page*)
list of (or notes on) contributors	(*new page*)
epigraph	(*new page*)
introduction	(*new recto*)

1.2.1 Endpapers

Endpapers are the (usually blank) sheets at the beginning and end of a book, half of each pasted to the inside of the cover, half forming a flyleaf. As such they form part of the binding rather than the text. If endpapers are to have printing, such as illustrations or figures, those not solely decorative should be repeated within the text. This is because libraries often conceal or obscure endpapers by fastening labels or dust jackets to them, and may remove them entirely through rebinding. Paperback books have no endpapers, so a hardcover book issued in simultaneous or subsequent softcover will lose this feature.

1.2.2 Half-title and verso

The *half-title* (formerly also called the *bastard title*) page is typically on the first recto (p. i) after the flyleaf. It contains only the main title of the volume, not the series title, subtitle, or author's or publisher's name.

Its verso (p. ii) is often blank, although it can hold publisher's announcements, such as series title, list of other titles in the same series, other titles by the same author, or general editors or advisers; exceptionally, it can hold a frontispiece. Some books incorporate the half-title verso into a double-page spread design for the title page.

1.2.3 Frontispiece

A *frontispiece* is an illustration that faces the title page when the work is opened. Consequently it is always printed on a verso, which is—unusually—blank on its preceding recto. Primarily a frontispiece illustration is one that warrants being placed in a significant position, customarily because it is an important image representative of the whole of the work (such as a portrait, map, or facsimile relating to the book's subject), because it is the only illustration in the work, or because it requires special treatment. For example, a halftone (photo) frontispiece may need to be printed on glossy art paper to reproduce the image properly; this page is then *tipped in*—fixed to a page by a strip of paste along the inner vertical edge—during printing. A colour halftone must always be tipped in unless the entire work is printed on paper suitable for colour images. All frontispieces not entailing special paper are printed on the same kind of paper as the text. Tipped-in frontispieces are unnumbered; those printed on text paper are numbered and included in the pagination.

A frontispiece should not be set landscape (turned on the page), and may need to be cropped to accommodate this. Like any other illustration, it requires a caption.

Frontispieces may not always be reproduced in all subsequent editions of a work. Tipped-in frontispieces are rare in paperbacks, for example, which also may not use the same quality of paper. For this reason authors should avoid cross-referring to a frontispiece in text.

1.2.4 Title page

The *title page*—properly *full-title page*, as distinct from *half-title page*—is on the first recto after the half-title (p. iii). It contains the full title and subtitle of the work, volume number if any, name of the author(s) or general editor(s), and the publisher's name (imprint). It may also include a series title, translator's name, illustrator's name, place of publication or cities in which the publisher has its main offices, publisher's logo or colophon (*see also* **1.4.6**), and year of publication.

Authors' names should be styled with initials or given name(s) in full as the authors prefer. Styles vary for their presentation: authors' names can appear above or below the title, and may or may not be preceded by *By*, or be followed by degrees or affiliations.

Joint authors need to agree on the order of their names. Authors can be listed in order of seniority, according to the proportion of material contributed, or alphabetically. A volume editor's name is preceded by *Edited by*, *Selected and edited by*, or *General Editor*, as appropriate. A translator's name is preceded by *Translated by*, and an illustrator's name may be preceded by *Illustrations by* or *With illustrations by*.

1.2.5 Title page verso

This page (p. iv) is also referred to as the *full-title verso*, *copyright*, *imprint*, or *biblio* page, and contains the essential printing and publication history of the work, including publisher's imprint, date of publication, publishing history, copyright notices, assertion of moral rights, current edition and impression, geographical limitations on sales, cataloguing in publication data (including ISBN etc.), performing rights agencies, and printer's name and location. This accumulation of data has given modern books much more crowded title versos than those of former years, and there is an increasing desire among many publishers to make them less cluttered.

Publisher's imprint

A *publisher's imprint* comprises the name of the publisher (or publishing division if this bears a separate name), its full registered address, place of publication, and date, usually printed at the foot of the title page. It may include the names of associated companies, agencies, or offices, and the cities in which they are located, as on the imprint page in this volume.

Works set wholly in Latin have Latin imprints, in which the place of publication is in the locative form—for example *Londinii* ('at London'), *Oxonii* ('at Oxford'), *Novi Eboraci* ('at New York')—in other languages the nominative has tended to take over: *Paris* for 'À Paris', *Praha* for 'V Praze', etc.

Date of publication

If the date of publication is not included on the title page, it is stated on the imprint page (or both). In this case, it may be combined with the publisher's imprint:

> First published in 2002 by Oxford University Press, Great Clarendon Street, Oxford OX2 6DP

Publishing history

In the case of co-publication, the name and full address of the publisher of a particular edition is stated first, with the name and city of publication of co-publishers following. Thus the imprint page for a co-publication published in Great Britain would read:

> Published in Great Britain in 2002 by Oxford University Press, Great Clarendon Street, Oxford OX2 6DP
>
> Published in the United States in 2002 by Oxford University Press Inc., New York

The imprint page for the same book published in the USA would read:

> Published in the United States in 2002 by Oxford University Press Inc., 198 Madison Avenue, New York, NY 10016
>
> Published in Great Britain in 2002 by Oxford University Press, Oxford

Mention should be made of subsequent publication of the same title, the same work with a different title, a later edition with additional content, or the same work in translation.

Copyright notices

Copyright notices take different forms depending on the country of publication, and whether the work is an original edition, reissue, paperback of original hardback, translation, etc. Different parts of a work may be covered by separate copyrights, such as an introduction or notes, parts of an anthology, or individual chapters in a multi-author text.

Publishers who include such notices normally follow a standard template. The following is an example:

> All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, or under terms agreed with the appropriate reprographics rights organization. Enquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

For general guidelines on copyright *see* **CHAPTER 14**.

Assertion of moral rights

Standardly, this takes the form of a statement such as

> The moral right of [author's name] to be identified as the author of this work has been asserted in accordance with the Copyright Designs and Patents Act 1988.

or simply

> The author's moral rights have been asserted.

For more on moral rights *see* **14.2.4**.

Current edition, impression, and imprint

The edition, impression, and reprint of a work may be listed on the title verso; all three terms are distinct, and require some explanation.

In bibliographical terms, an *edition* is the state of a book or similar creation at its first publication. Separate editions are also counted after each revision, enlargement, abridgement, or change of format (second, third, etc.), or if it becomes revised, enlarged, abridged, paperbacked, or the like. An edition is distinct from a reprinting that contains no substantial alteration, which is an impression or reprint. In trade practice the number of the edition is indicated as *1/e*, *2/e*, *3/e*, etc. or superscript ^{1},^{2},^{3}, etc. following the title, signifying a first, second, third, etc. edition. Any of these three forms can be used in bibliographical references, providing it is imposed consistently.

An *impression* denotes all the copies of a book etc. printed at one press run from the same type, plates, etc. In trade practice this is indicated by *1/i*, *2/i*, *3/i*, etc. which stands for the first, second, third, etc. impression. *Impression* also has the technical meanings of the product from one cycle of a printing machine, the indentation in the paper by a printing surface, or the pressure between printing and impression surfaces.

In printing, *reprint* has three meanings: a second or new impression of any printed work, with only minor corrections; a reimpression with no corrections at all; or printed matter taken from some other publication for reproduction. When copy is centred, reprints can be indicated on the title verso by a centred line of alternating figures, normally one to ten (*1 3 5 7 9 10 8 6 4 2*); each digit stands for the number of a reprint. One figure is deleted with every subsequent printing so that the smallest remaining digit marks the reprint number: *3 5 7 9 10 8 6 4 2* indicates a second reprint, *3 5 7 9 10 8 6 4* a third reprint, and so forth. When copy is full left, figures are in descending order. More than nine reprints are indicated by higher numbers.

Geographical limitations on sales

The sales of some works may be circumscribed by geographical areas.

Any such limitations are denoted by, say, *For sale only in Canada* or *Not for sale outside the UK.*

Cataloguing in publication (CIP) data

Some national libraries—typically the British Library and the Library of Congress—compile CIP data, which is drawn from a sample of pages sent to them by the publisher before publication. Some publishers include this information, when it is available, or simply state: *Data available.* CIP data cannot be altered in any way; this includes the Library of Congress's US spelling of *cataloging.* Errors of fact can be corrected only with written permission from the issuing library.

International Standard Book Number (ISBN)

The ISBN is a unique number assigned to every edition of every book. Thus a book will have one ISBN for a hardback edition, a different ISBN for a paperback edition, a different ISBN for a revised or new edition, and a different ISBN for a co-publication in another language. Each volume of a multi-volume work will have a separate ISBN if it is for sale separately, as well as an ISBN for the set.

The ISBN is always ten digits divided into four parts, separated by en spaces or hyphens. The first part (one to five digits), called the Group Identifier, identifies the national, language, or geographical area in which the book is published. The Publisher Prefix (one to seven digits) identifies the publisher. The Title Number (one to six digits, depending on the number of digits preceding them) identifies the specific volume or edition of a work. The Check Digit (always one digit, 1–9 or X for ten) is used to check that the number is correct. The ISBN is also part of any bar code found on the back of a work or its dust jacket.

International Standard Series Number (ISSN)

The ISSN is a unique number assigned to a serial publication such as a journal, magazine, yearbook, or monograph series; the number does not vary from issue to issue. If the publication is composed of books, as with some series monographs, each volume is assigned an ISSN as well as an ISBN. The ISBN is printed on the same page as the work's copyright notice, or with the instructions for ordering publications. Since the last letter in *ISBN* and *ISSN* stands for *number*, the phrase *ISBN number* or *ISSN number* is tautological.

Performing rights agencies

Performing rights and copyright organizations license the public performance of non-dramatic musical works on behalf of the copyright owners; their names and addresses can appear on the title verso of printed music and related copy. Common agencies include ASCAP

(American Society of Composers, Authors, and Publishers), BMI (Broadcast Music Incorporated), and SESAC (Society of European Songwriters, Artists and Composers).

Printer's and binder's names and locations

Some publishers include the name of the printer and binder responsible for producing the work. Where this changes for subsequent versions of the work, the data will need to be adjusted.

Other information

Some publishers may include the font type and size used in the text, though this may also be found (sometimes together with the printer's and binder's names and location) on the bottom of the work's final blank verso. In specialist works this may have a bibliographic interest, though in general it is of most immediate use to anyone who wishes to match the type.

1.2.6 Dedication

A dedication is a highly personal item, for which no rules can be given. Commonly centred on the page, it is open to a variety of typographic treatments, which should suit its subject and satisfy its author. Except when a book is part of a series, there is no reason why a dedication's presentation may not vary between otherwise equivalent volumes. When adjusting prelims to fit the available space, a dedication's size and autonomy often prompts its relocation to a convenient verso, preferably where its significance is not impaired.

1.2.7 Foreword

The foreword is an article about the book written by someone other than the author. The name of its author usually appears at the end, though it may be given under the heading, and may appear in the contents list. The title or affiliation of the foreword writer may also appear under his or her name.

1.2.8 Preface

The preface is the author's introductory address to the reader, in which he or she explains the purpose, prospective readership, and scope of the book, including what the author has decided to include and to omit. It is also the place for a brief acknowledgement to colleagues or advisers in the absence of an acknowledgements section.

A preface may serve the same purpose for the editor of a multi-author book, in which case it is sometimes called an *editor's* or *editorial preface*. It may, but need not, be signed with a date and location.

When a new preface accompanies a new edition, it precedes the original preface, which is then titled *Preface to the First Edition*. The new preface is titled *Preface to the Second Edition, Preface to the Paperback Edition, Preface to the Abridged Edition, Preface to the Student's Edition*, and so forth as appropriate. Successive editions are numbered consecutively and continue to be placed in reverse numerical order. A collection of several prefaces may be distinguished further by adding dates: *Preface to the Thirty-Ninth Edition (1983)*. Works that accumulate many prefaces may have the less significant ones weeded out to conserve space, or include only the first and last of them.

1.2.9 Acknowledgements

Acknowledgements are of two types: those recognizing ideas, assistance, support, or inspiration, and those cataloguing sources of copyright material. The former is a matter of academic integrity, requiring a writer to give credit for another's aid or thoughts—whether or not the same words are used to express them. The latter is a legal requirement, requiring a writer to obtain permission—from the original author or from his or her publisher or copyright holder—if the writer quotes the author's words (otherwise than covered by 'fair dealing'). Acknowledging the source of illustrations (figures, tables, diagrams, etc.) is a function of stating that the writer has obtained permission to reproduce them.

In text it is best to separate the two types of acknowledgement, in keeping with their distinct functions. A work with both types will be likely to have the first integrated into a preface, and the second either as a separate section or at the end of the preface. Copyright acknowledgements most often form a separate section. For acknowledgements in general *see* **14.4.3**; for illustrations acknowledgements *see* **10.8**.

1.2.10 Contents

The contents list is titled only *Contents*, not *List of Contents* or *Table of Contents*. It records the title and beginning page number of every separately titled section that follows it, including all lists in the prelims, parts and chapters, and all endmatter. It may list the frontispiece, but not the dedication or epigraph.

Lists are referred to as *List of*—in the contents list even though their own headings are simply *Illustrations*, *Abbreviations*, etc.

Use the word *Part* and list the part titles in full, but do not give a page reference if it is the same as that of the first chapter in that part. It is not essential to use the word *Chapter* before each number, even if it appears on the first page of the chapter (the *chapter opening* or *opener*). However, if the word is used in the contents list, it must be used for all chapters, not just the first one. Use *Appendix* before the number and title of each one or, if there are several, list them by number and title only under the heading *Appendices*.

Use roman numerals for part numbers and arabic numerals for chapter numbers: *Part I, Chapter 1*. (Alternatively, part numbers may be spelt out in words—*see* **1.3.2**.)

Chapter numbers should range right and be followed by an en space before the chapter title.

The wording, punctuation, and capitalization of part and chapter titles must be consistent with that used in text, although the designer may subsequently alter the styling, for example using even full capitals or full and small capitals rather than capitals and lower case.

If authors consider it helpful to the reader, they can include the first level of headings ('A' headings), and their numbering if any. Normally a detailed contents list, including titles and hierarchies of sections within chapters, is not necessary: do not list any 'B'-level heading or below; for any more detailed specification the right place is usually the index. In very long or complex works, however, or in the case of textbooks and schoolbooks, the first level or subsequent levels of subheading may also be included—or even set as subsidiary tables of contents at the start of each chapter.

Make sure that all wording and styling (use of italics, hyphens, capitals, etc.) is consistent with the final version of the headings in the edited script, and that all styling is consistent in the list. No full point should be used at the end of any heading, nor leader dots between the title and folio reference.

In multi-author (contributory) volumes, give the names of the author(s) of each chapter. The form for each name, whether initials or full given name and surname, must be consistent with the form in the chapter headings and list of contributors, if any. Each author can use whatever form of name he or she prefers; there is no need to impose consistency on full names or initials.

Editors should mark *allow for double figs* if necessary at the start of the list. Circle any folio numbers, to ensure that they are not printed; and add *000* to be set as page references, to act as a reminder to add the correct references at page proof.

When more than one volume is to be published simultaneously or at short intervals, the first volume should have a contents list and illustrations list, if relevant, for the entire edition. Each subsequent volume should contain a contents list and illustrations list for that volume only.

1.2.11 Table of cases, legislation, citations, etc.

A table of cases, table of legislation, table of citations, and so forth are a typical feature of legal works; some publishers place them instead in the endmatter. Each item is arranged alphabetically on a separate line, with italic components usually switched to roman type for clarity. *See also* **13.2.9**.

1.2.12 List of illustrations

The list of illustrations enables the reader to locate all figures, plates, or maps in a work. It precedes other lists, and is usually included only when readers will want to refer to illustrations independently of the text. Illustrations numbered consecutively in one sequence are presented in a single list titled *Illustrations* (*see* **10.9**). It is better to include the illustrations' sources and copyright acknowledgements in the list rather than in the captions, unless the copyright holder requires otherwise (*see* **10.8**). Alternatively, acknowledgements can be presented in a separate list in the prelims or endmatter.

1.2.13 List of tables

A list of tables is useful only when there are many tables that readers might need to refer to frequently and independently of the text. Only the title, shortened if necessary, and page number are given; the source appears in text under the table itself.

1.2.14 List of abbreviations

The list of abbreviations should contain all the items that will be of use to the readers, and none that are superfluous or common knowledge in the author's discipline. Which abbreviations need to be included varies from work to work, therefore, depending on the subject of the text and the anticipated knowledge of the readership. Common abbreviations that need no explanation in text, such as AD, BC, *ibid.*, *UK*, and *USA*, are not included in the list. If a term occurs very sporadically in text, it is preferable to spell it out at each occurrence rather than use an abbreviation.

Arrange the list alphabetically, and ensure each item is consistent with the form used in text: multi-author texts must adopt the same abbreviations consistently throughout. While there is no absolute requirement for an abbreviation to mimic its expanded form, readers will find it more logical for an abbreviation to be italic or roman and upper- or lower-case where the full form appears that way: 'LSJ' for *A Greek–English Lexicon* by Liddell, Scott, and Jones; *COD* for *The Concise Oxford Dictionary*; 'hnRNA' for heterogeneous nuclear RNA. For conventions governing legal abbreviations *see* **13.2.1**.

If the abbreviations cited are used in the text or notes, the list should appear in the front rather than the back of the work, as it is easier for the reader to refer to in the prelims. (If it is in the endmatter there is a risk that some readers will not know it is there, finding it only after finishing the book.) When the abbreviations cited are used only in the bibliography, endnotes, or an appendix, the list should be placed directly before the section to which it relates.

1.2.15 List of contributors

This provides a register of the contributors in a given work, to help put each writer in context. As such the amount and type of information can vary a great deal, depending upon what data are thought useful for the reader. While a simple roll of name and affiliation is usually called a *List of contributors*, the more detailed or discursive the entries are, the more suitable the title *Notes on contributors* will be, and the more likely it will fall in the endmatter of the work rather than the preliminary pages.

The volume editor of a multi-author text should compile a list giving all the contributors in alphabetical order. Each contributor's name should match the form in the contents list and the chapter headings. This is followed by the contributors' affiliations, which may include either partial addresses (city and country) or full postal addresses (including postal abbreviations and postcodes) and, if applicable, electronic addresses. Street addresses in a foreign language should be left in the original form, but give the contributor's affiliation, university, and the name of the country in English where necessary or usual. The addition of any other information, such as important publications, recent achievements, or previous posts, should be made as uniform as possible for each contributor.

1.2.16 Epigraph

An epigraph is a relevant quotation placed at the beginning of a volume, part, or chapter. It is distinguished typographically from other displayed quotations. An epigraph referring to the entire volume is placed on a new page, preferably a recto, before the contents list. Epigraphs for parts or chapters may be placed on a verso facing, or under the heading of, the part or chapter to which they refer. The use of epigraphs and their positioning must be consistent throughout the work.

Separate two epigraphs in succession by at least a 6-point space. Separate a translation to an epigraph by no more than a 3-point space. Epigraph sources are ranged right under the quotation. If the reference is more than one line long, indent it 1 em from the start of the epigraph, with turn-lines ranged left on the beginning of the source.

The author's name and the title of the work are sufficient reference. Publication details and line numbers are not normally included; since an epigraph is not directly related to a book's subject matter, it is not expected that the readers will be impelled to look up the reference.

1.2.17 Introduction

The introduction should be about the subject matter of the book; it is distinct from a preface, and should not include the topics more at home there. A short introduction that is not vital to understanding the text is part of the prelims, and is paginated in roman numerals and not given a chapter number. An introduction that begins the subject matter and is indispensable to its understanding is part of the text, paginated in arabic numerals, and numbered with the subsequent chapters. Writers in the sciences especially may prefer to number an introduction as Chapter 0, leaving Chapter 1 for the first in the text. (For the effect of parts on an introduction, *see* **1.3.2**.)

1.2.18 Other sections

Any short general information that relates to the whole of a work can be placed in the prelims, as close as possible to the start of the text. This may include items that do not naturally fit elsewhere, such as a conversion table, an explanation of editorial or scholarly conventions, a note on conventions in cross-references or alphabetization, or a 'how to use this book' section. Lengthy subsidiary information, however, is best placed in the endmatter, typically as an appendix.

1.3 Text

An author's approach to a subject and the formation of the narrative often moulds the structure into which the text unfolds. Ideally, this should develop into a form in which each division—volume, part, chapter, section, and subsection—is of a size more or less the same as equivalent divisions. While it is rare to find a work that falls effortlessly into perfectly uniform divisions, and pointless forcing it to do so, a severely unbalanced structure often indicates a lopsided strategy or method. Authors and editors should therefore choose a hierarchy of divisions that most closely mirrors the natural composition of the work, and strive to rectify any aspects that seem unwieldy or sparse.

As part of marking up the text, the editor will normally label the hierarchy of headings *A*, *B*, *C*, etc. for those in text, and *X*, *Y*, *Z* for those in the preliminary matter or appendices. Each will later be styled (often by a design department) to provide an appropriate visual arrangement of section headings and subheadings.

For the presentation of footnotes *see* **2.4.7** and **15.16**; for endnotes *see* **1.4.1**.

1.3.1 Volumes

A *volume* is a set of printed sheets of paper, bound together and forming part or the whole of a work, or comprising several works. Each book of a work published in more than one volume must have its own pagination, index, bibliography, and so forth if it is to act as a wholly independent work in its own right, able to be purchased and used separately from the other companion volumes. Those published to form a subsidiary part of a larger work may share features between several volumes, although ease of use for the reader may be vitiated if several features of a volume are dependent on other volumes.

Books included in a multi-volume work may be identified in several ways. Some are numbered, or numbered and individually titled. Some may not have separate volume numbers, and others (such as the individual volumes making up a collection of correspondence) may be labelled with a year extent alone. Still others divided naturally by subject may have titles but no numbers, to avoid the imposition of an artificial hierarchy or chronology, as for a three-volume set of Shakespeare's works: *Comedies*, *Histories*, and *Tragedies*. In references, volumes are typically styled in lower-case roman numerals, such as *i*, *iv*, *xxvi*, though this style may vary in certain disciplines, circumstances, and languages, and will not be based on the original's typography.

Even if numbering of text pages is consecutive from one volume to the next, the prelim pages of each volume should begin with page i.

Multiple volumes to be published simultaneously or at short intervals should have in the first volume a list of contents and a list of illustrations (if any) for the whole edition. Each subsequent volume should then contain a list of contents and illustrations for that volume only.

A work may be published in instalments called *fascicles* (or *fascicules*) rather than in volumes. Though less common than it was formerly, the practice is still found for some large scholarly works, especially those published over the course of many years. While fascicles are technically separate works with unique ISBNs, they are—unlike volumes—designed to be bound together into a single book once their total is complete. (Fascicles for multi-volume works are arranged and presented accordingly.) An individual book's fascicles are paginated in a single sequence, with prelims or endmatter specific to each fascicle discarded during collation. Typically the first fascicle contains the preliminary matter for the book, just as the last contains any index.

1.3.2 Parts

Arranging a work into parts is useful when a lengthy text falls easily and sensibly into logical divisions of similar length. Parts should be numbered and may also be titled. Ideally, the number and title appear on a recto, and the following verso is blank or illustrated. If there is insufficient room for this arrangement, the part title may appear on the same page as the first chapter in that part, distinguished typographically and with space. In non-fiction, parts are traditionally numbered in roman numerals (*Part I*, *Part II*, *Part III*), though especially in fiction they may be spelt out (*Part One*, *Part Two*, *Part Three*).

Part title pages are included in the arabic pagination, but the numbers are not expressed. Parts are subdivided into chapters, which are numbered consecutively throughout the work, not afresh with each part.

When an introduction, summary, or conclusion addresses the work as a whole rather than one part it is usual, but not mandatory, to leave it unnumbered. For example, if a three-part work with twelve chapters begins with an introduction and ends with a conclusion, the unnumbered introduction will precede Part I and Chapter 1, and the unnumbered conclusion will follow Part III and Chapter 12. When each part has an introduction, summary, or conclusion of its own, it is numbered in the same sequence as other chapters in the work.

Plate sections falling at the end of a work are introduced by their own part title.

1.3.3 Chapters

Most prose works are divided into chapters, which may be given a title, a number (usually in arabic figures), or—especially in non-fiction—both.

The decision is influenced by how useful the form is for the reader, and how many cross-references there might be to that level of division. The use of the word *Chapter* with a number is optional.

The first page of a chapter does not have a running head; its page number appears at the foot of the page (*drop folio*) even when the numbering appears in the head margin on other pages.

Chapter titles

Chapter titles should be a reasonable indication of the contents of the chapter. They should not be too long, as this makes design and running heads awkward.

In a multi-author work, where the chapters are produced by different authors, chapter headings include the name of the contributor (*see* **1.5.1**). This should match that given in a list of contributors.

Chapter openings

Chapter openings may be styled in many ways. Commonly the first line following a chapter head is set full left, with no paragraph indentation. To provide a more finished look to the page, spaced large and small capitals may be used to set the first word or words of a chapter 'T H U S' to introduce the text: 'C A L L me Ishmael.' Editors should mark up texts according to the following rules:

If the first word is a single capital letter (e.g. I, A), then the second word is spaced small capitals, with no further capital: 'I A M Ishmael.' If the chapter starts with a personal name, then the whole name is spaced capitals and small capitals, *not* just the first name: 'I S H M A E L B L O G G S they call me.' Do not implement this style if any of the chapters contain a subheading preceding the text, whether in words or simply a number like *2.1*.

These rules still apply after an epigraph at the start of a chapter. (The epigraph itself starts with ordinary capital and lower-case letters.) If a chapter begins with a displayed quotation, style either the first word(s) of the quotation in spaced capital and small capitals, or the first word(s) of the text that follows at the quotation's end, but not both.

Drop initials

Another typographic device used to start a chapter is the *drop initial.* This is the first letter of a chapter opening, descending two or more lines below the first line, with all lines affected by the drop set shorter to accommodate it. A frequent feature of older typesetting, drop initials fell into disuse because of the setting problems they presented. In the days of hot-metal type, several refinements to the setting of drop initials commonly needed to be made to accommodate the initial letter's shape, which now are made electronically.

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For balance, an initial letter with a projecting left-hand stem should overhang into the margin, unless there are marginal notes or numbers immediately in front of it. If a quotation mark is required before a drop initial, it should be set in the margin in the same size as the text, not the same size as the initial letter.

Where the drop initial is the first letter of a word, avoid a gap between the initial and following letters by kerning. A three-line drop initial, for example, requires that the second and third lines should align and range clear of the letter.

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1.3.4 **Sections and subsections**

Chapters may be divided into sections and subsections by the use of subheadings (*subheads*). There may be one or more levels of subhead; the first level is called the A-head, the second level the B-head, and so on. Some works just have A-heads, and only complex, high-level works will require more than C-heads. Well-structured texts tend to have chapters with parallel structures of subheads, though occasionally this may prove impossible. Too many levels of subhead are more confusing than helpful. Subheads should be short and clearly indicate the contents of the section.

Choosing whether to label each section with a title or number or both is largely a function of how useful it will be to the reader, and how many cross-references there may be to that level of division. The editor will label and mark up section and subsection headings on the *typescript* (the term for a typed or printout manuscript). Variations in placement (e.g. centred, full-left, indented, marginal, run-in) and in type (e.g. bold, italic, small capital, choice of typeface) will later be determined by designers according to the hierarchy appropriate for that book, taking into account any series style. Barring the general rule that larger divisions should be styled to look more important than smaller divisions, there are few regulations governing such choices, although in practice run-in headings are not normally used for subsections longer than a couple of pages. Typically the first line following a section head is set full left and has no paragraph indentation, unless the style is for the text to run into the head.

If there will be extensive cross-references to subheads, they can also be numbered or in 'outline' form (I, A, 1, (*a*), i). Numbering should reflect the level of heading. For example, the first numeral is that of the chapter. It is followed by a full point and then a number for the A-head: 9.2 is the second A-head in Chapter 9. If the B-heads are also numbered, their reference follows that of the A-head: 9.2.2 is the second B-head under the second A-head in Chapter 9. If the cross-references will be to the individual paragraphs, they can be numbered instead of the subheads, so that 9.2 refers to the second paragraph in Chapter 9. The first line of text under a subhead should not refer back to it with a pronoun; rather the subject should be repeated in full.

1.3.5 Paragraphs

Length

No absolute rules regulate a paragraph's length, since its size is a function of the arrangement and flow of the text it contains. As Fowler says, 'The paragraph is essentially a unit of thought, not of length: it must be homogeneous in subject-matter and sequential in treatment.' To avoid losing the reader's attention or interest, you may need to divide a succession of very long paragraphs, or splice together a succession of very short paragraphs. As a general rule a paragraph in a typescript folio is at least double the length of the same paragraph once set into type in normal measure, so each needs to be at least five lines long to avoid breaking up the finished page too much.

Indentation

It is common not to indent the first paragraph in each chapter (*see* **1.3.3**), or the first new paragraph following a heading, subheading, or line space. In each case the first line of any subsequent paragraph is usually indented only 1 em for full measures; further indentation for subheadings may be designed to be staggered in another 1 em for each level, although complex hierarchies may require more complicated design structuring. Alternatively, a line may be left between paragraphs, which is a common practice in typing and in computer printouts. But this has the disadvantage of failing to show where a paragraph begins at the top of the next page.

In written dialogue, a new paragraph indent is normally required for each new speaker or interruption. (For general guidance *see* **8.1**.)

Numbered paragraphs

Many works—particularly those that need to be updated on a regular basis, such as textbooks and practitioner texts—have numbered paragraphs (*1.1*, *1.2*, *1.3*, etc.), set either in the margins or at the beginning of headings. Depending on the work's structure, these may be in addition to or instead of section and subsection numbering.

Numbered paragraphs afford greater accuracy in cross-references, index, tables, and supplements, since a paragraph number is usually more specific than a page number.

Authors should assign a number to each section of text that deals with a separate point or concept. There should be a paragraph number next to each heading; paragraphs under that heading which discuss related concepts may also be numbered, but not all grammatical paragraphs need or should be.

The author is normally expected to introduce paragraph numbers as part of the writing process. It is useful to leave the paragraph numbering to the final stage of producing the typescript, should a new paragraph need to be inserted. It is acceptable—and may be preferable from the publisher's point of view—for the paragraph numbers to be written in the margin by hand. Remember also to insert the correct paragraph numbers into cross-references.

1.3.6 Conclusion, epilogue, afterword

A *conclusion* sums up the work's findings and puts them in context; it acts as a final chapter, and is numbered accordingly. An *epilogue* is much shorter than a conclusion, serving only as a brief comment on or conclusion to the preceding text. An *afterword* is much the same, though typically it is written by someone other than the author. The presence of an introduction or foreword does not necessitate the inclusion of any of these sections.

Neither an epilogue nor an afterword bears a chapter number. The headings for each should match the typography for the preliminary headings.

1.4 Endmatter

Endmatter, also called *back matter* in the USA, is any supplementary data that follow the text of a work, such as endnotes, appendix, glossary, bibliography, or index. Though endmatter is paginated in sequence with the preceding text, it falls outside the text's internal hierarchy, again like prelims. Endmatter tends to be set in smaller type than the text, in keeping with its subsidiary position.

While publishers try to keep endmatter to a minimum, as with prelims, an even working can result in spare pages at the end of a work. These are sometimes filled with a publisher's advertisements for related books or series.

A plate section too awkward or large to divide and fit into the body of the text may be placed as the final item in the endmatter, preceded by its own part title.

1.4.1 Endnotes

Endnotes may replace or supplement footnotes in a work. Where used, they are the first section in the endmatter, typically set one size down from text size. For setting out endnotes *see* **2.4.7**; for running heads to endnotes *see* **1.5.1**.

1.4.2 Appendix

An *appendix* (sometimes called an *annexe*, especially with documents) is a section or table of subsidiary matter such as chronologies, genealogical tables, survey questionnaires, or texts of documents, laws, or correspondence discussed in the text. They may be numbered with arabic or roman numerals, or with letters. While appendices are useful for including information that relates directly to the text but which cannot comfortably be incorporated within it, authors should severely limit their content to information that clearly aids understanding of the text, rather than the raw data from which it was derived.

An excursus to a particular chapter normally runs on in text as an appendix to that chapter alone, unless it is relevant to other chapters or especially unwieldy, in which case it is relegated to the end of the whole book.

1.4.3 Bibliography

A *bibliography* is an integral part of a book's system of references, and should contain all specific sources mentioned—or mentioned more than once—within that book. If a work has only a handful of references it may be possible to do without a bibliography. Authors who cite a number of works frequently but others only once or twice may find a list of 'Abbreviations and Works Frequently Cited' (in the preliminary matter) sufficient. However, the greater the number and complexity of the references, the greater the need for a bibliography. A bibliography may be of four kinds, designated by different names.

- A straightforward *Bibliography* contains all works cited in the book. Additionally it may contain works not cited, but of oblique influence upon the book, or of potential interest to the reader. An *Annotated Bibliography* contains comments on some or all of the sources.
- A list of *References* or *Works Cited* is limited to all works cited in the book itself. This type (labelled *References*) is appropriate for short bibliographies and books using the author–date (Harvard) system or author–number (Vancouver) system and should not include subdivisions.
- A *Select Bibliography* may be limited to works thought important by the author, or to works mentioned more than once. A headnote may be added explaining the coverage. All works cited by short title must be included.
- A *Further Reading* section is often discursive, and may have the works arranged in paragraphs by chapter or topic rather than by alphabetical order. Often found in textbooks or more general introductory books, it may be subdivided into parts at the end of each chapter rather than assembled as a single section at the end of the book. Normally it will include works not cited but of potential interest to the reader.

  See also **CHAPTER 15**.

1.4.4 Glossary

A *glossary* is an alphabetical list of important terms found in the text, with explanations or definitions. It is not a substitute for explaining them at first occurrence in text, but rather a helpful collection of those terms that the readership would find unfamiliar. A glossary has a separate line for each headword. Those in two columns (headwords on the left, definitions or explanations on the right) are separated by a minimum 1 em space between the longest headword and the second column, with turn-lines not indented. Those with the definitions or explanations run in after the headword have indented turn-lines, to make the headwords more prominent.

1.4.5 Index

An *index* is an alphabetical list by title, subject, author, or other category; these may—but need not—be divided into separate indexes. It is commonly the final element in a work. *See also* **CHAPTER 16**.

1.4.6 Colophon

A *colophon* is a publisher's emblem, device, or imprint, especially one on the title page. Historically it was a statement at the end of a book, typically with a printer's emblem, giving information about its authorship and printing—data now found on the title and title verso pages.

The term is also used to describe a set of any additional facts about the book's publication that are not found on the title verso. These are normally topics considered to be of purely bibliographical interest, such as the history of the edition, typographer's or printer's name, typeface and composing machine, paper, and binding. (The paper and binding may vary between impressions as well as editions, making the information liable to become dated and require correction.) A colophon of this type is typically set at the very back of the book, often on the last recto. Numbering of copies in fine or specialist editions also forms part of the colophon, which is then usually placed in the prelims.

1.5 Running headlines

Running headlines, also called *headlines*, *running titles*, *pageheads*, or simply *running heads*, are single lines used to top the pages of the printed book, to help the reader find his or her way around in it. They may take many forms, although most follow standard rules determined by the type of book for which they are designed. Running heads often are on the same line as the numerals of pagination, which are usually set in the outer corners of the spread; technically the entire line is the running head, though in editorial (if not production) work the term commonly describes only the text it contains.

In some publications—such as journals or textbooks—all or part of the running head can be set at the foot of the page, in which case it is called a *running footline* or *running foot*. This is relatively rare in monographs, especially those with footnotes.

1.5.1 Placement and content

Running heads are not set on the following pages: half-title, title, imprint, dedication, epigraph, part title, chapter openings and their equivalents (such as the first pages of the contents, other lists, appendix, notes, and index), and blanks. They are also not used on turned pages (those whose contents are displayed landscape) and those containing tables or illustrations that impinge on the headline space.

Each element in the prelims usually has the same running head on verso and recto. The same is true for elements in the endmatter that are not subdivided, such as a glossary, single appendix, or bibliography. If there is more than one appendix, the verso can carry *Appendix 1* and the recto can carry the appendix title.

Running heads are typically divided between those falling on the recto and the verso; in many books the chapter title is most suitable for both recto and verso. The publication's format constrains the running head's length: in books this means that about forty characters and spaces are available for a royal or demy text, with more or less space available depending also on the size and style of the text. (In most fonts small-capital text, for example, takes up more room than italic text.) Running heads drawn from headings longer than the page width allows must be shortened; for consistency's sake, similar headings should be shortened in similar ways. Long titles that resist paring sometimes can be divided between the heads of both pages, to read across the page spread. Here an appropriate split must be found between verso and recto, so that neither is a nonsense when read in isolation: division at a colon, conjunction, or preposition is usually best.

When listing distinct internal divisions, the larger section is listed on the verso and the smaller on the recto; most often these are set in standard combinations. Single-author books may have the chapter or book title on the verso and the chapter title on the recto. Books with parts may have the part title on the verso and the chapter title on the recto. Multi-author books may have the contributor's name on the verso and the chapter or article title on the recto. Journals and periodicals may incorporate their title, the date or issue number, or both.

Running heads for endnotes should indicate on both recto and verso the inclusive text pages or chapters to which the notes refer. If chapters do not have titles, as is the case with some fiction, there is no need for running heads.

If an editor needs to trim words from an author's chapter titles to create running heads, he or she must supply a list for the author to vet. Ordinarily running heads follow the same capitalization rules as for titles, although they may be designed in various ways.

Where a new section heading falls at the beginning of a recto, its title normally provides the recto running head. Where more than one heading falls on one page, either the first or last title on the page provides the running head, so long as the choice is consistently applied throughout the work. Where the first section heading does not fall directly at the chapter's start, the chapter title should be repeated on the recto until the heading appears in text. Similarly in preliminary matter, or appendices, bibliography, and such—anything with no internal divisions—the title should be repeated recto as well as verso.

1.5.2 Complex running heads

It is best to avoid running heads that rely on combinations of chapter titles and section headings, or on summaries of page content. This is especially true if the sections or subjects are only a few pages long, since a reader searching for the subject of a specific section or subsection would be better served by the index, and running heads that vary with nearly every page are problematic to set and expensive to adjust.

If, however, the work contains an intricate structure with complex hierarchies of headings and subheadings (as with some reference books and textbooks), the reader may need such specific running heads. In this case, it may be useful to include the section number—if any—in the running head along with its heading. Rarely, *shoulder heads* can supplement the running heads: these are additional headlines (usually section, paragraph, or line numbers) that fall either between the running head and the page number on the outside edge, or between the running head and the gutter on the inside edge. A minimum of 1 em separates one element from another. The extra space they demand requires that running heads be even shorter: in practice shoulder heads should be discouraged in all save large-format books and double-column reference works.

1.5.3 Reference works

Running heads in works such as dictionaries, lexicons, encyclopedias, anthologies, and catalogues are typically drawn from the first and last items on each page or spread of pages. Although some dictionaries use only the first three letters of the first and last entries in the running heads, it is best to provide the whole word in each case. In double-column reference works a shoulder head is used on the inner and outer measure of each page, with the page number centred between them. (If necessary the parts of a crowded running headline can be separated by a symbol, such as a vertical or solidus.) In the practice of some UK publishers the first shoulder head on each page formerly was taken from whatever matter continued on from the previous page; now it is more commonly taken from the first full reference on that page.

1.6 Errata slips

An *errata slip* list errors and their corrections; use *erratum* (the singular) *slip* if there is only one error. They are expensive to produce and insert, and should be used to correct major errors only: the presence of an errata slip is often more detrimental to a reader's initial judgement of a book than the errors it remedies.

A list of errata should be as concise as possible and should make clear the substance of the error and the form of the correction. Use italic for the editorial directions *for, read*, etc. and spell out *line* so that the abbreviation is not confused with the numeral 1. Do not use full points at the end of the line or quotation marks unless they are part of the error or correction:

p. 197, line 9: *for* 2.5 mg digoxin PO *read* 0.25 mg digoxin PO
p. 204, line 15: *for* live wire *read* earth wire
p. 399, line 2: *for* guilty. *read* 'not proven'.

Errata can be arranged in tabular form, in which the column headings could equally be *location, erratum*, and *correction*:

page and line number	*for*	*read*
p. 197, line 9	2.5 mg digoxin PO	0.25 mg digoxin PO
p. 204, line 15	live wire	earth wire
p. 399, line 2	guilty.	'not proven'.

Some corrections—such as transposition of sentences, figures, or items in a caption or table—do not lend themselves to straightforward text substitution, and may require a more discursive explanation or, exceptionally, the replacement copy in its entirety.

Errata slips are usually inserted loose into books, and for this reason should be labelled with the author's name, book title, and ISBN. Alternatively, errata may be tipped in, or set as part of the endmatter (formerly as part of the prelims), usually in a subsequent imprint or edition where the means or time does not exist to correct the text itself. When fixed to a book the errata may also be called *corrigenda* (singular *corrigendum*).

1.7 Paper and book sizes

1.7.1 Paper sizes

Originally, paper sizes were determined by the moulds the paper was made in and the use the result was put to. While many hundreds of variations have occurred throughout the centuries, in the main there have seldom been more than six categories of sizes in use since the fourteenth century. These have often come down to us bearing the names of the figures featured in the paper's watermarks, such as *foolscap, elephant, pot*, and *crown*. To enable the creation of smaller sizes from existing larger sizes, the sheets have since the Middle Ages been proportioned with their sides in the ratio of $1{:}\sqrt{2}$. For example, quarto (4to, formerly 4^{to}) and octavo (8vo, formerly 8^{vo}) sizes are obtained by cutting or folding standard sizes four and eight times respectively.

Former British paper dimensions still used the old sizes before decimalized versions replaced them; US dimensions still retain most of these (untrimmed) paper sizes, in inches. Both are still encountered in specialist and bibliographic work, and in reproducing earlier or foreign formats:

SIZE	STANDARD	4TO	8VO
imperial	22 × 30	15 × 11	11 × 7½
elephant	20 × 27	13½ × 10	10 × 6¾
royal	20 × 25	12½ × 10	10 × 6¼
small royal	25 × 19	12½ × 9½	9½ × 6¼
medium	18 × 23	11½ × 9	9 × 5¾
demy	17½ × 22½	11¼ × 8¾	8¾ × 5⅝
crown	15 × 20	10 × 7½	7½ × 5
post	19 × 15½	18½ × 14½ ('pinched post')	16½ × 21 ('large post')
foolscap	17 × 13½	8½ × 6¾	6¾ × 4¼
pot	12½ × 15½	7¾ × 6¼	6¼ × 3⅞

Metric sizes emulated the original categories of dimensions, and copied many of the old names. Common metric (untrimmed) paper sizes are as follows, in millimetres:

SIZE	QUAD SHEET	4TO	8VO
metric crown	768 × 1,008	252 × 192	192 × 126
metric large crown	816 × 1,056	264 × 204	204 × 132
metric demy	888 × 1,128	282 × 222	222 × 141
metric royal	960 × 1,272	318 × 240	240 × 159

International paper sizes have been standardized still further by the ISO (International Standards Organization), formerly the DIN (Deutsche Industrie-Norme). Its system is divided into three series: A is the commonest, used for business correspondence, xerography, etc.; B is used for posters, wall charts, and similar large items, as well as instances where a size falling between existing A sizes is required; C is used for envelopes and folders to fit A-series sizes, and for envelopes within envelopes. A and B (trimmed) sizes are as follows, in millimetres:

A SERIES		B SERIES	
A0	841 × 1,189	B0	1,000 × 1,414
A1	594 × 841	B1	707 × 1,000
A2	420 × 594	B2	500 × 707
A3	297 × 420	B3	353 × 500
A4	210 × 297	B4	250 × 353
A5	148 × 210	B5	176 × 250
A6	105 × 148	B6	125 × 176
A7	74 × 105	B7	88 × 125
A8	52 × 74		
A9	37 × 52		
A10	26 × 37		

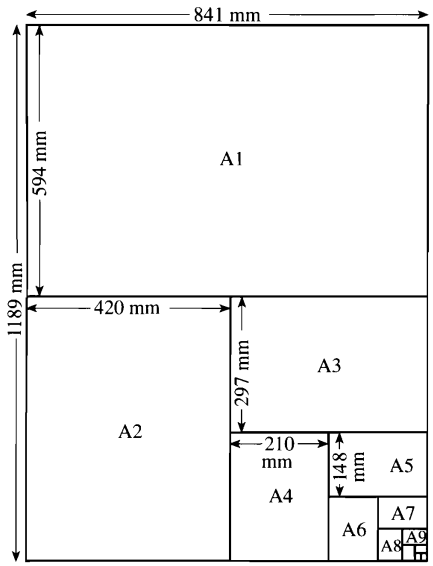


Figure 1.1: **International paper sizes A**

Quantities in paper measures differ according to whether printing paper or writing paper is being gauged:

PRINTING PAPER	WRITING PAPER
516 sheets = 1 ream	480 sheets = 1 ream
2 reams = 1 bundle	24 sheets = 1 quire
5 bundles = 1 bale	20 quires = 1 ream

1.7.2 **Book sizes**

The following are the standard octavo trimmed, untrimmed, and quad book sizes, in millimetres and inches:

SIZE	MILLIMETRES	INCHES
metric crown 8vo		
trimmed	186 × 123	7.32 × 4.84

untrimmed	192 × 126	7.56 × 4.96
quad	768 × 1008	30.24 × 39.69
metric large crown 8vo		
trimmed	198 × 129	7.80 × 5.08
untrimmed	204 × 132	8.03 × 5.20
quad	816 × 1056	32.13 × 41.57
metric demy 8vo		
trimmed	216 × 138	8.50 × 5.43
untrimmed	222 × 141	8.74 × 5.55
quad	888 × 1128	34.96 × 44.41
metric royal 8vo		
trimmed	234 × 156	9.21 × 6.14
untrimmed	240 × 159	9.45 × 6.26
quad	960 × 1272	37.80 × 50.08
A5		
trimmed	210 × 148	8.27 × 5.83
untrimmed	215 × 152.5	8.46 × 6.00
quad	860 × 1220	33.86 × 48.03

CHAPTER 2

Preparation of copy and proofs

2.1 General principles

This chapter will be of interest to authors, editors, and proofreaders. Not all parts will interest all of them equally, but an understanding of the roles of each is essential to a smooth and trouble-free transition to finished page. Sections **2.2** and **2.3** concern the presentation of authors' material, and the editor's role in copy-editing; **2.4** addresses the conventions of spacing and indentation in text, while **2.5** and **2.6** describe proofreading and proof-correction marks and the general principles for typeset matter.

A book or other printed work is made up of *pages*, a typescript from which it is derived is made up of *folios*. (*Typescript* is preferable to *manuscript* when describing copy that is not handwritten.) Throughout this guide, and particularly in this chapter, such terms as *typescript*, *typeset*, *page*, and *print* should be understood to include also the finished products of non-paper media, where applicable. While regard for page breaks, for example, is superfluous where text can be scrolled on screen and margins adjusted, nevertheless many fundamentals of that text's presentation and layout remain applicable, as does the way in which it is produced. Regardless of the method of publication, text in all media tends to jump through the same sequence and sorts of hoops on the way to publication, though the names of the hoops will differ. Consequently, it is still appropriate to consider print publication as offering a broad template for how text can best be produced. The human eye has not altered, nor have readers' basic requirements and expectations.

2.2 Author's presentation of material

This section is designed for authors who expect to prepare a typescript for publication; it provides guidelines for submission of copy for general and academic books. Authors can find specific instructions for particular components of a work under various headings throughout this book, and through their own publisher. Every text is unique, and may require different treatment; there is no substitute for authors' contacting their publisher in the first instance, as he or she will be able to offer advice based on the particular set of circumstances in which that work will be published.

2.2.1 Before submission

Check your typescript carefully before it is submitted. This checking applies particularly to quotations, bibliographical details in notes and bibliography (which must match), numerical date, proper nouns, consistency of spelling and capitalization, correct grading of headings, and numbering of tables and figures. It is always worth inspecting the wording in the contents page to ensure that it matches the wording in the text. A typescript that is uniformly and clearly presented allows it to be published more quickly, cheaply, and accurately than one that is not.

Think carefully about your book's structure—its division into parts, chapters, and major and minor sections. Ensure that the hierarchy of sections, subsections, and sub-subsections within chapters is clear. If you find yourself going beyond a third level of heading it may be time to rethink the structure—though the complexity of the subject may demand an elaborate structure.

For every printed work, length is a critical factor; your work's length will usually have been specified in the publisher's agreement. Ever-rising costs of production make it essential that no book should be longer then necessary. If it is, a great deal of time and effort may be needed to put matters right. (Editors of multi-author books (*see* **2.2.7**) are particularly likely to encounter these and kindred problems.) Careful planning of the text and illustrations (which contribute significantly to the total production cost) and equally careful writing will ensure that the work's journey to publication is as trouble-free as possible.

2.2.2 Editorial style

Each element in a book or other publication follows a style, through conscious or unconscious choice, and publishers tend to have a point of view about what that style might entail. Most have preferences about such things as the spelling of certain words; the use of punctuation; the layout of headings, paragraphs, quotations, and lists; the make-up of pages; the order and contents of the preliminary matter; and the construction of notes and references. The experience of those who apply these preferences in editing, designing, and printing works for a given publishing house often combine to establish a set of principles proven to work for that publisher. These principles—passed down, adjusted, and refined over time—evolve naturally into what is commonly referred to as *house style*. While a house style is distinct from the commonly accepted rules of grammar, spelling, and usage—which are for the most part inviolable in good writing—it will draw upon them, and editors will apply both in carrying out their task.

For Oxford University Press publications, the rudiments of these preferences are found in this work and in *The Oxford Dictionary for Writers and Editors* (*ODWE*). Publishers generally request authors to go along with, or implement themselves, house style wherever they can. Nevertheless, every work presents its own problems, and authors with strong views about particular points can and should raise them with the publisher before editing begins. While a publisher may find it difficult or impractical to comply with every preference, there are a wide range of matters on which an author can be accommodated, depending on the media involved: the uniformity of presentation and tight timetables required by many periodicals—especially those online—often means that editors can be less flexible in matters of style.

2.2.3 Covering note

A covering note with the typescript affords an opportunity for you to explain to the publisher, and by extension your editor, any peculiarities, partiality, or special conventions specific to your discipline—such as an unusual system of reference, capitalization, italics, or notation. With it both publisher and editor are better equipped to understand your wishes from the outset, before editing begins, and iron out any inadvertent deviations from your preferred policy, or warn of problems that you may not have envisaged.

Some authors sensibly set out their weaknesses, the points on which they know they have been inconsistent, and the points which they are not fussy about: all this provides a feel for the extent of editorial intervention that may be necessary or welcome. Likewise, if you quote frequently from books and articles in languages that you do not know thoroughly, it is a good idea to indicate that an editor familiar with these languages should if possible be used.

2.2.4 Presentation of material

Any typescript submitted for publication must be complete. Authors should supply the top copy, as it will be the clearest version and thus most suitable for the typesetter. You should supply a second, photocopied version of the typescript: this saves time because two departments (e.g. editorial and design) can then work on the book simultaneously. You should also, of course, retain another photocopy for yourself.

The text should be on A4 paper (210 × 297 mm) or the nearest equivalent, such as the US 8½ × 11 inches. Use only one side of the paper, leaving a generous margin on all sides, but especially on the left-hand side, where much of the mark-up will take place. A golden rule is never to spare paper: in a book of any complexity it is vital that the arrangement should be clear, and nothing muddles clarity like economy in paper. Do not fasten copy in a ring binder, spiral binding, or the like.

All copy—notes, appendices, displayed material, bibliography, captions, as well as main text—must be double-spaced (not 1½-line space), in 12-point type. If possible, produce your copy with a serif font such as Times New Roman rather than a sans serif font such as Helvetica, since a serif face helps the editor to visualize whether or which sorts have been correctly achieved. Submit all copy unjustified, set full (flush) left with an uneven (ragged) right-hand margin. Type the first line of text below all headings without a paragraph indent.

Italic in text can be indicated *thus* or <u>thus</u>, depending on the equipment at your disposal. Both will be set as italic unless you indicate otherwise.

It is generally preferable for both foot- and endnotes to be supplied on separate sheets from the main text, either at the end of the chapter to which they relate or at the end of the typescript: this does *not* oblige the finished work to have endnotes. While typesetters once found it difficult or impossible to use files employing the automated footnoting facility available in word-processing packages, this is less true than formerly. Nevertheless, editors still find it demanding to style and cross-check a run of note copy consistently if it is not presented in a single sequence, particularly when standard footnote settings generate single-spaced copy smaller than text size. Since many authors find automated footnoting convenient, it is often simplest to ensure that any footnote copy can be produced double-spaced, text-size, and as endnotes before printing out the final typescript hard copy (printout). Check to see if your publisher has any preferences in this regard; *see also* **2.2.5**.

Number the preliminary matter in roman numerals, and the rest of the typescript consecutively in arabic numbers, including notes, bibliography, and any endmatter. Do not number by chapter: if the typescript is dropped or accidentally shuffled, everything must be able to be reordered. The goal is not to anticipate the pagination of the finished work, but rather to ensure that every item is accounted for in a single sequence.

Avoid hyphenating words unnecessarily at the end of lines (especially as the result of a word processor's automatic hyphenation mode). It may be difficult to remain consistent in hyphenating words and phrases throughout a text: *multivalent* can rub shoulders with *multi-valent*, *shop worker* with *shopworker*, etc. Ordinarily an editor will impose the publisher's preferences upon the text, unless you have a good reason for a particular preference common in your subject.

Print-ready copy

If you are planning to generate your own print-ready copy (prc) of figures, tables, maps, or similar displayed matter or artwork, discuss this with your publisher, who will provide guidance on presentation, dimensions, typeface compatibility, and styling.

Individual pieces of prc may be stripped into proofs once the text has been typeset. Where prc is to be photographed for reproduction, take care not to mark or write on it, except on wide margins or on labels (usually stuck on the reverse); this is sometimes called *camera-ready copy* (crc). For this reason any prc of illustrations or figures, for example, included for mark-up with a typescript should be supplied as photocopies—*not* the originals. Similarly, demonstrate instructions for cropping on a rough copy.

For general guidelines for illustrations *see* **CHAPTER 10**; for computer-generated copy *see* **2.2.5**.

Contents list

Provide a contents page, listing the chapters in the order in which they appear; this forms part of a work's preliminary matter (*see* **1.2**). It should record the title and page reference of everything that follows it and nothing that precedes it. Include folio numbers relating to the numbered typescript, which makes it easy to locate sections of the text during editing.

Previously published copy

Some material for inclusion in text may already have been typeset; if it is lengthy (e.g. a document for an appendix) or complicated (e.g. equations or concrete poetry), submitting a photocopy of the original may be preferable to reproducing it afresh in text. Authors should ensure that any photocopy is clear, with sufficient margins to allow mark-up. Within the bounds of copyright, a contribution's having been previously published is usually no bar to making it conform to basic house style and the conventions adopted elsewhere, providing that it is to be set anew. However, photographic reproduction of work already generated by different typesetters—as for a multi-author text where the copy is used as crc—makes all editorial changes virtually impossible. Here, only the most rudimentary consistency is imposed, for example in the pagination, chapter titles, and running heads. In either case the volume editor should ask his or her publisher whether permission to reproduce the work will need to be secured.

Bibliography or references section

Like all other references, a bibliography or list of references can vary greatly in presentation and format; this is a function as much of convention as of the information it contains (*see* **1.4.3**). Whatever the format, the information must be presented in a manner that is both uniform and clear. If, in exceptional circumstances, it is advisable to depart from a format familiar to readers, it must be easily intelligible.

Apart from its ultimate use for the reader in looking up references, a bibliography is essential for cross-checking and standardizing references before the book is even printed. Authors should verify all citations just before the preparation of final copy. Once the typescript has been submitted, one of the editor's major tasks is to spot discrepancies between notes and bibliography. The more that are found, the greater will be the delay in completing the editing, since the author will then need to answer more queries. And if one frequently cited reference is found to be incorrect, extensive changes in the typescript will be necessary. Bibliography programs that extract footnotes from a database and generate a bibliography will hinder the useful exercise of cross-checking. When using such programs it is doubly important to make sure that citations are correct in the first place.

2.2.5 Books prepared on computer

Many authors find it advantageous to produce their work on computer, which can yield the added benefit of allowing the text to be transferred direct to typesetting equipment from an author's files. If you are considering supplying your text electronically—on floppy disk, CD-ROM, or through other means—consult your publisher, who will advise whether this method is practicable for your book and, if so, provide the necessary information. Many publishers—especially journal and technical publishers—have standard templates for authors to use in producing their submission; many are downloadable from publishers' websites.

Increasingly, authors are submitting electronically captured data for publication in media other than print, such as CD-ROMs or online publishing. These require guidelines appropriate to the project, which authors should request at the earliest planning stages. Authors employing SGML encoding may wish to be involved in developing the DTD (Data-Type Document), and this often can be accommodated.

In print media, setting from computer files is not always preferable to conventional setting: printing costs are such that it may actually be cheaper to key in text manually, especially when the author's software is obscure or outdated, or when the files require many corrections.

Submission

Seek advice from your editor if the text has complicated matter such as equations, unusual diacritics, or other special sorts. You may be asked to provide samples of the output from your system for evaluation, together with a sample of hard copy.

Electronic submission of copy still requires two hard copies, which are subject to all the standard requirements for format and layout. Although many word-processing packages enable the user to approximate the printed page on the final printout, there is absolutely no necessity to do so, even if you know that the published work will follow an established series style: indeed, the extra encoding required to allow different font sizes and styles, complex spacing, full justification, running headlines and footlines, etc. will actually prove a detriment when typesetting on the electronic text begins. (Heading levels may be distinguished simply through upper- and lower-case type, bold and italic, and centred or full-left text.) Similarly, do not add design codes unless specifically asked to do so.

Always ensure that the hard copy you submit to the publisher matches exactly what is on the computer files you supply, otherwise the advantages of time and cost inherent in electronic setting will be lost. If the typesetter encounters even minor discrepancies between electronic files and the edited typescript, it will be necessary to rekey the entire work from the hard copy alone, since the extent of the divergence between file and typescript cannot easily be gauged.

Computer-generated copy

Increasingly, publishers encourage authors having access to technically sophisticated equipment to generate some or all of the text—anything from individual tables or graphical representations to an entire book—in a publishable form. The widespread availability and flexibility of the hardware and software necessary to accomplish this—such as printers capable of producing the minimum acceptable dpi (dots per inch) required for clear reproduction in text, or off-the-shelf systems that accommodate Adobe PostScript or PDF (Portable Document Format) files—means this option has clear advantages for both author and publisher.

On the other hand, it also involves an author in processes more complicated than in the traditional submission of raw text. Since this can require intricate and lengthy interaction between author, editor, production editor, designer, and typesetter, the text as a general rule must be of sufficient complexity for such a process to prove worthwhile. An appropriate instance would be a high-level mathematical text produced in TeX or LaTeX; a complex chemical structure submitted as a ChemDraw, TIFF, EPS, or PICT file; or a text interspersed with hundreds of Chinese characters produced in a specialist font. Any author interested in pursuing this should contact his or her editor as early on as possible to explore the prospect. Such electronic copy should be submitted as files separate from any normal text files. Regardless of size or type, it is in general of two kinds:

Draft copy is text generated by an author and submitted in a provisional form, so that the publisher can intervene as necessary before reproducing it. As with an ordinary typescript, the publisher will arrange for the text to be edited; unlike the case of an ordinary typescript, the author is responsible for correcting the copy, making any editorial and design alterations required by the publisher. Only then is the copy ready to be reproduced. (While any data produced using well-known software equally may be manipulated by the publisher or printer, this in principle is no different from the submission of ordinary text in electronic form.)

Text copy, on the other hand, skips this interim step. It is author-generated copy submitted in its final printable form, so that the publisher can reproduce it directly, perhaps adding only preliminary matter, pagination, and running heads. Text copy is a much more ambitious project than draft copy, since it requires the author to assume many more of the obligations normally shouldered by the publisher. As the publisher will be making no subsequent modifications, an author is responsible for all design specification, page layout, and editorial and proofreading intervention and changes. Thus the final copy an author submits—whether as prc or computer files—must be of a high technical as well as editorial standard.

2.2.6 Additions and alterations to copy

Make small alterations between the lines. Using a prominent colour of ink, draw a line through the characters to be altered and write the revision in the space immediately above. If the typescript has been prepared on computer, make a clear mark, such as an *X*, in the left-hand margin of the hard copy to draw attention to changes that have *not* been made on the disks you submit. Retype and reprint heavily corrected pages before submission: the publisher requires finished copy, not a typescript covered with handwritten emendations.

Additional matter may be inserted either on the copy itself or, if the addition is too large to be accommodated marginally, on an 'A' page of separate A4-size paper, inserted within the foliation, *behind* the page to which it refers. Mark the point of insertion in the main text clearly and unambiguously, and label added folios so that an addition to, say, folio 123 is numbered 123A and introduced after it, the following folio being 124. If the addition is longer than one page, label subsequent folios 123B, 123C, 123D, for example.

Do not attach copy by paper clips, staples, or sticky tape—avoid the last at all costs, since it makes photocopying difficult, and is well-nigh impossible for an editor to write on. Alternatively, paste can be used to add extra pieces of copy, so long as the entire piece is firmly attached. If any long folios result, cut off the extra piece and stick it onto a new piece of A4 paper, so that all folios of copy are of uniform size. Photocopy any text printed on fax paper before insertion, as fax paper is difficult to mark and its image fades with time.

Authors supplying additional copy to a typescript to be set from computer files need not submit the new copy electronically as well as on hard copy. If the addition is only a few folios or less, it is simpler for a typesetter to key in by hand any supplementary text, providing it is labelled as such and the point of insertion clearly marked. Many such insertions may make electronic setting unfeasible, however.

2.2.7 Multi-author (contributory) texts

Any book involving more than one author is liable to multiply the sorts of problems usually found in a single-author text, and the greater the number of writers, the greater the potential for difficulties. While a single volume written collectively by joint authors can generate problems with scope, consistency, and focus, most often it is a contributory work that requires the greatest amount of effort to avoid complications: here, each chapter might be submitted by a different person and collected under the direction of one or more volume editors, who in turn work with the commissioning editor. This is the case with Festschriften, symposia, or any collection of papers with a common subject.

Volume editor's role

The volume editor is ultimately accountable for the calibre and merit of the chosen contributions, and the academic quality of the book as a whole. Normally it is his or her responsibility to field the editor's queries, either responding to them personally or passing them on to the relevant contributors and collating their replies. Two or more volume editors should clarify any division of responsibilities early on.

The volume editor and the publisher must draft clear and detailed guidelines for contributors, outlining preferred style, spellings and abbreviations, heading and subheading hierarchy, and reference format, and disseminate them as early on as possible, at least with each contributor's contract. The volume editor is responsible for reading and approving each contribution before sending it to the publisher. Those contributions requiring further work can be treated in one of three ways: the volume editor can (*a*) request that contributors rework their texts to conform to the guidelines, (*b*) rework them himself or herself, or (*c*) present the guidelines to the editor with a brief of what needs to be done in each case.

At a number of stages in the publishing process the volume editor may be called upon to authorize small changes in contributors' work which, owing to time constraints, they will not be able to recheck themselves. He or she should therefore make certain the contributors understand that the volume editor will be making decisions on their behalf, and ensure that they agree with this authority. This prevents problems with demands for alterations after the typescript has been set into pages.

Contributors' role

If contributors are asked to answer editing queries and read proofs they should do so promptly, not merely out of compliance to the deadline but out of consideration for their fellow contributors. While some contributors may not mind very much if their chapters ever see the light of day, others may have good reasons—ranging from fear that the work may become outdated to an impending tenure review—for wanting their own published as soon as possible.

Delayed or missing copy

The delivery of contributors' articles to the volume editor should be scheduled to allow the latter time to read and edit the material and, if necessary, to return it to the contributors for revision before it is due for submission to the publisher. Often, multi-author texts require swift publication: a collection of papers may include time-sensitive material, and a Festschrift may need to be published for a specific occasion, such as the honorand's birthday. Where one or two contributions are late in materializing, the already tight publishing schedule can be placed under great pressure, and the volume editor may wish to present the bulk of the typescript for copy-editing with the balance to follow. While on occasion this may be unavoidable, as a matter of policy chapter-by-chapter submissions seldom prove a satisfactory way to hasten the editorial process. In order to impose accurate consistency throughout, an editor must ideally retain the whole typescript until all contributions are accounted for: normally it is difficult (if not impossible) to edit uniformly chunks of text destined for the same book in isolation of one another, since comparisons and cross-checks between them are essential.

Consistency

In terms of the work's framework it is important to standardize the hierarchy of section headings employed throughout, to give a greater sense of continuity between the presentation of individual chapters. In the absence of a set series style, this is largely a question of finding the *via media* among the contributions.

In text a contributor may refer to his or her own or another work as *paper*, *lecture*, *talk*, *speech*, or the like. All such references should be styled alike, preferably substituting *chapter* (where appropriate), although *paper* is possible. However, unless a conscious effort has been made to retain the sense of occasion (*I shall say a few words*, *as we heard in yesterday's discussion*), change the more obvious conventions of the spoken word to those of the written word.

Many multi-author books are envisaged like journals: a collection of quite possibly diverse and eclectic writings rather than a cohesive work designed to be read from beginning to end. In this case the volume editor and commissioning editor may decide it is unnecessary to impose complete consistency throughout the entire work, and may instead choose to treat each chapter as a 'stand-alone' contribution, to be edited in isolation, unaffected by conventions adopted in other chapters.

Such a policy allows each contribution the freedom to have transliterations, abbreviations, terminology, notes, and bibliographical references that are merely internally consistent, and bear no relation to other chapters. This avoids the troubles inherent in imposing standards that contributors may find Procrustean, such as requiring identical terminology in varied circumstances, rejigging several perfectly adequate reference systems, or telling Contributor A to return to an inconvenient library to verify a work that Contributor B has cited differently.

However, not standardizing contributors' references to a single form throughout a work can have unexpected consequences. For example, in a book of collected essays on Plutarch's works, an editor may be instructed (or inclined) to leave references to the same treatise in the *Moralia* with different titles in two different chapters, for example *Amatorius* and *Eroticus*, or leave citation of the same essay in *Moralia* by its title in one place and by *Mor.* in another. An indexer not familiar with the subject may create two separate index headings for a single subject, and an indexer alive to the pitfalls will have to choose—at the eleventh hour—between two equally acceptable references to create the index heading, and then cross-refer the other to it.

Previously published contributions

Whether the contribution will be set anew or a copy used as crc, the volume editor should ask the commissioning editor whether permission to reproduce the work will need to be secured.

2.2.8 Converting a thesis for publication

Many scholarly works originate as theses or dissertations. Before such a work is published, however, the author should take steps to ensure that the text reads like a book rather than a submission for a degree. A candidate is often expected to present material in what can amount to a stilted or artificial form, while an author is free of such formal constraints, which in a book smack of 'thesisitis'—for that which pleases the examiner does not always please the reader. If an author has prepared the text suitably for publication, the only clue that the final book was once a thesis should be a statement to that effect in the preface. Here are some specific guidelines for authors readying theses for publication.

Eliminate matter inserted simply to satisfy the examiners that you know it; the reader will assume you do. In particular, do not retain references to everything that has been said or written on your subject, but cite only what was important in its day or is useful now. If you have consulted archival sources, a bare list of shelf or call numbers is of no use to the reader, though a catalogue of them arranged by content may well be. Notes can often be eliminated or trimmed; it is not necessary to give a source for every fact you mention.

Try to sustain the interest of your readers, whom you should assume to be suitably attentive to your subject. While flowery language is neither expected nor always welcome in an academic book, there is no need for all life to be squeezed out of the writing. In particular, do not be afraid to use personal pronouns instead of repeating proper nouns, and be rigorous in avoiding unnecessary jargon and terms of art, even those established in your discipline. So far as possible do not repeat information, unless you are drawing together disparate threads of an argument: remember that your book will have an index.

The structure and argument of your work should speak for themselves without prior announcement (*In Chapter 6 I shall discuss* or *Chapter 6 will discuss*), frequent self-referentiality, or lengthy recapitulation. An Introduction should put the subject in context; if there is a Conclusion, it should do the same with your findings. Neither needs to justify or précis in turn each chapter's inclusion. Where possible, cross-references should be to chapter and section rather than page; do not cite your notes in text.

The bibliography should be conceived as a service to the reader, not as a record of your own researches: in particular, avoid subdividing the bibliography into categories, as this makes locating references awkward. A division between primary and secondary sources may be acceptable, as the choice of where to look is usually made clear by the reference's type;

other distinctions are rarely so intuitive or helpful. Provided the full details have been given in the notes, it is not always mandatory to include works cited only once—though it is not wrong to do so either.

Books in the bibliography should be cited with the place and date of publication for the original or revised edition (which enables the reader to place them in the history of scholarly debate), *not* of the particular reprint that you have used. It is unnecessary to include a specific edition of a well-known work of literature that is easily available in several editions, unless that particular edition is essential or its page numbers are quoted as the standard form of reference, like those of Stephanus' Plato.

2.2.9 Dialect and transcriptions

Dialect generally is a form of speech peculiar to a particular region, class, or occupation, or a subordinate variety of a language with non-standard vocabulary, pronunciation, or grammar. (The sociolinguistic field recognizes further distinctions.) Imitating dialect in writing is a notoriously hazardous task, which few writers can master in fiction, much less in non-fiction. Except in exceptional circumstances, use standard English spelling for all transcriptions involving dialect, unless the transcription's main purpose is to exhibit phonetic variations—in which case the serious reader is better served by established linguistic symbols. Within a narrow range—where their meaning is clear and their appearance unremarkable—the usual contractions of casual conversation may be copied—*I'd, you've, won't*—but this does not of itself make the work more accessible. Moreover, it is pointless misspelling words in a way that does not alter their pronunciation: *pleeze, dont, sez.*

In creating transcriptions the author must reproduce people's words faithfully. Ordinarily, however, it is far more important to convey their thoughts than to imitate their speech. Approximating non-standard speech through substandard spelling can place unwarranted emphasis on speakers' backgrounds: there is a danger of condescension, since speakers may thereby be portrayed as being less intelligent and articulate than they are. In addition, what they have to say may be unnecessarily lost on readers either unfamiliar with the dialect first-hand or for whom English is a second language: unusual spellings may render the text incomprehensible: *Embro* for 'Edinburgh' would be just as befuddling to a New Yorker as *Lawn Guylant* for 'Long Island' would be to a Scot. Nuances of language and subtlety of dialect manifest themselves not just in pronunciation but in the choice, placement, construction, and rhythm of words, all of which standard spelling can capture and reproduce without the hauteur of intentional misspellings.

Some general considerations can be observed. First, do not interfere with dialect writing done well by a native speaker, unless wholly impenetrable. Secondly, intervene in fiction only when confident that the ethos conveyed by the dialectal passage is not that intended by the author. Thirdly, unless the dialect is essential—for example because it captures an untranslatable essence—prefer indirect speech in reportage to either awkward transcription or falsifying standardization.

2.3 Copy-editing: the editor's role

The following section is aimed at any publisher's editor responsible for editing copy—the task generally called *copy-editing* or *line-editing*. The advice offered below presupposes that editors are working in a freelance capacity, but does not exclude those working in house.

The commonly held distinction between editing and proofreading is that editors work on typescripts before they are typeset, the resulting proofs being worked on in turn by proofreaders. While this holds true for the most part now (though it did not in earlier times), editors do 'proofread' their copy—correct misspellings and adjust layout—as part of the editing process, and proofreaders can and do make editorial corrections missed by the editor. Moreover, an editor and proofreader may be one and the same person, performing both roles simultaneously, and in electronic dissemination typescript, proofs, and finished work never exist on paper. Even so, the demarcation between the roles of editor and proofreader remains useful, since the expectations and limits of the roles help define the scope within which each operates.

2.3.1 The copy editor's job

During the often years-long writing process, authors are concerned primarily with writing their text rather than editing it. It is not surprising, therefore, that authors' (or their typists') conventions can change through the course of a typescript, which then requires the attention of an impartial and practised eye. As an editor you may be the only person apart from the author to read every word of a text before publication. In this capacity you and the author are working towards the common aim of preparing a text for publication, and your approach to the role should reflect that objective.

Your main aims are to ensure consistency; good grammar, spelling, and punctuation; clarity of expression; and a clear and sensible structure for the book. The result should be a text that is as easy as possible to read and understand. In the short term most editors are marking up for the typesetter's keyboarder, but the more important long-term goal is to ensure that all readers find a well- and clearly written book. Editing is a Zen-like discipline, since the result of all editorial effort should be invisible on the printed page. Most often the only time a reader notices editing is when it is lacking, obtrusive, inconsistent, or awkward: that editor is best who changes—or appears to change—least.

Strictly speaking, subjective modifications are not a copy-editing responsibility. To take the narrowest view—which can be enlarged only within reason—if something is not inconsistent, grammatically wrong, or factually incorrect, it need not be changed. It is vital to think through the ramifications of all changes, and ensure that alterations do no violence to the author's intended meaning.

2.3.2 House style and flexibility

A publisher's house style embodies their stated preference for how copy is produced and set; this allows the efficient output of texts that are as internally consistent and error-free as possible. (*See also* **2.2.2**.) However, the application of any house style is secondary to the main aims outlined above: it is a pragmatic device designed to aid—not supplant—common sense, the generally accepted rules of English, and the conventions common in the author's field. Those instructions given in OUP's own *Hart's Rules* (the precursor to this volume) and the *Oxford Dictionary for Writers and Editors* have grown and altered considerably over the years, suggesting that the Press's own preferences—like those of other publishers—are neither hidebound nor fixed over time. There are countless instances where more than one correct form of a word exists—for example in historical versus modern spellings of place names, or in general versus specialist or scholarly usage of foreign words or technical terms—which the prudent editor will weigh accordingly.

An author's reasonable and consistently applied conventions are welcome, providing they pose no practical difficulties; authors are urged to discuss them initially with their publisher, and submit them in a covering note (*see* **2.2.3**). Similarly, it is important for editors to record conscious departures from the publisher's preferences on a style sheet for submission with the Note to Printer (*see* **2.3.4**), so that the publisher, typesetter, and proofreader can deduce whether something unexpected is intended or a lapse.

Some typescripts will not require or demand thorough editing. In such instances the publisher must be clear to spell out where you should

ORIGINAL TYPESCRIPT
COPY

[Adapted from Johnson's Typographica(1824), vol.ii, p.216.] centre and set one size down

3pts.

Though a veriety of opinions exist as to the individual by whom the Art of Printing was first discovered; yet all authorities concur in admitting PETER SCHEOFFER to be the person who invented cast metal types, having learned the art of cutting the letters from the Gutenbergs: he is also supposed to have been the first who engraved on copper plates. The following testimony is preserved in the family by Jo. Fred. faustus of Aschefffenburg:

'Guttemberg' thus in Original

'Peter Schoeffer of Gernsheim, perceiving his master Faust's design, and being desirous ardently himself to improve the Art, found out (by the good providence of God) the method of cutting (incidendi) the characters on a matrix, that the letters might easily be singly cast, in stead of being cut. He privately cut matrices for the whole alphabet and when he showed his master the letters cast from these matrices faust was so pleased with the that contrivance that he promised Peter his only daughter Christine in marriage, a promise which he soon after performed.

But there were many difficulties at first with these letters, as there hadbeen before with wooden ones; the metal being too soft to support the force of the impression: But this defect was soon remedied by mixing with a substance the metal which sufficiently hardened it.

Figure 2.1: **Marked-up typescript copy**

focus your efforts. Commonly they will be restricted to marking up headings, displayed matter, and references, and ensuring consistency within those references.

2.3.3 Editorial mark-up

Many of the proof-correction marks (*see* **2.5.3**) are standardly used to mark up the text for typesetting. The principal distinction between editorial and proofreading mark-up is one of degree: unless the author is exemplary and the typesetting execrable, an editor will probably

MARKS USED IN THE
CORRECTION OF PROOFS

Adapted from Johnson's *Typographia* (1824), vol.ii, p.216.

Though a variety of opinions exist as to the individual by whom the Art of printing was first discovered; yet all authorities concur in admitting PETER SCHOEFFER to be the person who invented *cast metal types*, having learned the art of *cutting* the letters from the Gutenbergs: he is also supposed to have been the first who engraved on copper-plates. The following testimony is preserved in the family by Jo. Fred. faustus of Ascheffenburg:

'PETER SCHOEFFER of Gernsheim, perceiving his master Faust's design, and being himself ardently desirous to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters on a *matrix*, that the letters might easily be singly *cast*, instead of bieng *cut*. He privately cut *matrices* for the whole alphabet and when he showed his master the letters cast from these matrices, faust was so pleased with the ~~that~~ contrivance that he promised Peter to give him only his daughter *Christina* in marriage, a promise which he soon after performed.

But there were many difficulties at first with these *letters* as there had been before with *wooden ones*; the metal being too soft to support the force of the impression: But this defect was soon remedied by mixing the metal with a substance which sufficiently hardened it.'

Figure 2.2: **Proofread first proof**

make more changes than a proofreader; and unless the typescript copy is excessively cramped (as with photocopies of previously set matter), an editor will probably have more room in which to make those changes. The result of this is that many common copy-editing instructions can be fitted within lines of typescript; and these, depending on their nature and clarity, need not then be stated or reinforced in the margin, as with proofreaders' marks. The prime consideration is that the mark-up on each folio is presented in such a way that a typesetter's keyboarder can implement all the changes while working at speed. Figure 2.1 shows an example of a copy-edited typescript page marked up for setting. Figures 2.2 and 2.3 show the same page as proofs. Marks used in editorial and proof correction are listed in Table 2.1.

THE PROOFREAD PAGE
CORRECTED

Adapted from JOHNSON's *Typographia* (1824), vol. ii, p. 216.

Though a variety of opinions exist as to the individual by whom the art of printing was first discovered; yet all authorities concur in admitting PETER SCHOEFFER to be the person who invented *cast metal types*, having learned the art of *cutting* the letters from the Guttembergs: he is also supposed to have been the first who engraved on copper-plates. The following testimony is preserved in the family, by Jo. Fred. Faustus of Ascheffenburg:

'PETER SCHOEFFER of Gernsheim, perceiving his master Faust's design, and being himself ardently desirous to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly *cast*, instead of being *cut*. He privately *cut matrices* for the whole alphabet: and when he showed his master the letters cast from these matrices, Faust was so pleased with the contrivance that he promised Peter to give him his only daughter *Christina* in marriage, a promise which he soon after performed. But there were as many dificulties at first with these letters, as there had been before with *wooden ones*; the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing the metal with a substance which sufficiently hardened it.'

Figure 2.3: **Final (revised) proof**

2.3.4 Typographical mark-up

Observe a publisher's rules about detailed and consistent mark-up unless the publisher instructs otherwise. Some general instructions can be made in a *Note to Printer* (NTP), a sheet presenting typesetting instructions related to the accompanying typescript, which the editor submits after editing. The NTP frequently offers a suitable substitute for repetitious mark-up on the typescript itself, or where detailed mark-up proves unnecessary.

To facilitate design, flexibility, or cross-platform use, publishers may require editors to insert codes or tags during mark-up, either on hard copy or—if the text is held electronically—within the files themselves. Conventions for doing so vary depending on what typesetting (or other) system will be used, and what level of intervention is required; the publisher will supply guidelines for how this should be performed. These codes or tags can delineate simple items like font type, sizes, and special sorts, or classes like headings and layout formats; more complicated parameters are required for metalanguages such as SGML, or CSS for HTML.

2.3.5 Queries

Mention to the author at the start of your queries any general points you wish to bring to his attention: stating a preference and the logic behind it usually preempts an author's needlessly stetting corrections. If you feel there is anything potentially problematic in your editing, an ounce of explanation is worth a pound of eraser shavings. While specific queries should be concise, avoid making them so brief as to appear ambiguous, brusque, or hectoring. Do not bother the author with specific or repetitive queries that are strictly publishing matters, such as points of layout and spacing, specialist terms, or matters covered explicitly in a publisher's preferred style. Conversely, do not sweep genuine problems and qualms under the carpet. If you are not sure whether something should be raised with the author, ask the publisher.

2.3.6 Contacting the publisher and author

The protocol for how and when freelance editors contact their publisher or author varies between publishers, and may vary between authors; publishers normally discuss what is expected before editing begins. For the most part, editors should get in touch with their publisher if they grow worried about the amount of restyling or other intervention they find necessary.

It can be a good idea to send the author a sample chapter or two and see what reaction your changes receive. Unpicking as a result of an adverse reaction is very dispiriting, and this procedure can save a great deal of time. Some publishers encourage experienced freelance editors to telephone, write, or email direct to authors with any general problems or queries that might emerge in the first couple of days of editing, so that things can be sorted out at an early stage in the work. It is important that anything agreed by telephone is confirmed in a letter, and it is vital that the publisher is given copies of all correspondence to and from authors.

2.3.7 Schedules and costs

It is important to treat seriously the schedule a publisher provides, and let them know immediately if the book will be delayed. If the deadline seems impossible as soon as you get the typescript, say so: a publisher may rather have the book back and look for another editor than have the schedule going seriously awry.

It is likewise important to treat seriously the cost estimate for the job. Most publishers base it on past knowledge of what books of a similar nature have cost to edit, combined with an appraisal of the factors unique to that typescript. Nevertheless, if you find that unforeseen difficulties in the work means you are bound to exceed an estimate, always contact the publisher to discuss it. Short of editing the typescript in house beforehand it is impossible for a publisher to set an absolute price. Some books are able to bear extra costs, while others must be kept strictly to budget.

2.4 Spacing and indentation in text

2.4.1 Vertical spacing

The height of type is measured in *points*, a vertical unit of measurement for type sizes and spacing, in the UK and USA reckoned to be 0.351 mm, in Europe 0.376 mm.

Leading

The vertical or interlinear spacing within the body of a page is called *leading*, from the strips of lead formerly inserted between lines of type. This term is used not just for the vertical spacing within the text of a paragraph, for example, but also for that within or around any matter such as headings, displayed poetry or equations, figures, tables, and ornaments. It is normally a function of typographic design, as are the width of the margins around the page.

To provide a suitable proportion, the size of the typeface is normally smaller than the size of the leading, so that for example *11 on 12* refers to an 11-point type with a 12-point space beneath. Some typefaces require more or less leading depending on their look: a fine or flowery type such as Van Djick or Ehrhardt needs more space to allow for the longer ascenders and descenders, while a compact type such as Times or Baskerville needs less. Similarly a blocky type such as Plantin or Bodoni needs more leading to keep the page from looking crowded. While such typographic considerations do not normally concern authors, editors, or proofreaders, it is nevertheless useful to know of their existence and their possible effect on the finished page.

White space

The amount and combination of margins and vertical and horizontal spacing will affect the appearance of the typeset page: the more space, the more open the result seems; the less space, the more compact. The area not printed upon is called *white space*, and the amount of it is normally determined by the type of work being printed. Where space is at a premium, as in dictionaries or encyclopedias, there will be less leading, resulting in a denser-looking page. Where a more open design is called for, as in poetry, art, school-, or fine-edition books, there will be more leading, resulting in greater white space on the page. Altering the leading and margins can affect the length of the final work—sometimes substantially.

In standard academic texts, extra leading between paragraphs is not generally allowed in continuous text, though leading will vary with the weight of headings and the size of the type chosen to set them.

2.4.2 Horizontal spacing

When set, copy can be arranged on the page in one of four ways: *ranged* (or *flush*) *left*, so that the left-side is aligned but the right-hand side is *ragged* (uneven); *ranged right*, so that the right-hand side is aligned but the left-hand side is ragged; *justified*, so that both left- and right-hand sides are aligned on the measure; or *centred*, so that each line is balanced on the measure's midpoint. A further refinement of centring is *centred optically*, so that each line is balanced in proportion to what appears to be the centre in relation to itself and surrounding text—which in lopsided or unequal copy may differ from dead centre.

Justified copy is produced by evenly varying spaces between the matter on each line, so that the print fills the space and forms a straight edge at the margin. Spaces that do not vary during justification are *fixed*, that is, of a set width unaffected by proportional spacing.

A *pica* is the standard unit of typographic measurement, equal to 12 points or approximately 4.21 mm (1/6 of an inch). In typewriting it has the additional sense of indicating a size of letter, equal to 10 characters to the inch (about 3.9 to the centimetre.) The pica is used especially for estimating the total amount of space a text will require. In general, the width of a letter in any given font is its *set*; the width of a full line of type or print is its *measure*, typically expressed in picas.

- An *em* is a horizontal unit of space, calculated as the square of the body of any size of type. Originally it was reckoned as the width of a capital roman M. An *em space* (or *em quad*) has the nickname *mutton*, and is indicated in mark-up by the symbol □. For an *em rule* (—) *see* **5.10.11**. The term *pica em* describes the width of a pica.
- An *en* is a horizontal unit of space equal to half an em, and approximately the average width of typeset characters. Originally it was reckoned as the width of a capital roman N. An *en space* (or *en quad*) has the nickname *nut*, and is indicated in mark-up by the symbol ⍂. For an *en rule* (–) *see* **5.10.9**.
- A *thin space* is a fifth of an em space. In mark-up it is indicated by the symbol ‡ or ⫯. The fixed thin space should generally be non-breaking. It is used for example between double parentheses to avoid 'nesting', as ')‡)'; between double opening or closing punctuation; and in bibliographies immediately after a 2-em rule:

  —— *Principia Mathematica*

- A *hair space* is a very thin space, thinner (sometimes by half) than a thin space; especially in the USA the term is often used as a synonym for 'thin space'. In the contexts where such small spaces are used they are generally fixed.

2.4.3 Word spacing

Spacing values between words are determined by typographic mark-up. What follows are some general considerations for setting, which for many typefaces will be achieved naturally if the word space defined within the font by the manufacturer is used as the optimum.

Word spacing must be as even (*proportional*) as possible in text that is justified (ranged full left and full right), and constant in text that is *centred* (the width of each line balanced on the measure) or *ragged* (ranged only full left or full right).

For continuous prose, the optimum spacing is 25 per cent of an em in normal bookwork. Thus in 10-point type, the space appearing between words will be 2.5 points. This should be increased to 33 per cent of an em for small type (8 point and below), and for dictionary and reference work setting. Poetry, and verse in plays, should also be set with an optimum 33 per cent word space, unless a very narrow typeface is being used.

Minimum and maximum word-space values for justified setting will vary according to the point size, measure, and typeface, but as a rule the minimum should not be less than 12 per cent of an em, nor the maximum greater than 67 per cent.

For display setting, narrower optimum word spaces can be used. These should relate to the apparent width of the typeface design.

2.4.4 Character spacing

Spacing values between characters should not normally be varied from the typeface manufacturer's metrics, and any unusual kerning pairs supplied with a font should be used at all sizes. Loosely fitted designs may need a reduction in character spacing at display sizes to improve their fit.

Letterspacing (*interspacing*) involves inserting small spaces between letters, typically in capitals or small capitals. It is indicated on typescript by vertical lines between the letters T'H'U'S. It should be used only to improve the appearance of words or lines set in capitals or small capitals; it must not be used as a means of justifying lines of type in handsetting. The normal value for letterspacing text-size small capitals is 10 per cent of an em. In a line of letterspaced capitals, small capitals, or figures, all characters should be letterspaced, even those normally set close up—for instance there should be a corresponding space each side of a rule or hyphen.

Additional adjustments to character spacing will be required when, for instance, an italic *d* is followed by a roman closing parenthesis. The nature and degree of these will vary from typeface to typeface, and are normally accommodated automatically by modern typesetting equipment, which reconciles the differences in matter that seems when set either to clash or be too far apart. The general term for this adjustment of spacing between characters is called *kerning*; formerly, the part of a piece of metal type that projected beyond the body or shank was called the *kern*.

2.4.5 Normal and other word spaces

In text, use only a single word space after all sentence punctuation. A non-breaking word space should be used between a pair of initials to avoid a line break occurring, for example T. S. | Eliot, *not* T. | S. Eliot. Especially in wide-measure setting the fixed (non-breaking) word space should also be used for the same reason between the abbreviations for *page*(*s*) and *line*(*s*) (p., pp., l., ll.) and their following numbers; and, if possible, after the indefinite article *a* and personal pronoun *I*. In apparatus criticus do not end a line with a new line number.

The last line of a paragraph (the *break line*) should be set with the optimum space. Break lines should consist of more than five letters, except in narrow measure (*see also* **2.6**).

An en space will be the width of the figures in many fonts, and therefore may not be exactly half of an em. Use it to separate a number from its text in a heading, for example:

I The Ferial Set

1. Composition of the Set
2. The Transmission of the Texts
    (*a*) The Numbering System
    (*b*) The Headings
    (*c*) Marginalia

(For lists *see* **9.1.5**.) It may also be used to separate a page reference from its lemma, and the lemma from its gloss, for example:

234 *his pet wombat*: Rosetti kept a wombat, which he named after Morris.

2.4.6 Indentation

The indentation of the first line of a paragraph is generally 1 em, with any sub-indentation in proportion. The rule for all indentation is not to drive the text too far in, a concern that increases with the narrowness of the measure. There is no indentation in the first paragraph following a heading, epigraph, or dropped initial letter.

In indexes the standard for indentation is for entries to be full out, subentries to be indented 1 em, and all turn-lines indented 2 ems (*see also* **16.2.2**).

For rules on indentation in plays and poetry *see* **13.6** and **13.7**.

2.4.7 Footnotes

Ibid

Do not set 'Ibid.' on the first note of a verso; repeat the reference it is repeating (or its short form) from the previous page.

Spacing

At page make-up, typesetters should leave apparent white space between the end of text and the first line of notes. Footnotes to a short last page of a chapter should be set 12 points below the last line of text, *not* at the bottom of the page.

Footnotes should begin with single digits indented 1 em. Where numbers change to tens or hundreds, figures should range on the inside for that page only (i.e. the room for the additional figure will come out of the em space). Unless there is a special direction to number footnotes beginning from 1 on each page (e.g. when following an older series style), footnotes should be numbered continuously through chapters or, exceptionally, sections. There is no longer any need to begin renumbering after 99: three-figure note cues are no longer cumbersome to set properly.

Short notes

One single-line note on a page should be centred; two or more single-line notes on a page should be ranged on the left, the whole being centred on the longest.

A short note may be set complete in the break-line of another note provided it is set ranged right, with more than 3 ems between the notes. Short notes may be run on in the same line with at least 3 ems between them, the line being centred. Where there are several short footnotes, they should be ranged in columns with a minimum of a 3-em space between the longest lines in the columns. This avoids short notes being stacked into a 'chimney-pot' effect, which looks ugly and squanders space.

Notes overrunning

Once set, a footnote should start on the same page as the text reference, but may overrun on to subsequent pages. If this is necessary, the footnote reference should occur, if possible, in the last line of text of the page in which the footnote starts. In the page(s) on which the note is continued there should be at least three lines of text.

The overrun footnote appears immediately below the text of the following page(s). Where the note overruns from a recto to a verso it is separated from further footnotes by a 3-point space, not a rule. (When footnotes are in double column, use a line space.)

If other notes are turned over as a knock-on effect from the overrun note, insert a catchline at the foot of the first page, ranged full right in the line of white at the foot (i.e. extra to normal page depth):

[*See opposite page for n. 5 cont.*]

[*See opposite page for n. 5 cont. and nn. 6 and 7*]

[*See p. 123 for n. 5 cont.*]

[*See p. 123 for n. cont. and nn. 6 and 7*]

Avoid using a final full point, as for a sentence, which may be misunderstood.

Similarly, if the overrun of a footnote jumps one or more pages for any reason (plates, etc.), insert a catchline:

[*cont. on p. 123*]

An incomplete footnote should not end a page with a full point or other terminal punctuation—in other words, it should be seen to be unfinished.

Notes in columns

Footnotes can be set in two or more columns in wide-measure books. Here, a footnote of one, two, or three single-column lines appearing by itself on one page should be rearranged to full measure and centred. Similarly, two footnotes, one of two lines and one of one line, are treated in like manner. With double-column footnotes, avoid a break-line at the top of the second column where possible.

Notes in textual editions

Where apparatus criticus occurs in addition to footnotes, it appears above the footnotes, separated from them by a 4-em rule, ranged left.

The first line of the apparatus criticus is indented 1 em. If there are also footnotes original to the text, they should appear above both apparatus criticus and editorial notes, separated by a short thin rule, ranged left. Where a single short note occurs below apparatus criticus it is to be set 1 em from the left, not centred.

2.5 Proofreading and proof-correction marks

While this section applies primarily to authors, everything within it is of practical significance for proofreaders as well. Proofreading the text is one of the final hurdles authors face before their work is published, and few relish the prospect of revisiting their work one last time: when Gilbert White received the proofs of his *Natural History of Selborne* in 1789, he described this procedure as 'an occupation full as entertaining as that of darning of stockings, tho' by no means so advantageous to society'. Regardless, reading proofs remains a vital last step in ensuring that errors are spotted and eliminated.

2.5.1 Proofs

A *proof* is a trial printing of composed matter, taken for correction from type or film. Though fewer varieties persist today than formerly, several different types remain, the most common of which are as follows:

galley proof	a proof taken before the matter is made up into pages
page proof	a proof made up into pages
clean proof	a proof having very few printer's errors
author's proof	a proof supplied to the author for correction

marked proof	a proof on which corrections have been marked
first proof	the first proof taken after setting, with subsequent revised proofs labelled *second proof, third proof,* etc.
foul proof	a marked proof supplied to read against a revised proof
collated proof	a proof on which corrections from other proofs are assembled
revised proof	a proof on which corrections from a previous proof have been made
scatter proof	an individual page of proofs on which corrections have been made
final proof	the last proof, which is passed for press (printing); also called *press proof* or *voucher proof*

Authors ordinarily are given a set of proofs to read for correction, along with the original typescript or an up-to-date copy; their proofs may already have been read by a proofreader, or may go off to one to be read subsequently. Especially where time is short more than one set of proofs may be circulated and read simultaneously, and the changes on each collated onto a master set. If the author is not indexing his or her own volume, another set of proofs will be sent to an indexer as well.

Formerly, galley proofs were on sheets about 18 inches long, and represented the text before it was made up into pages, lacking footnotes or artwork. As text is now usually made up into pages from the start, most galleys now look very much like normal proofs, though artwork may be missing. Galleys are rarely produced nowadays except for works with complex layouts or many illustrations. Revised proofs—those incorporating corrections from an earlier set of proofs—are normally dealt with in house. Consequently, after proofreading is complete authors should assume that they will next see their book in final, bound form.

2.5.2 Corrections

By the time a text has been typeset into pages it is in an inflexible state, and any corrections marked should be confined to rectifying actual errors by the typesetter: a publisher who gives authors the opportunity to vet their typescript will expect that they have already reread their entire text, examined the editor's work, and made any changes they wished before typesetting began. Although truly unavoidable corrections can and do occur, remember that alterations on proof are extremely expensive: one correction may amount to 30 per cent or more of the composition cost for an entire page. There is no such thing as a 'small' proof correction, since—even with modern equipment—changing so much as a comma might require resetting the whole line in which it occurs, and frequently resetting several lines or an entire paragraph.

Write corrections clearly in the margin by the line to which they refer, in the same left-to-right sequence as they occur there. Use red for typesetter's errors (they may already be marked in green or black by the typesetter's reader). Use blue (or black if not used by the typesetter's reader) for any unavoidable author's change. Never correct in pencil or crayon. Mark the precise point in the proof text where the change is required. Circle all words added to the proof that are not to be printed. If you find a major problem (particularly one that affects pagination), or you are unsure how to correct something, contact the editor or publisher before spending time making extensive corrections.

2.5.3 Proofreading marks

Two marking systems are in current use. The first is espoused in BS 1259 and 5261 Part 2: 1976 and supplements. The second, which pre-dates it, is the main system used in the USA; it remains in wide use in UK and (with many variations) throughout the Continent. Ideally, one system should be used consistently throughout a given set of proofs. However, as each has its strong and weak points, the most pragmatic consideration is that the same change not be indicated two different ways, or different ones the same way. Table 2.1 shows the most common forms of proofreading marks, which are acceptable in marking up proofs or typescript copy where space is cramped.

Figure 2.2 shows the folio illustrated in Figure 2.1 as a proofread proof, and Figure 2.3 shows the same page as a final copy.

To cancel a previous alteration, addition, or deletion, write a circled tick mark (✓), or the circled word *stet* (meaning 'let it stand' in Latin), in the margin of a proof; dots also are placed under the affected portion of the text. Ensure there is no ambiguity as to which change is being reversed, and (especially in revised proofs) no danger that a subsequent correction is reversed on the strength of an earlier stet.

2.5.4 Queries

Authors should answer unequivocally all marginal circled queries from the proofreader or printer's reader. To accept a query, strike out the question mark so as to leave the correction to be made; to remove any possible doubt write *Yes* against it. To reject a query, strike out the whole circled query and write *No* against it. Do not use the ambiguous *OK*, which leaves the setter guessing whether you mean 'Very well, do it your way' or 'Copy is correct as it stands'.

2.5.5 Alterations

Avoid adding or deleting more than the odd word, as this can have serious consequences in page proofs by upsetting the pagination. Correcting this is very costly and time-consuming, and will affect compilation of the index and any cross-references to pages. If the typesetter has omitted or repeated more than a few words of copy, bring this to the attention of the editor or publisher when, or before, you return the proofs. The typesetter will be responsible for the consequent corrections, but it may be possible—and easiest for all concerned—to limit the damage typographically. If you think an addition or deletion of your own cannot be avoided, remove or add material in the same or adjacent line so that the final text fits into the available space on the page.

2.5.6 Additional tasks

Read text and notes carefully against the copy. In addition to this normal reading, the following steps should be taken. It is wise to complete each step separately, rather than risk distraction by combining different procedures.

Footnotes

Check that the right footnotes appear on the right page, and that the corresponding cues appear correctly in the text. Page make-up sometimes demands that the text of long notes runs onto the following page: this is generally acceptable.

Endnotes

Check that the correct cues appear in the text and match the notes at the end. Check also that running heads in the endnotes correctly reflect the copy.

Cross-references

To approximate spacing for cross-references yet to be inserted, the typesetter will have set these as 'p. 000', 'p. ● ● ●', or 'p. ■ ■ ■'. Ensure that the relevant page numbers are inserted in all cases. As these count as author's corrections they should be marked in blue or black.

Contents, list of figures, lists of tables, etc.

Fill in all page numbers, or check that those given are correct. Check that the titles of chapters and sections, and the captions of figures or tables, match those in the text.

Table 2.1: **Proofreading marks**

Proofreading symbols generally in use have been strongly inuenced by the British Standards Institution's BS 5261 Part 2: 1976 and supplements. Traditional or alternative symbols are still found, especially abroad; the most common are included here.

Instruction	Textual mark	Marginal mark
Correction is concluded	None	/
Insert in text the matter indicated in the margin	⋏	New matter followed by ⋏
Insert additional matter identied by a letter in a diamond	⋏ Followed by, e.g. ◇A	The relevant section of the copy should be supplied with the corresponding letter marked on it in a diamond, e.g. ◇A
Delete	/ through character(s) or ⊢⊣ through words to be deleted	or
Close up and delete space between characters or words	linking characters	/
Delete and close up	through character or through characters, e.g. character character	or
Substitute character or substitute part of one or more word(s)	/ through character or ⊢⊣ through word(s)	New character or new word(s) followed by /
Substitute or insert full point or decimal point	/ or ⋏ through character where required	⊙/ or ⊙
Substitute or insert colon	/ or ⋏ through character where required	/ or
Substitute or insert semicolon	/ or ⋏ through character where required	; / or ;⋏
Substitute or insert comma	/ or ⋏ through character where required	, / or ,⋏ or ;
Substitute or insert solidus (oblique)	/ or ⋏ through character where required	
Substitute or insert character in superior (superscript) position	/ or ⋏ through character where required	or under character e.g. or
Substitute or insert character in inferior (subscript) position	/ or ⋏ through character where required	or over character e.g.
Substitute or insert opening or closing parenthesis, square bracket, or curly brace	/ or ⋏ through character where required	(/) or , [/], or { / }
Substitute or insert hyphen	/ or ⋏ through character where required	/ or = or ⋏
Substitute or insert rule	/ or ⋏ through character, e.g. 2em	Give the size of rule in marginal mark 1 em 4 mm
Set in or change to bold type	under character(s) to be set or changed	bold or bf or
Set in or change to bold italic type	under character(s) to be set or changed	bold ital or bf ital or
Set in or change to italic	— under character(s) to be set or changed	ital or
Change italic to upright (roman) type	Encircle character(s) to be changed	rom or
Set in or change to capital letters	under character(s) to be set or changed	cap or
Change capital letters to lower-case letters	Encircle character(s) to be changed	lc or /
Spell out number or abbreviation	Encircle matter to be changed 38pp.	sp
Set in or change to small capital letters	= under character(s) to be set or changed	SC or s.cap or =
Set in or change to capital letters for initial letters and small capital letters for the rest of the word(s)	under initial letters and under rest of the word(s)	where space does not permit textual marks, encircle the affected area instead

Instruction	Textual mark	Marginal mark
Change small capital letters to lower-case letters	Encircle character(s) to be changed	lc or ≠
Start new paragraph		NP or or ¶
Run on (no new paragraph)		run on or
Transpose characters or words	between characters or words, numbered when necessary	trs or tr or
Transpose lines		trs or tr or
Invert type	Encircle character to be inverted	
Transpose a number of lines	③ ② ①	To be used when the sequence cannot be clearly indicated otherwise. Rules extend from the margin into the text, with each line to be transplanted numbered in the correct sequence
Centre	[ ] or [enclosing matter to be centred]	
Insert space between characters	| between characters affected	or #
Insert space between words	between words affected	or more #
Reduce space between characters	| between characters affected	or less #
Reduce space between words	between words affected	
Equalize space between characters or words	| between characters or words affected	or eq #
Close up to normal interlinear spacing	(each side of column linking lines)	
Insert space between lines or paragraphs	or	The marginal mark extends between the lines of text. Give the size of the space to be inserted if necessary
Reduce space between lines or paragraphs	or	The marginal mark extends between the lines of text. Give the amount by which the space is to be reduced if necessary
Take over character(s), word(s), or line to next line, column, or page		The textual mark surrounds the matter to be taken over and extends into the margin
Take back character(s), word(s), or line to previous line, column, or page		The textual mark surrounds the matter to be taken back and extends into the margin
Insert or substitute em space, en space, or thin space	□ (em), ⊠ (en), or (thin)	□ (em), ⊠ (en), or (thin)
Indent		
Cancel indent		
Move matter specified distance to the right	enclosing matter to be moved to the right	
Move matter specified distance to the left	enclosing matter to be the left	
Correct vertical alignment	||	|| or align
Correct horizontal alignment	Single line above and below misaligned matter, e.g. misaligned	= or align
Correction made in error. Leave unchanged	under characters to remain	✓ or stet
Remove extraneous mark(s) or replace damaged character(s)	Encircle mark(s) to be removed or character(s) to be changed	×
Wrong font. Replace by character(s) of correct font	Encircle character(s) to be changed	× or wf
Refer to appropriate authority anything of doubtful accuracy	Encircle word(s) affected	?

Note: All instructions to the typesetter should be circled as shown above, e.g. align stet Otherwise they can be mistakenly inserted into the text.

Page numbers and running headlines

Check that the pages are correctly numbered, and ensure that the running headlines appearing at the head of each page of text are properly spelt, accurately ordered, and (where necessary) correctly abbreviated.

Illustrations

Check that all illustrations (figures, maps, plates, etc.) are accounted for and given the correct positions and captions, and that these correspond with any lists in the preliminary matter. The actual artwork may not be shown in the proof: often only a large square or white space takes its place, to indicate its size and placement.

2.6 General principles for typeset matter

In addition to all the tasks, procedures, and considerations laid out for the author in the previous section, proofreaders are charged with ensuring that the page is not simply factually correct and sensibly presented, but pleasing to the eye. To this end printers, typesetters, and publishers have over the years accrued a small clutch of rules generally accepted as producing an attractive printed page. Circumstances and design considerations will determine which of these—or to what extent any—are adhered to, though good proofreaders will be conscious of departures or lapses even while ignoring them.

- Traditionally, printers reckoned that the last line of any typeset paragraph should not be only a syllable or numerals alone and should contain at least five characters, with measures wider than 28 picas requiring more. While nowadays this rule is no longer followed strictly, the last line of a paragraph—even if it is a full line—still should not fall at a page break so that it appears alone at the top of a new page or column: this is known as a *widow*.

  An *orphan* (also called *club line*) is the term for the first line of a paragraph when the page breaks so that the line appears alone at the bottom of a page or column. Ordinarily this is now considered acceptable in most bookwork.
- No more than two successive lines should begin or end with the same word.

- A recto page should not end with a colon that introduces displayed matter.
- Marginal notes should be set on the outside edge of the page and, unless otherwise directed, lines should range on the inside against the text, with at least 1 em separating them.
- Where lines of text are numbered, the numbers (ranged on the inside) should appear on the outside margin in prose works but ranged full right in the measure for poetry. When marginal notes *and* line numbers occur, the marginal notes should appear on the outer edge of the page and line numbers on the inner edge. Where a page number or some other marginal clashes with a line number in the same margin, the next line should be numbered instead; if this is not possible the nearest line to the original numbering should be numbered.
- Pages should all be the same depth, as should columns in multi-column setting. In books of verse, however, it is preferable for pages to be left short rather than be excessively spaced out, since the varying depth is not as noticeable. Complete pages of a body size different from the text (e.g. appendices and extracts) should be made up, to the nearest line, to the depth of the text page. If absolutely necessary to avoid awkward page breaks, facing pages may be made a line long or short.
- Interlinear spacing must be uniform in normal texts.
- In centred displayed headings (chapter titles, section headings, etc.) keep word spaces even and avoid dividing words. Lines should not be forced out to full measure and *each* line should be centred. Where it is possible, and sensible, avoid having a short single word as the last line.

Abbreviations and symbols

3.1 General principles

Abbreviations and symbols represent, through a variety of means, a shortened form of a word or words. Abbreviations fall into three categories: only the first of these is technically an abbreviation, though the term loosely covers them all, and guidelines for their use overlap.

- *Abbreviations* are formed by omitting the end of a word or words (*VCR*, *lbw*, *Lieut.*).
- *Contractions* are formed by omitting the middle of a word or words (*I've*, *mustn't*, *ne'er-do-well*).
- *Acronyms* are formed from the initial letters of words (*SALT*, *Nazi*, *radar*), the results being pronounced as words themselves.

Symbols—also called signs—are more abstract representations. They may be letters derived directly from words (Ag, kg, W, T_m), letters assigned to concepts ($\aleph$, μ, Ω, $|Z|$), or special typographical sorts (° % + #). They can be used on their own or in conjunction with words, numbers, or other symbols (πr^2, £6, Rh+, HK\$, © OUP).

Abbreviations should be used as a convenience for the reader, not for the writer. In work for a general audience, do not use abbreviations or symbols in running text unless concision is vital—for example, where space is scarce in a narrow measure—or because terms are repeated so often that abbreviations are easier for the reader to absorb. While some abbreviations are so well known that it might seem foolish to spell them out (*USA*, *BBC*, *UN*), the readership should determine which abbreviations these are. Not all readers will be familiar with the same abbreviations, so it is often best to spell out when in doubt.

Use only the best-known shortened forms, and then only those likely to be familiar to the intended audience; in writing aimed at a technical or specialist readership such forms are widespread as space-savers or terms of art (terminology familiar to a profession). In all contexts spell out the rarer ones at first mention in copy, adding the abbreviation in parentheses after it: *the Economic and Social Research Council (ESRC)*, *Commander Submarine Force Eastern Atlantic (COMSUBEASTLANT)*. Normally it is not necessary to repeat this process in each chapter unless the book is likely to be read out of sequence, as in a multi-author work or a textbook. If this is the case, or simply if many abbreviations are used, including a list of abbreviations or a glossary is a good way to avoid repeatedly expanding abbreviations (*see* **1.2.14**).

It is possible to refer to a previously mentioned full name by a more readable shortened form, rather than—or in addition to—a set of initials: *the Institute* rather than *IHGS* for the Institute of Heraldic and Genealogical Studies. In works where terms frequently recur such variation is sensible, and even welcome, but not if confusion or ambiguity results. Ensure, therefore, that each shortened form stands for only one name, and is readily distinguishable: one may use in swift succession *the Association*, *the Organization*, and *the Society* to stand for three different groups in one work, but not without risk of a muddle.

3.2 **Usage**

Abbreviations in running text

Prefer *nineteenth century* to *19th cent.*, and *25 per cent* (two words, no point) to *25%* in text; rules for notes and tabular or parenthetical matter differ. As a general rule, avoid mixing abbreviations and full words of similar terms—though specialist or even common usage may militate against this: *Newark, JFK, and LaGuardia airports*, *A & E*, *ICU*, *Outpatient*, *Theatre*, *X-Ray*.

Authors and editors should ensure that comparable units are abbreviated similarly within a single text. For clarity's sake, common single-letter metric abbreviations take a full point (*m.*, *g.*) except in scientific or technical writing, or when a prefix is added (*km*, *mg*); this is not the case in nonscientific US English, where points are the norm.

Punctuation

Traditionally, abbreviations were supposed to end in full points while contractions did not, giving both *Jun.* and *Jr* for Junior, and *Rev.* and *Revd* for Reverend. Handy though this rule is, common usage increasingly fails to bear it out: both *ed.* (for editor or edited by) and *edn.* (for edition) end in a point; Street is *St.* with a point to avoid confusion with *St* for Saint. Further, US English tends to use punctuation more than British

English (*U.S.A.* rather than *USA*), and non-technical English in either country uses more punctuation than technical English (*ml.* rather than *ml*). This means it is difficult to predict with confidence the punctuation following abbreviations, though acronyms and symbols tend to be subject to greater standardization across borders and disciplines. Specific rulings may be found in the individual entries in the *Oxford Dictionary for Writers and Editors*; *e.g.*, *i.e.*, and *etc.* are discussed at **3.8** below.

If an abbreviation ends with a full point but does not end the sentence, other punctuation follows naturally: *Ginn & Co., Oxford.* If the full point of the abbreviation ends the sentence, however, there is no second full point: *Oxford's Ginn & Co.* Abbreviations are more appropriate in marginal or ancillary matter such as appendices, bibliographies, captions, figures, notes, references, and tables, and rules differ for these. For legal abbreviations *see* **13.2.1**, **13.2.3**.

Avoid ampersands except in names of firms that use them, established combinations (e.g. R & D, R & B, C & W), and in some lexicographic work. Occasionally they may be convenient for clarification: in *cinnamon & raisin and onion bagels are available* the ampersand makes clear there are two rather than three types on offer.

Arabic and roman numerical abbreviations take no points: *1st*, *2nd*, *3rd*; but use *first*, *second(ly)*, *third(ly)* in text. Similarly *4to*, *8vo*, *12mo* are found for book sizes, as are such constructions as *II*^{ème} and *n*^{os} (for the French *deuxième* and *numéros*).

Lower-case abbreviations

Abbreviations usually obey the rules that normally govern punctuation and styling in running text, which means that lower-case abbreviations cannot begin a sentence in their abbreviated form. Normally the same holds true for abbreviations used in notes; a group of exceptions may be allowed however, which have been widely adopted elsewhere: 'c.', 'e.g.', 'i.e.', 'l.', 'll.', 'p.', 'pp.' are *always* lower-case in notes, even at the beginning.

Print *a.m.* and *p.m.* in lower case, with two points; use them only with figures, and never with *o'clock*. Correctly *12 a.m.* is always midnight and *12 p.m.* always noon. However, it may be preferable in some contexts to say explicitly *12 midnight* or *12 noon*, or use the more precise twenty-four-hour clock (*see* **7.9**).

Upper- and lower-case abbreviations

Abbreviations and contractions in a mixture of upper and lower case can take full points (*Ph.D.*, *M.Litt.*, *Kt.*, *Sun.*, *Jan.*) or not (*Dr*, *Mr*, *Mrs*, *Ms*, *Mme*, and *Mlle*). Purely scientific abbreviations (*bps*, *PIPES*, *snoRNP*, *TrA*) tend to be printed without full points, as do monetary amounts (*£6 m*, *$220*, *50p*). All British counties with abbreviated forms take a full point (*Oxon.*, *Yorks.*). Traditional exceptions were *Hants.* and *Northants.*, whose abbreviations were derived originally from older spellings, but this distinction no longer holds.

All-capital abbreviations

Abbreviations of a single capital letter normally take full points (*J. Bloggs, Stage L.*) except when used as symbols (*see* **3.5** below). Those of more than one capital letter normally take no full points in British and technical usage (*TUC, MA, EU, QC, DFC, NW*). It makes no difference whether the capitals are full, small, or italic. This is not true for initials of personal names: initial–name combinations require spaces between the elements (*W. G. Grace, G. B. Shaw, J. R. R. Tolkien*), while all-capital initials are set close up (*W.G.G., G.B.S., J.R.R.T.*). Where an all-capital set of initials has come to assume the status of a name it takes no points, as in *FDR* for Franklin Delano Roosevelt and *LBJ* for Lyndon Baines Johnson.

Where a text is rife with full-capital abbreviations, they can be set all in small capitals to avoid the jarring look of having too many capitals on the printed page. Some abbreviations (AUC, BC, AD) are always set in small captials. (*See* **6.8.2**.)

Italic matter

Italic text (e.g. titles of books, plays, and journals) usually produces italic abbreviations: '*DNB*' (*Dictionary of National Biography*), 'Arist. *Metaph.*' (Aristotle's *Metaphysics*), '*JAMS*' (*Journal of the American Musicological Society*), '*Quad. Ist. Top. Roma*' (*Quaderni dell'Istituto di Topografia antica della Università di Roma*). Follow the forms familiar in a given discipline; even then permutations can exist, often depending on the measure of a line (as in tabular matter, where reduced abbreviations may be used), or on whether the abbreviation is destined for text or note. Shakespeare's *First Part of King Henry IV*, for example, is variously abbreviated to *1 Henry IV*, *1 Hen. IV*, and *1H4*. (*See also* **13.6.6**.)

3.3 Contractions

Place the apostrophe in the position corresponding to the missing letter or letters (*fo'c's'le, ha'p'orth, sou'wester, t'other*), but note that *shan't* has only one apostrophe. Common verbal contractions, such as *I'm, can't, it's, mustn't, he'll*, are perfectly acceptable in less formal writing, and are frequently found (and may be kept) even in academic works. However, editors should not *impose* them except to maintain consistency within a varying text. (*See* **5.2**.)

There are no points, and no apostrophe, in colloquial abbreviations that have become part of the language, such as *bike*, *cello*, *demo*, *flu*, *gym*, *phone*, *plane*, *pram*, *recap*, or *trad*. Retain the original apostrophe only when archaism is intentional, or when it is necessary to reproduce older copy precisely.

In foreign languages, contractions may be indicated with an apostrophe (*commedia dell'arte*, *j'adore*, *l'ho vista*, *wie geht's*), but an exact parallel cannot be drawn with transliterations, where the apostrophe may be there to aid pronunciation (*'amīr*, *San'yo*, *t'ai chi ch'uan*).

3.4 Acronyms

An acronym is distinguished from other abbreviated forms by being a series of letters or syllables pronounced as a complete word: *NATO* and *UEFA* are acronyms, but *MI6* and *BBC* are not. Acronyms take no points, whether all in caps (*NAAFI*, *SALT*, *WASP*), in initial capitals with upper and lower case (*Aga*, *Fiat*, *Sogat*), or entirely in lower case (*derv*, *laser*, *scuba*). Since they perform as words they can begin sentences, with lower-case forms being capitalized normally: *Laser treatment is*....

Any all-capital proper-name acronym is, in some house styles, fashioned with a single initial capital if it exceeds four letters (*Basic*, *Unesco*, *Unicef*). Editors should avoid this rule, useful though it is, where the result runs against the common practice of a discipline (*CARPE*, *SSHRCC*, *WYSIWYG*), or where similar terms would be treated dissimilarly based on length alone.

3.5 Symbols

Symbols—also called signs—are a shorthand notation signifying a word or concept, and are a frequent feature of scientific and technical writing. The distinction between abbreviation and symbol may be blurred when, like an abbreviation, a symbol is derived directly from a word or words (*Ag* from *argentum*, *Pa* from *pascal*, *U* from *uranium*), and in setting they are often treated similarly. Unlike abbreviations, however, symbols never take points, even if a single letter, or used alone or in conjunction with figures or words: *F* for *false*, *farad*, *fluorine*, *phenylalanine*, or *Fahrenheit*.

Do not start a sentence with a symbol: spell out the word or recast the sentence to avoid it: *Sixteen dollars was the price*, *The price was $16*, *Section 11 states*, *As §11 states*.

Symbols formed from words are normally set close up before or after the things they modify (GeV, Σ^+, (*E*)-3-methyl-2-pentanoic acid, H_2SO_4), or set with space either side if standing alone for words or concepts (*A*, 32° F, W chromosome). Abstract, purely typographical symbols follow similar rules, being either close up (° # ¶ ¢ » %) or spaced (𝄞 ♂ ✡ ✂ ☎ ☺). Authors should provide good examples of any unusual sorts that they cannot achieve satisfactorily on copy; editors should ensure that these are clearly labelled for setting.

Spell out points of the compass in running text: *Woodstock is eight miles north of Carfax*. In notes and tabular matter of nontechnical work, set abbreviated single-letter compass directions as *N.*, *S.*, *E.*, *W.*, with full points. (Outside specialist contexts these are generally treated as abbreviations rather than symbols.) Points are not used in technical work, nor in conjunction with compound directions: *ESE*, *SW–NNE* (an en rule, not a hyphen). In coordinates, the symbols of measurement (degrees, seconds, etc.) are set close up to the figure, not the compass point: *52° N.*, *15°* 7′ 5″ *W.*

As an alternative to superior numbers the symbols * † ‡ § ¶ | etc. may be used as reference marks or note cues, in that order.

The signs + (plus), − (minus), = (equal to), > ('larger than', in etymology signifying 'gives' or 'has given'), < ('smaller than', in etymology signifying 'derived from') are often used in printing biological and philological works, and not only in those that are scientific or arithmetical in nature. In such instances +, −, =, >, < should not be printed close up, but rather separated by the normal space of the line. For instance, in 'spectabilis, *Bœrl.* l.c. (= Haasia spectabilis)', the = belongs to 'spectabilis' as much as to 'Haasia', and the sign should not be put close to 'Haasia'. (A thin space is also possible, providing it is consistently applied.)

Symbols' uses can differ between disciplines. For example, in philological works an asterisk (*) prefixed to a word signifies a reconstructed form; in grammatical works it signifies an incorrect or nonstandard form. A dagger (†) may signify an obsolete word, or 'deceased' when placed before a person's name (this convention should be used only in relation to Christians). In German a double dagger (⚔) follows the name and signifies 'killed in battle', *gefallen*.

Other special signs and symbols are a feature of writing about, for example, manuscript and early-book references, linguistics, logic, and mathematics and the sciences. For accents and diacritical marks used in foreign languages *see* **CHAPTER 11** under the languages concerned; *see also The Oxford Dictionary for Writers and Editors*, 2nd edn., appendix 4 (Oxford, 2000).

3.6 The indefinite article with abbreviations

The choice between *a* and *an* before an abbreviation depends on pronunciation, not spelling. Use *a* before abbreviations beginning with a consonant sound, including an aspirated *h* and a vowel pronounced with the sound of *w* or *y*.

a BA degree	a KLM flight	a BBC announcer
a Herts. address	a hilac demonstration	a YMCA bed
a SEATO delegate	a U-boat captain	a UNICEF card

Use *an* before abbreviations beginning with a vowel sound, including unaspirated *h*:

an AB degree	an MCC ruling	an FA cup match
an H-bomb	an IOU	an MP
an MA	an RAC badge	an SOS signal

This distinction assumes the reader will pronounce the sounds of the letters, rather than the words they stand for (*a Football Association cup match, a hydrogen bomb*). *MS* for manuscript is normally pronounced as the full word, *manuscript*, and so takes *a*; *MS* for multiple sclerosis is often pronounced *em-ess*, and so takes *an*. Likewise 'R.' for rabbi is pronounced as *rabbi* ('a R. Shimon wrote'), but 'R' for a restricted classification is normally pronounced as *arr* ('an R film').

The difference between sounding and spelling letters is equally important when choosing the article for abbreviations that are acronyms and for those that are not: *a NASA launch* but *an NAMB award*. The same holds for names of symbols, which can vary: in America a hash symbol (#) is a 'number sign' or, more formally, an octothorp; in linguistic use an asterisk may be called a 'star' and in mathematics an exclamation mark called a 'factorial', 'shriek', or 'bang', so the correct forms are *a* * and *a !* rather than *an* * and *an !*. As abbreviated terms enter the language there can be a period of confusion as to how they are pronounced: in computing, for example, *URL* (uniform resource locator) is pronounced by some as an abbreviation (*you-are-ell*) and others as an acronym (*earl*), with the result that some write it as *a URL* and others as *an URL*. Until a single pronunciation becomes generally accepted, the best practice is simply to ensure consistency within a given work.

3.7 Possessives and plurals

Abbreviations form the possessive in the ordinary way, with *-'s*: *CEO's salary, MPs' assistants*. Most abbreviations form the plural by adding *-s*: *VIPs, MCs, SOSs*. When an abbreviation contains more than one full point, put the *-s* after the final one: *Ph.D.s, M.Phil.s, the d.t.s*. When it has only one full point, put the *-s* before it: *eds., nos., Adms. Ramsay and Cunningham*. A few abbreviations have irregular plurals (*Messrs, Mmes*), sometimes stemming from the Latin convention of doubling the letter to create plurals: *pp*. (*pages*), *ll*. (*lines*), *MSS* (manuscripts).

Weights and measures usually take the same form in both singular and plural:

oz.	lb.	st.	g.	gr.	bu.	dwt.	pt.	qt.	gal.
min.	sec.	in.	ft.	m (miles or metres)					

But insert the plural *-s* in *hrs., qrs., yrs*. In technical writing, and increasingly in general use, the full point is omitted: *oz, yd, cm, km, mm*, and *lb* now have no points, though the context in which they appear—and the presence of other abbreviated units—will determine how they should be styled. (*See* **CHAPTER 12**.)

3.8 e.g., i.e., etc.

Do not confuse 'e.g.' (*exempli gratia*), meaning 'for example', with 'i.e.' (*id est*), meaning 'that is'. Compare *hand tools, e.g. hammer and screwdriver* with *hand tools, i.e. those able to be held in the user's hands*. Print both in lower-case roman, with two points and no spaces, and preceded by a comma. In OUP style 'e.g.' and 'i.e.' are not followed by commas, to avoid double punctuation; commas are often used in US practice.

Although many people employ 'e.g.' and 'i.e.' quite naturally in speech as well as writing, prefer 'for example' and 'that is' in running text. (Since 'e.g.' and 'i.e.' are prone to overuse in text, this convention helps to limit their profusion.) Conversely, adopt 'e.g.' and 'i.e.' within parentheses or notes, since abbreviations are preferred there. A sentence in text cannot begin with 'e.g.' or 'i.e.'; however, a note can, in which case they—exceptionally—remain lower case (*see also* **15.16.3**):

> [22] e.g. Henry Holland, Charles Heathcote Tatham, and Thomas Sheraton.
>
> [23] i.e. the late English neoclassical style of the early 19th c.

Take care to distinguish 'i.e.' from the rarer 'viz.' (*videlicet*, namely). Formerly some writers used 'i.e.' to supply a definition or paraphrase, and 'viz.' to introduce a list of items. However, it is OUP's preference either to replace 'viz.' with 'namely', or to prefer 'i.e.' in every case.

In full 'etc.' is *et cetera*, meaning 'and other things'. Print it in lower-case roman, with a full point; do not use '&c.' except when duplicating historical typography. It is preceded by a comma if it follows more than one listed item: *robins, sparrows, etc.*, *robins etc.* The point can be followed by a comma or whatever other point would be required after an equivalent phrase such as *and the like*—but not by a second full point, to avoid double punctuation.

Use 'etc.' in technical or scholarly contexts such as notes and works of reference. Elsewhere, prefer *such as*, *like*, or *for example* before a list, or *and so on*, *and the like* after it; none of these can be used in combination with 'etc.' It is considered offensive to use 'etc.' when listing individual people; use 'and others' instead; use 'etc.' when listing *types* of people, however. In a technical context, such as a bibliography, use '*et al.*':

> Daisy, Katie, Alexander, and others
>
> duke, marquess, earl, etc.
>
> Smith, Jones, Brown, et al.

Do not write 'and etc.': 'etc.' includes the meaning of 'and'. Do not end a list with 'etc.' if it begins with 'e.g.', 'including', 'for example', or 'such as', since these indicate that the list is to be incomplete. Choose one or the other, not both. As with 'e.g.', normally at least two examples are necessary before 'etc.', in order to establish the relationship between the elements and show how the list might go on. (This is often not the case in very condensed texts such as dictionaries and reference works.)

For lists of abbreviations *see* **1.2.14**; for legal abbreviations *see* **13.2.2**; for abbreviations in or following names *see* **4.2**.

Capitalization and treatment of names

4.1 Capitalization

4.1.1 General principles

Capital letters in English are used to punctuate sentences and to distinguish proper nouns from other words. This second function in particular has wide discrepancies in practice, and certain disciplines and contexts diverge from the standard style outlined below. Editors should respect the views of authors expressing opinions on the matter, except in cases of internal discrepancies. Both authors and editors should strive for consistency: before writing or editing too much of a work, create a style sheet showing capitalization choices, and stick to it. For capitalization in languages other than English, *see* **CHAPTER 11** under the language concerned; for italics *see also* **6.2**.

4.1.2 Sentence capitals

- Capitalize the first letter of a word that begins a sentence, or the first of a set of words used as a sentence, either initially or after a full point, a question mark, or an exclamation mark:

  He decided not to come. Little wonder!

  For the capitalization of sentences between parentheses, *see* **5.11.1**. For capitalization after colons, *see* **5.5**. There is no need to capitalize after dashes—*see* **5.10**.

- Capitalize the first letter of a syntactically complete quoted sentence, whether or not actual quotation marks are used:

  She replied, 'No more are left.'

  Consider this: 'Thou art the man.'

  Don't say 'That's impossible' till I've explained.

  He mused, Shall I eat this last biscuit?

  The question is, Will he resign?

but:

> Do not follow 'the madding crowd'.

The first word following a question mark should generally begin with a capital letter, except when forming a list of short, syntactically incomplete elements: *Do you prefer sugar? honey? milk or lemon?* (In US style a capital letter follows a question mark or colon in every case, regardless of syntax.)

- Capitalize the first letter of headings and captions, though not of items in lists unless each element in the list forms a complete and separate sentence.
- It is traditional to capitalize the beginning of a line of verse, regardless of whether it corresponds to the beginning of a sentence:

> Thus, though we cannot make our sun
> Stand still, yet we will make him run.

Some modern poets have abandoned this practice, or employ it selectively; editors should follow copy in such cases.

4.1.3 Place names

Capitalize names of recognized geographical region, whether topographical, astronomical, political, or merely legendary or popular:

Paris	the Channel	the States
the Black Forest	the Norfolk Broads	the Firth of Clyde
the Sea of Okhotsk	New England	Muswell Hill
the Eiffel Tower	the Straits of Gibraltar	Trafalgar Square
the New World	the Promised Land	the Big Apple
the Eternal City	Saturn	Sirius

the City (*London's financial centre*)
the Coast (*west coast of the US*)
Mexico City (*but* the city (*as metropolis*) *or* the City (*as corporation*) of Birmingham)
London Road (*if so named, but* the London road *for one merely leading to London*)
the Thames Estuary (*but* the estuary of the Thames)
the Milky Way (*but* the earth, the sun, the moon, *except in astronomical contexts and personification*)

- Capitalize compass directions only when they denote a recognized (i.e. titular) geographical or political region:

North Carolina	Northern Ireland (*but* northern England)
the mysterious East	the West End
unemployment in the South	the Western Wall
facing south	the southbound carriageway

- Usage divides where there is doubt whether the area denoted is merely directional or a definite territory, as with the south-east (or South East) of England. Strive for consistency within the text. Beware of anachronistic capitalization: *Romans invaded the Thames Valley*; *dinosaurs prowled the East Coast of the USA*.
- In a very small number of instances the definite article is always capitalized: *The Hague* (but *the Netherlands*).
- Capitalize *river* when it follows the name: *the East River, the Hudson River, the Yellow River, the Susquehanna River*. It is lower-case where (as in common British idiom) it precedes the name for purposes of description or clarification: *the river Thames, the river Dart, the river Exe, the river Wye*. *The River Plate* is an exception, being a conventional mistranslation of *Río de la Plata* ('Silver River'). Well-known rivers commonly need no such clarification, as there is little risk of confusion: *the Amazon, the Liffey, the Mississippi, the Thames* (archaic or poetic without *the*, as still in place names). A lower-case *river* may be added to any of these names where some clarification is required—to differentiate between the Amazon river and forest, or the Mississippi river and state. The name's context and the readership's expectation will determine whether it is appropriate to omit *river* from less well-known names: *the Cherwell* and *the river Cherwell* are both possible in different works; likewise *the Thames* and *the river Thames* (but *the Thames River Authority*, and *the Thames River* in Canada).

For general considerations in treatment of place names, *see* **4.2.10**.

4.1.4 Institutions and organizations

Capitals make a word or words specific in their reference; distinguishing, for instance, between *the white house* (a house painted white) and *the White House* (the US president's official residence), or between *a Christian scientist* (a scientist who is a Christian) and *a Christian Scientist* (a member of the Church of Christ Scientist). Capitalize the names of institutions, organizations, societies, movements, and the adjectives related to them. Follow the usual rules governing titles to determine which words in a single entity's name are capitalized, as in Dickens's *United Metropolitan Improved Hot Muffin and Crumpet Baking and Punctual Delivery Company*:

the Bank of England	the World Bank
the British Museum	the Department of Trade
the House of Lords	the Ford Motor Company
the United Nations	the Charity Organization Society
the Crown	the Campaign for Real Ale
the Cabinet	the Bar
a Nobel Prize	the Right, the Left, the Centre (*as political factions*)

the Navy, the Army, the Air Force (*as titles of particular organizations*)

Marxism	Christianity
Social Democrat	Islam
Buddhism	Judaism
Protestants	Baptists
a Methodist	the Roman Catholic Church

- Some words bear a distinction in capitalization according to their use in an abstract or specific sense. Churches are capitalized for denomination, as *Baptist Church*, but lower-cased for building, as *Baptist church*. Note, however, the distinction between

  the Roman Catholic Church and the Eastern Orthodox Church
  the Roman Catholic and Eastern Orthodox churches
  Oxford University and Cambridge University
  Oxford and Cambridge universities

  where *churches* and *universities* are lower-case since they are descriptive rather than part of a formal name. Similarly, *State* is capitalized in an abstract or legal sense, *separation of Church and State*, but not in a specific sense (except when forming a title): *drove over the New York state line* but *member of the New York State Senate*.

- The historians' common practice of imposing minimal capitalization for titles should be discouraged when it extends to a uniform lower-case treatment for such terms as *catholic, protestant, church, state*. Here, the words' distinct meanings, usually indicated by capital and lower-case forms, may otherwise be obscured.
- In British usage, capitalize *government* when referring to a particular body of persons, the Ministers of the Crown and their staffs, but use lower case for a general concept or body. In US style, *government* is lower-case in all senses.

Included here are attributes used as recognized names: *a Red*; *he got his Blue for rowing*. Note, however, that *black* and *white* are not capitalized when referring to people by skin colour.

4.1.5 Dates and spans of time

Capitalize the names of days, months, festivals, and holidays:

Tuesday	March	Easter
Good Friday	Holy Week	Ramadan
Passover	Christmas Eve	the Fifth of November
New Year's Day	St Frideswide's Day	

- Those of more than one word that are drawn from other languages are not all treated uniformly, their styling often depending on their mode of transcription. Follow the form most commonly found:

Haru no sanichi	Jamshedi Nau Roz	Laylat al-Qadr
Mahāvīra Jayanti	Rosh ha-Shanah	

- The seasons, spring, summer, autumn/fall, winter, are lower-case, except where personified:

  I saw old Autumn in the misty morn

  See, Winter comes to rule the varied year

- Capitalize times and time zones in scientific and British usage; these are lower-case in common US usage (though their abbreviations are not):

Universal Time	International Atomic Time	Greenwich Mean Time
British Summer Time	daylight saving time	eastern standard time

4.1.6 Geological periods and events

Capitalize geological formations and periods, and historical periods and events:

Devonian	Carboniferous	Precambrian
Ordovician	Pleistocene	Palaeozoic
Palaeolithic	Mesolithic	Bronze Age
Stone Age	Early Minoan	the Dark Ages (*but* medieval)
the Age of Reason	the Reformation	the Crucifixion
the Hegira	the Last Supper	the South Sea Bubble

No one rule is applicable to modern periods, which are found with both capitals and lower case. In such cases, follow established usage:

the space age	the age of steam	the Jazz Age
the *belle époque*	the Bronze Age	

- Cultural schools and movements are capitalized when derived from proper names. The tendency otherwise is to use lower case unless it is important to distinguish a specific from a general meaning. Compare, for example

  classical (*as in period, music, or art*)

  Classical (*as distinguished from e.g.* Hellenistic *or* Baroque)

  federal (*as in a federation of states*)

  Federal (*of the Union side in the US Civil War*)

  cubist and impressionist (*influences of art upon e.g. literature or design*)

  Cubist and Impressionist (*the actual historical movements in art*)

Certain disciplines and specialist contexts may require different treatment, depending on how and which terms are used. Classicists, for example, will often capitalize *Classical* to define, say, painting or sculpture in opposition to Hellenistic, or to mean the specific flourishing in Greece during the fifth century BC; editors should not institute this independently if an author has chosen not to do so.

- Use lower case for millennia and centuries: *the first millennium*, *the sixteenth century*. To denote simple ten-year spans OUP style prefers, for example, *1920s* or *1960s* to *nineteen-twenties* or *nineteen-sixties*. To denote decades of a specific character (say, the Roaring Twenties, the Swinging Sixties) OUP prefers *Twenties* or *Sixties* to *'20s* or *'60s*.
- *War* and equivalent terms are capitalized when it forms part of the name of a specific conflict or campaign:

the Conquest of Gaul	the French Revolution
the American Civil War	the Peninsular Campaign
the Boer War	the Siege of Stalingrad
the Battle of Midway	the Korean Conflict

After the first mention, any subsequent references to *the war* are in lower case.

Colloquially, *the War* is a common description for the Second—but *not* the First—World War, if the term cannot in context be confused with any other war, as in *Don't mention the War!* (Prior to the outbreak of the Second World War, the First World War was known as *The Great War*.) However, a distinction in capitals between *the war* (First) and *the War* (Second) would be too subtle in a context that discusses both intermittently, and in formal writing spelling out the full term—*First World War*, *World War I*, etc.—is preferable.

4.1.7 Titles of rank or relationship, and nicknames:

Auntie Beeb	Lady Mary
the Duke of Wellington	the Prince of Wales
the Prime Minister	the Special Relationship
King Henry	Cardinal Richelieu
Major-General	Assistant Adjutant-General
Vice-President	Chief Justice
Professor Higgins	the Famous Five
HM the Queen	the French Ambassador
the Pope	the Apostles
the Iron Duke	the Prophet
Al 'Scarface' Capone	Old Hickory
Uncle Sam	the Admirable Crichton
Capability Brown	the Lake Poets
Fellow of the Royal Society	the Asbury Jukes

- Titles used as identification or clarification *after* a name normally are not capitalized (especially in US usage):

Miss Dunn, the head teacher	Anne Williams, our managing director
Mr Gladstone, the prime minister	Dr Primrose, the parish vicar

- Titles used *before* a name are normally capitalized, and are not followed by a comma:

Head Teacher Miss Dunn	Managing Director Anne Williams
the Prime Minister Mr Gladstone	The Reverend Dr Primrose

This extends to all vocatives: *Good evening, General*; *Hello, Father!*

- When referring back, after the first mention, to a capitalized compound item, the usual practice is to revert to lower case:

Cambridge University—their university	Aunt Jane—her aunt
the Ritz Hotel—that hotel	Lake Tanganyika—the lake
National Union of Mineworkers—the union	Merton College—our college

- Capitals are preferred, however, when a short-form mention of a title is used as synonym for a specified person, an organization in an institutional or official sense, or a government department:

the Duke	the Princess
the Ministry (of Defence)	the House (of Commons)
the Yard (Scotland Yard)	the University statute
the College silver	the Centre's policy

- Historians may impose minimal capitalization—particularly in contexts where the subjects of their writing bear titles—*the duke of Somerset, the duke*; *the king of Spain, the king*. (Nevertheless e.g. *King Richard* and *Lord James* should remain thus.) This practice, common in the discipline, avoids a profusion of capitals on the page, and may be followed providing it is imposed consistently throughout a work and it does not introduce ambiguity (*see* **4.1.4**).

  Use lower case for referring to all such titles in a general sense:

a French ambassador	most viceroys
the seventeenth-century popes	a visiting professor
every king of England	ask your uncle

- Capitalize possessive pronouns only when they form part of the titles of a holy person, or of a sovereign or other dignitary:

Her Majesty	Their Excellencies
Our Lady	Your Holiness

Personal pronouns referring to the Sovereign but independent of his or her title (plurals of majesty) are capitalized only in proclamations: 'We', 'Us', 'Our', 'Ours', 'Ourself', etc.

4.1.8 Titles and subtitles of works

These include English books, newspapers, plays, films, TV programmes, pictures, the Bible and books of the Bible (*but* biblical), etc. Capitalize the first word and all nouns, pronouns, adjectives, verbs, and adverbs, but generally not articles, conjunctions, or short prepositions.

For Whom the Bell Tolls	*Gone with the Wind*
A Tale of Two Cities	*The Way of All Flesh*
Can You Forgive Her?	*Farmer and Stockbreeder*
Paradise Lost	the Authorized Version
Constable's *The Hay Wain*	Leviticus
the Book of Common Prayer	the Koran

In practice this usually amounts to the first and last words in a title, and any important words in between; very short titles may look best with every word capitalized: *All About Eve*.

Capitalize *The* when it begins a title: *The Origin of Species*, *The Wind in the Willows*, *The Tain*, *The Program Development Process*. For periodicals, capitalize *The* only for one-word titles: *The Times*, *The Spectator* (*but* today's *Times*, the *Spectator* article); the *New Yorker*, the *Yearbook of English Studies*. (*See also* **6.3**.)

Foreign-language titles and subtitles follow the rules common to that language. (For guidance, *see* under the individual language in **CHAPTER 11**.) Except in general for French and German titles, this consists for the most part of minimal capitalization: capitalizing only the first word in the title and subtitle, and any proper names. Transliterated or romanized titles follow this practice as well. (*See also* **15.2.2**.)

4.1.9 Musical works

For the most part song titles in English conform to the rules for capitalizing titles in general:

> 'Three Blind Mice', 'Where the Bee Sucks', 'When a Man Loves a Woman', 'Brown-eyed Girl'

This is irrespective of whether the title forms a sentence with a finite verb:

> 'A Nightingale Sang in Berkeley Square', 'It Don't Mean a Thing (If It Ain't Got That Swing)', 'I Don't Want to Go Home', 'Papa's Got a Brand New Bag'

In contrast, traditional ballads and songs, which customarily draw their titles directly from the first line, follow the rules for poetry where the title forms a sentence. Here, only the first and proper nouns are capitalized:

> 'Come away, death', 'Boney was a warrior', 'What shall we do with the drunken sailor?'

- For canticles and sections of the Mass, such as the Te Deum and the Kyrie, capitalize a term used in a specific sense and set in lower case when it is used in a general sense:

> Of all Mozart's piano sonatas, the Piano Sonata in A minor is the finest.
>
> Beethoven's First Symphony is smaller in scale than the Second.
>
> Mass in D (*genre title*)

Mass 'Gloria tibi Trinitas' (*genre title with plainsong on which it is based*)
Missa Papae Marcelli (*original title*)

- Musical phrases are styled with the following distinctions:

  Capitalize the title of a movement: *the Adagio of Mahler's Fifth Symphony*. (A slow introduction to a main movement can be regarded as a movement in its own right.)

  Use lower-case initials and single quotation marks to indicate a tempo mark specified by the composer or included in the published version: *the 'andante' gives way after six bars to a spirited 'allegro'.*

  Use lower-case initial letters and no quotation marks for the general use of the term: *the vivace character of the trumpet writing*. This also applies to the internal division of a movement: *the second movement, the Intermezzo, has the internal structure andantino–allegro–andante*. This is the most common usage; if in doubt do not add quotation marks.

Titles of musical works in another language follow the rules of that language; *see* **CHAPTER 11** under the language concerned. For more on musical works *see* **13.5**.

4.1.10 Bills, acts, treaties, policies, and legal documents

the Declaration of Independence, the Bill of Rights, the Corn Laws, Factory and Workshop Act 1911

(For more on legal citations *see* **13.2**.)

- Capitals are often obligatory in legal documents:

the Ford Motor Company—The Company shall . . .

4.1.11 Peoples and languages, and their related adjectives and verbs

Englishwoman	Arabs	Austrian	French	Catalan
Cornish	Swahili	Aboriginal	Americanize	Hellenize

- Usage is divided over adjectives based on nationality. Formerly there was a tendency to use lower case where the association was remote or merely allusive, but capitalized where the noun was more closely or more recently linked with the nationality or proper noun. For example:

arabic numbers	roman numerals	italic script
venetian blinds	morocco leather	chinese whispers

but:

German measles	Hong Kong flu	Irish setter
London pride	Turkish delight	Shetland pony
Michaelmas daisy	Afghan hound	Venetian red

This tendency has now halted and in many cases been reversed, as with the current capitalization of *Brussels sprouts*, *Chinese white*, *Dutch auction*, *India ink*, and *French kissing*, all formerly lower-case. Usage is fluid, but it is important to be aware of the distinction between, for example, the standard English meaning of roman and arabic numbers (indicated by lower case) and those specifically used by Romans and Arabs (indicated by capitals).

4.1.12 Words derived from proper nouns

Capitals are used for a word derived from a proper noun, such as a personal name, in contexts where the link with the noun is still felt to be alive:

Christian	Dantesque	Beethovenian
Shakespearian	Homeric	Hellenic
Talmudic	Dickensian	Kafkaesque
Americanize	Christianize	Europeanize

- Lower case is used in contexts where the association is remote, merely allusive, or a matter of convention:

bowdlerize	galvanize	pasteurize
boycott	wellington boots	protean
quixotic	titanic	stentorian
chauvinistic	gargantuan	mesmerize

- Some words of this type can have both capitals and lower case in different contexts. This depends on whether the connection with the noun is close or loose or—in the case of a term derived from a personal name—whether the word is being used to evoke a specific person or that person's general attributes:

Byzantine (*of architecture*) *but* byzantine (*complexity*)
Philistine (*of tribe*) *but* philistine (*tastes*)
Machiavellian (of Machiavelli) *but* machiavellian (*intrigue*)
Draconian (*of Draco*) *but* draconian (*legislation*)
Bohemian (*of central Europe*) *but* bohemian (*unconventional*)
Stoic (*of Zeno*) *but* stoic (*impassive*)
Lilliputian (*of Lilliput*) *but* lilliputian (*diminutive*)
Platonic (*of philosophy*) *but* platonic (*love*)
Herculean (*of Hercules*) *but* herculean (*task*)
Stentorian (*of Stentor*) *but* stentorian (*loud*)

- Note the distinction between 'people' and 'things':

an Adonis	a Casanova
a Venus	a Daniel come to judgement

but:

a sandwich	a cardigan	a wellington	a valentine

- Retain the capital letter after a prefix and hyphen:

pro-Nazi	anti-British	non-Catholic	mid-Atlantic

- Use lower case for scientific units and poetic metres derived from names:

ampere	joule	newton	volt
watt	alcaics	alexandrines	sapphics

- Where compound nouns begin with a capitalized name, the name only is capitalized:

Avogadro number	Halley's comet	Occam's razor
Planck's law	Hodgkin's disease	Angelman syndrome

4.1.13 The deity and religious rites

Use capitals for all references to the monotheistic deity:

God	the Lord	the Almighty	the Supreme Being
Jehovah	the Holy Trinity	Allah	the Holy Spirit

Use lower case for pronouns referring to him, where the reference is clear, unless the author specifies otherwise. In any event, write *who, whom, whose* in lower case. Capitalize *God-awful, God-fearing, God-forsaken.*

Use lower case for the gods of polytheistic religions (*Huitzilopochtli, Aztec god of war*), and for the idiom 'make a god of something'. *Goddess* is always lower case except in titles and at the start of a sentence (*the goddess of blight and mildew, Robigo*).

Capitalization of religious sacraments or rites in different religions (and contexts) is not uniform. Note, for example:

a mass	baptism	compline
bar mitzvah	bhog	ghusl

but:

the Mass	the Eucharist	Anointing of the Sick
Fang Yen-Kou	Agnihotra	Saṁnyāsa

4.1.14 Trade names

Capitalize them if they are proprietary terms:

Hoover	Xerox	Biro
Jacuzzi	Persil	Kleenex
Coca-Cola	Levi's	Stilton

but write e.g. *hoover* and *xerox* as verbs. Where possible it is better as a general policy to employ generic terms both as nouns and verbs, for the sake of (especially foreign) readers unfamiliar with specific brands. Prefer, for example, *vacuum, photocopy, ballpoint pen, whirlpool bath.*

4.1.15 Ships, aircraft, and vehicles

Capitalize references, using italics for individual names but not for types, models, or marques (*see also* **6.4**):

the *Cutty Sark*	HMS *Dreadnought*
The Spirit of St Louis	a 1909 Rolls-Royce Silver Ghost
a Mini Cooper	the airship R. 101

4.1.16 Personification, anthropomorphism, and transcendent ideas

O Fame!	O wild West Wind
Daughter of the Moon, Nokomis	And Joy, whose hand is ever at his lips

Personification is traditional, though sexist, in the case of ships and other craft. It is considered old-fashioned to use *she* of nations and cities in prosaic contexts: prefer, say, 'Britain decimalized its currency in 1971'. The device is still found, and still acceptable, in literary writing:

And that sweet City with her dreaming spires
She needs not June for beauty's heightening

4.1.17 Academic subjects

Capitalize the names of academic subjects only in the context of courses and examinations:

He wanted to study physics, he read Physics, sat the Physics examination, and received a degree in Physics, thereby gaining a physics degree

4.1.18 Sequence

In text it is very common, though not universal, to capitalize words immediately followed by a number or letter to show a sequence, as in *Route 66*, *Form 3b*, *Flight 17*, *Gate 16*, *Room 101*, *Act I*.

4.1.19 Postcodes

Postcodes are printed in full capitals, ranging numerals, with no points or hyphens: *OX2 6DP*. Ensure that the letter *O* and the number *0* are distinguished. Where the font has non-ranging numerals, or in a small-capital setting such as a publisher's imprint, small capitals may give a better effect.

For capitalization of abbreviations and acronyms, *see* **3.2**.

4.2 References to People

4.2.1 General principles

Use the form of name individuals are most commonly known by, or known to prefer:

> Arthur C. Clarke (*not* Arthur Clarke *or* Arthur Charles Clarke)
>
> k. d. lang (*all lower-case*)
>
> I. M. Pei (*not* Ieoh Ming Pei)
>
> Jimmy Carter (*not* James Earl Carter)
>
> John Wayne (*not* Marion Michael Morrison)

When mentioned in passing, a person's name usually need appear only in the form by which the bearer is best known. For example, a writer's married name or hereditary title is important only if the person wrote under it. In text, authors should clarify titles and names altered by marriage or any other means only to avoid confusion (particularly if someone else is compiling the index):

> Michael (later Sir Michael) Tippett
>
> Laurence (later Lord) Olivier
>
> Sir (later Mr) Anthony Blunt
>
> John Wayne (born Marion Michael Morrison)
>
> George Eliot (pseudonym of Mary Ann, later Marian, Evans)

In any event, avoid combining several permutations at a time:

> Lord Dunglass (then Lord Home, later Sir Alec Douglas-Home, now Baron Home of the Hirsel)

Glossing on this scale is best relegated to a separate parenthetical note.

né(e)

The word *né* (feminine form *née*), meaning 'born' in French, is used to indicate a previous forename or surname for either sex; it is not italic. Strictly speaking it refers only to a surname, which is legally assumed at birth:

> Lord Beaconsfield, né Benjamin Disraeli
>
> Muhammad Ali, né Cassius Marcellus Clay, Jr.
>
> Baroness Lee of Asheridge, née Jennie Lee

Do not use it in conjunction with pseudonyms, aliases, or nicknames, but only where the new name is legally adopted.

In English it is most commonly applied to indicate a married woman's maiden name, after her adopted surname:

Frances (Fanny) d'Arblay, née Burney

the Countess of Pembroke, née Mary Spencer

Some writers differentiate between using *née* for a married woman's maiden name and *born* for a person's previous name changed by a process other than marriage. This distinction is acceptable, and should not be changed when consistently applied.

- Do not truncate people's first names—for example, use *George* not *Geo.*, *Robert* not *Rob*ᵗ., unless approximating a signature or facsimile. Rules differ in French practice for some names—and for transliterating for example Arabic, Hebrew, and Russian—but the practices customary in those contexts should not be imposed in English texts.

  Husbands and wives may jointly be called e.g. *Mr and Mrs Joseph Bloggs*. Strictly speaking the wife is correctly referred to individually as *Mrs Joseph Bloggs*, and using the given name (*Mrs Abigail Bloggs*) is limited to divorcées and widows. Nevertheless, this distinction is no longer obligatory except in the most formal contexts, such as invitations or official lists: *Mrs Abigail Bloggs* is an acceptable form in all day-to-day circumstances.

  Do not use an apostrophe in pluralizing names:

  all the Jameses, three Marys, keeping up with the Joneses

4.2.2 Titles

Titles are usually capitalized. Abbreviated titles of honour, such as *MBE*, *FRS*, *MFH*, are usually in capitals, with a comma preceding the first and separating each subsequent title. (Setting the letters all in small capitals may give a better general effect in displayed work, or in contexts where such titles are frequent.) Abbreviated titles composed of all-capital letters have no full points in modern style (e.g. *DFC*, *FRA*, *KCSJ*), but those with a combination of upper- and lower-case letters usually do (e.g. *B.Sc.*, *D.Phil.*, *Dip.Comput.*)—though exceptions exist. The order of titles of honour and decorations may be found in *Debrett's*.

- For the sake of brevity, titles (especially military ranks) are often abbreviated or even ignored in text, whether or not they are used before the surname alone: *Wing Commander Bader*, *W/Cdr Douglas Bader*; *Captain Hornblower*, *Capt. Horatio Hornblower*, *Hornblower*.

- Even at first mention in text, titles do not have to conform to full titles of address, the strict order of which is prescribed in *Debrett's*, *Burke's*, and various books on etiquette. Those cited in references should mirror the form given on the work's title page, although a parenthetical gloss may help the reader if the name under which a book was written is unfamiliar or obscure. Do not use orders, decorations, degrees, or fellowships in title pages, nor normally in text except at first mention—and then only in the proportion required by the subject matter. For example, the Rt. Hon. Ratu Sir Kamisese Kapaiwai Tuimacilai Mara, GCMG, KBE, PC, Tui Nayau, Tui Lau would be best referred to as, say, *Sir Kamisese* or *Mara* in text, and HRH The Prince of Wales, KG, KT, GCB is more simply styled *Prince Charles* or *the Prince*.

- Internal consistency is most important, with the same person ideally being identified in the same way regardless of honours or ennoblement that occurs during the course of the narrative, so that Joe Bloggs is not referred to in successive parts of a work as *young Joey*, *Joe*, *Dr Bloggs*, *Sir Joseph*, and finally the *Marquess of Bloggshire*.
- The former distinction is no longer made between using *Mr* for labourers or those without a bachelor's degree, and *Esq.* for professional men or those with a bachelor's degree. *Esq.* and *Bt.* precede all other letters following a name; do not combine either with *Mr*. Do not combine *Mr, Mrs, Miss, Ms, Dr, Esq.*, etc. with any other title:

  Joseph Bloggs, Esq.
  Mrs Abigail Bloggs
  Dr John Bloggs
  Mary Bloggs, D.Phil.
  Alasdair Bloggs, Bt., CBE, MVO, MFH

- To aid the reader, it is permissible when making textual references to members of a foreign aristocracy to qualify the family name with an English approximation of their official title, such as *Baron Ito*, *Count von Zeppelin*, *King Geza II*. Take care that the result is not jarring, however, since in some contexts—and for certain readerships—the imposition of a familiar title for a foreign one may seem incongruous.
- Saints' names can be problematic, as they exist as titles for individuals, as proper nouns, and as surnames. When the place name etc. is in a foreign language, the abbreviation is alphabetized under the full form in that language.

  In French, use a capital *S* and hyphen if relating to the name of a place, person, or saint's day, for example *Saint-Étienne*, *Sainte-Beuve*, *la Saint-Barthélemy*, but small *s* with a space after if relating to the person of a saint, for example *saint Jean*; abbreviation *S.*, feminine *Ste*, for the persons of Saints; in names of places, of persons other than saints, or of saints' days it is *St-*, feminine *Ste-*.

  In German, use *Sankt-*, abbreviated *St.*; for the saints themselves *hl.* (*heilig*).

  In Italian, saint before a consonant is masculine *San*, feminine *Santa*; before an impure *S* it is *Santo* ('Santo Stefano'), before a vowel *Sant'*.

  In Portuguese, saint is masculine *São*; before a vowel it is sometimes *Santo*, feminine *Santa*.

In Spanish, saint is masculine *San*, before *Do-*, *To-* is *Santo*, feminine *Santa*.

4.2.3 Punctuation

Initials before a surname are separated by full points, preferably with a space after each in OUP style: *J. S. Bach*, *E. H. Shepard*, *J. R. R. Tolkien*. Normally, names given entirely in initials have points but no spaces (*J.S.B.*, *E.H.S.*, *J.R.R.T.*). Those few people more commonly known by their free-standing initials have neither points nor spaces (*FDR*, *LBJ*).

Titles that follow a name are separated from it by a comma:

> Millard Fillmore, President of the United States
> Admiral of the Fleet Viscount Lamb, GCB, KBE

Titles of judges (*Justice*, *Lord Chief Justice*, *Chief Baron*, *Master of the Rolls*, etc.) are an exception in their abbreviated form, having no preceding comma: *Kennedy J*, *Evershed MR* (*see also* **13.2.1**).

There is no comma in some combinations of titles:

> His Grace the Archbishop of Armagh
> His Honour Judge Perkins

Commas are rarely necessary before (or after) names in simple apposition:

> Her husband Henry is a scientist

But further elements may confuse matters. Although context usually clarifies the sense, set off the name in commas if ambiguity is possible:

> Her eighth husband Henry is a scientist. (*Were all eight husbands named Henry?*)
> Her handsome husband Henry (*as opposed to her ugly husband?*)
> His son Theodore (*suggests more than one son*)
> His son, Theodore (*suggests only one son*)

4.2.4 Types of names

Distinguish between adopted names, pseudonyms, nicknames, and aliases.

- The owner of an **adopted name** uses it for all purposes, and may have adopted it legally. In this case, *born*, *né(e)*, *formerly*, or the like is suitable:

> Marilyn Monroe, born Norma Jean Mortensen
> Joseph Conrad (formerly Teodor Józef Konrad Korzeniowski)
> Susan Wilkinson (née Brown)

The French use the form *dit(e)* to indicate the better-known name:

Amandine-Aurore Lucille Dupin, baronne Dudevant, dite George Sand

In English this form is often replaced by 'called' or 'known as'.

- A **pseudonym** is used for a specific purpose, such as a pen-name or *nom de théâtre*, and is not employed outside that sphere; it can be derived from the bearer's true name, or be wholly distinct from it: *Boz* (Charles Dickens), *Q* (Sir Arthur Quiller-Couch), *Æ* (George Russell), *Ranulph Fiennes* (Sir Ranulph Twisleton-Wykeham-Fiennes). Exceptionally, it may be shared by two or more people: *Ellery Queen* (Frederic Dannay and Manfred B. Lee), *Theo Durrant* (Mystery Writers of America, Inc., California Chapter).
- A **nickname** can supplement or supplant the owner's original name: *the Yankee Clipper* (Joe DiMaggio), *the Sun King* (Louis XIV of France), *the Fat Controller* (Sir Topham Hatt), *Ernest 'Papa' Hemingway*, *Charlie 'Bird' Parker*. Through use it can eventually replace the owner's name, either occasionally (*Old Blue Eyes*, *Il Duce*, *The Wasp of Twickenham*), partially (*Fats Waller*, *Capability Brown*, *Bugsy Siegal*, *Grandma Moses*, *Malcolm X*), or entirely (*Howlin' Wolf*, *Muddy Waters*, *Meat Loaf*, *Twiggy*). While no rules govern whether a nickname is put in quotation marks, the tendency is for quotation marks to be used more often when the nickname is inserted within or precedes another name, and less when used alone.
- An **alias** is a false or assumed name, borne with an intent for duplicity or fraud. In law-enforcement reports this is indicated by *aka* ('also known as') before the alias.

4.2.5 *Junior* and *senior*

Junior and *senior* are post-positive particles attached to names, to differentiate a son and father with the same name. Each has several abbreviations (*Jr.*, *jun.*, *jnr.*, *jr.*, *junr.*; *sen.*, *senr.*, *snr.*, *sr.*). Use the abbreviation *Jr.* when it forms part of the bearer's name, as in US practice: *John Doe, Jr.* Set it after the surname, before degrees or other titles: *J. Doe, Jr., Esq.*, not *Esq., Jr.* The comma preceding it is sometimes left out; follow the bearer's individual preference, if known. Do not use it with the title only: *Mr John Doe, Jr.*, *John Doe, Jr.*, not *Mr Doe, Jr.* Use *jun.* where it is an ad hoc designation rather than a constituent part of the bearer's name. In this context a comma always precedes it: *John Doe, jun.*

Unlike *junior*, *senior* does not form part of the bearer's name, and therefore is used only as an ad hoc designation. It is not capitalized, and a comma always precedes it: *John Doe, sen.* As for *junior*, set it after the surname, before degrees or other titles.

In French *fils* is an ad hoc designation added after a surname to distinguish a son from a father, as *Dumas fils*; *père* does the same to distinguish a father from a son, as *Dumas père*. Both are italic in English.

4.2.6 Personal-name particles

These are prefixes to proper names, like *de*, *du*, *van den*, or *von*, which are sometimes called *nobiliary particles*. Copy signatures and follow the bearer's preference, if known. Within an alphabetical listing supply cross-references where necessary.

de

In accordance with French practice, *de* should not have an initial capital (*de Candolle*, *de Talleyrand-Périgord*), except when Anglicized (*De Quincey*, *De Vinne*) or at the beginning of a sentence. Before a vowel *d'* is used (*d'Alembert*); before a consonant one rule dictates that *de* is used only if the name consists of one syllable, not counting final *-e* or *-es*: *de Gaulle* but *Tocqueville*. (For the purposes of this rule *d'*, *du*, *des* are retained; *de La* becomes *La*.) However, as French practice itself varies, follow established convention or the bearer's preference, where known, ensuring that each name is treated consistently within a work. Names prefixed with a lower-case *de* or *d'* should be alphabetized under the surname: *Alembert, Jean le Rond d'*; *Mairan, Jean-Jacques de*; *Chazelles, Jean-François, comte de* (conventions governing some names differ from the norm, as *Corday d'Armont, Charlotte*). French names beginning with a voiced *h* (*aspiré*) take *de* (*de Hainaut*); names beginning with a mute *h* (*non aspiré*) or a vowel take *d'* (*d'Hermies*, *d'Urfé*). This follows the usual distinction in French that produces e.g. *le haricot* and *La Henriade* on the one hand and *l'homme* and *L'Heptaméron* on the other. As with *de*, alphabetization of names ignores *d'*. British and US names of this form may be dealt with differently by their bearers.

In Dutch the prefix *de* is an article, not a preposition; it is generally not capitalized, and does not form the basis for alphabetization, as *Groot, Geert de*. In Flemish the reverse is true, with *De Bruyne, Jan*.

Particles in Italian names are capitalized—*De Sanctis, Gaetano*; *Della Casa, Adriana*; *Del Corno, Francesco*; *Di Benedetti, Vittorio*—and are the basis for alphabetization. An exception is made for aristocratic names beginning *de'*, *degli*, or *di*: *Medici, Lorenzo de'*; these are capitalized under the name rather than particle. (Some names in this form are still current; to style them with capital *D* is considered a studied insult.)

In Spanish names *de* is lower case and omitted in bare surname references.

de La

In modern French the compound particle *de La* has only one capital (*de La Fontaine*, *de La Condamine*). The *de* is dropped in the absence of a forename: *La Fontaine said*.... Note that within a French sentence *de La Fontaine* means the possessive 'La Fontaine's', not simply 'La Fontaine'.

This allows Hippolyte Taine's thesis to be titled *Essai sur les fables de La Fontaine*. When Anglicized the prefix may deviate from this practice (*de la Mare, De La Warr*); follow established convention or the bearer's preference (if known). Names prefixed with *de La* are alphabetized under *La*: *La Fontaine, Jean de*.

The convention of capitalization for *de La* was not used before the eighteenth century, and was not uniformly imposed afterwards. In the seventeenth century and before some people bearing these particles before their names used lower-case or capital letters indiscriminately. In other cases, however, they adopted a definite preference for one form, which has become fixed in academic usage. Modern French scholarly works may reflect such variations, which should not be regularized.

Du

Du normally has an initial capital, regardless of whether the particle is separated from the name by a space or joined to it. Names are alphabetized under *D* accordingly, *Du Deffand, Marie, marquise*; *Duchamp, Marcel*. Variations exist with lower-case *du*, with the name accordingly alphabetized according to the surname; this is also the case where the surname is actually formed from a title: *Maine, Louise de Bourbon, duchesse du*.

van, van den, van der

As a Dutch prefix to a proper name, *van, van den, van der* are usually not capitalized except at the beginning of a sentence, and therefore are all alphabetized under the main name. In Flemish, however, the reverse is usually true, with a capital *V* used in alphabetizing: Afrikaans employs both conventions. The combined prefix *ver* is usually capitalized and run in: *Vermeer*. In Britain and the USA both upper- and lower-case particles usually form the basis for alphabetizing names of Dutch origin.

von, von der, vom

As a Germanic prefix to a proper name, *von* usually has no initial capital, except at the beginning of a sentence. In some Swiss names the *Von* is capitalized (*Peter Von der Mühll*). Where the surname stands alone *von* is omitted: *Justus von Liebig* but *Liebig*, *Gertrud von Helfta* but *Helfta*; *von* by itself is ignored during alphabetization. The related forms *von der* and *vom* are usually retained, however, and form the basis for alphabetization.

4.2.7 Historical names

Originally, similar names were distinguished by reference to the bearer's location, employment, parents, physical characteristics, or other attributes: for example *Duke Robert the Magnificent* (father of William the Conqueror), *Ralph the Ill-Tonsured* (d. 1062). The originally

Germanic practice of surnaming reached different cultures at different times: in Britain surnames were uncommon before the thirteenth century. Treat historical names according to the conventions of the discipline in which they occur. Sometimes there is no firm agreement as to what constitutes a surname and what a given name—a distinction that may well have puzzled their bearers at the time. Consequently the medieval authors Peter Abelard, William Occam, and Matthew Paris may all be found alphabetized by their last names or their first. The most sensible course is to adopt consistently whatever standard is usual in the context in which a name is found, then provide a suitable gloss in text or cross-reference in the index for those not conversant with the convention. Historical names in other cultures are governed by other rules; guidelines for some are given in the following sections.

Hellenic names

Ancient Hellenic names bear their own set of difficulties. Traditional practice, dating from a time when any educated person could read Latin but few could read Greek, has been to use Greek names in a Latinized form. Until the early nineteenth century this applied even to gods, so that Zeus and Hera would appear as *Jupiter* and *Juno*, a practice no longer acceptable even in writing for the general reader.

Following the lead of the German Romantics, modern Greek scholars often prefer to transliterate the original Greek spellings without Latinizing them, but they are seldom consistent, apart from names of persons known from non-literary sources such as inscriptions, which are nearly always left un-Latinized. Context is the most important test: *Herakles* is used in discussing Greek literature, art, religion, etc. but *Hercules* is used in Roman contexts (he was worshipped by male Romans as a full deity). Similarly, one would discuss the gradual canonification of the twelve labours of Herakles in Greek art and poetry, but in a general allusion one would say *the labours of Hercules*.

Broadly speaking, the rule of thumb is to give familiar names in their traditional English—that is, Latinized—form, but retain the Greek spelling for others; unfortunately, no two scholars seem to agree on which names are familiar and which are not. Consequently it is hard to lay down rules, except that no one should appear in Hellenized spelling who is more of a household name than one who is Latinized. Another rule might be that names should not be spelt in the Greek fashion that are not meant to be so pronounced; but that leaves it open to the author to say yes, he does say *Thoukydides*. When in doubt, editors should request the author either to confirm specific instances or to outline a general policy to be followed.

Editors and indexers can fall foul of scholars who differentiate separate bearers of the same name through Latinizing and Hellenizing alone, casting *Thucydides* for the historian but *Thoukydides* for his uncle the conservative and anti-imperialist politician, *Callimachus* for the scholar-poet but *Kallimachos* for the Athenian general at the time of Marathon. Probably no one would call the philosopher (or even his namesake the comic poet) *Platon*; on the other hand, a lesser light by that name would normally be called *Platon* by modern scholars.

The commonest hybrid forms, which may be regarded as the normal English spellings, are those with *ei* where the strict Latinizers of the past used *i*, for example *Cleisthenes* for *Kleisthenes* or *Clisthenes*; on the other hand a hybrid such as *Teuker* for Greek *Teukros* and Latin *Teucer* is deemed unacceptable. There are also a few purely English forms, such as *Aristotle*: no one would call the philosopher anything else, though another man of the same name would be *Aristoteles* to Hellenizer and Latinizer alike; similarly *Homer* and *Hesiod*.

In the absence of any standardizing authority, the best course of action is for editors to keep an eye out for inconsistency. Provided they can tell Greeks from Romans, even non-classicists will notice that both *c* (as opposed to *ch*) and *k* are being used, and final *-os* and *-us*. Beyond this the task may be likened to the stables of Augeas (or Augeias).

- Some typical Latinizing changes to Greek names:

ai = ae

k = c

kh = ch (*but* ch *often retained*)

ei = i (*but* ei *often used in otherwise Latin transcriptions*)

oi = oe

os *final* = us, *but* -ros *final after consonant* = er (*with some exceptions:* Phaedrus *not* Phaeder, *though the latter is found in Latin*)

ou = u (*but* u *occasionally retained*)

u (*except in diphthongs*) = y (*but* y *sometimes retained*)

The long *e* and *o* are sometimes marked in Greek transcription, but never in Latin. Between vowels, *i* in Greek is the second half of a diphthong, but in Latin a double consonant, which the Romans sometimes spelt *ii*.

- Some Greek spellings of familiar Latin names:

Achilleus, Akhilleus = Achilles

Aias = Aiax (*not* Ae-) = (*English*) Ajax

Aischines, Aiskhines = Aeschines

Aischulos, Aischylos, Aiskhulos, Aiskhylos = Aeschylus

Alkman = Alcman

Anakreon = Anacreon

Antipatros = Antipater

Bakchulides, Bakchylides, Bakkhulides, Bakkhulides = Bacchylides

Kallimachos, Kallimakhos = Callimachus

Kleisthenes = Cleisthenes (*old-fashioned* Clisthenes)

Lusandros, Lysandros = Lysander

Odysseus = Vlixes, Ulixes = (*traditional English*) Ulysses

Oidipous = Oedipus

Thoukydides, Thoukydides = Thucydides

4.2.8 Foreign names

Problems encountered with foreign names are comparable to those with historical European names, in that the surname does not always have an importance and placement equivalent to modern Western names. Names from countries where the Latin alphabet is not used need transliteration, and for most languages there is no universally accepted system; transliterated forms may therefore vary. The same applies to translated names (Charles *or* Carlos of Spain, Henry *or* Henri of France). Particularly for monarchs the tendency is to translate older (e.g. medieval or early modern) names, leaving more recent names in the vernacular.

In many countries, such as China, Hungary, and Japan, surnames commonly precede given names, though individuals may adopt Western order themselves. This can generate problems in references—especially in translations—as it is not always apparent whether a name has already been transposed, thereby hampering alphabetization for purposes of indexing and references.

Afrikaans

Largely, Afrikaans follows Dutch rules, with *De*, *Du*, *Van*, etc. in names capitalized only when the given name is not given: *Van Riebeeck*, *Van der Post* but *Jan van Riebeeck*, *Sir Laurens van der Post*.

Arabic

Names in the Arabic world were traditionally composed of several elements in addition to personal name or names (*ism*); these were based on tribal affiliation (*nasab* or *nisba*); nickname, honorific, or regnal title (*laqab*); familial relationship (*kunya*); geography; and profession or trade. Since a fully evolved array proved too unwieldy for routine use, people commonly grew to be known by an arbitrary selection of the full form, called the *ʿurf*. This elaborate system has now fallen into disuse, however, and modern Arabic names consist simply of one or two personal names and surname after the European pattern.

In alphabetizing twentieth-century transliterated Arabic personal names the article is ignored and the person is listed under the capital letter of his last name. Thus *Aḥmad al-Jundī* would be listed as *al-Jundī, Aḥmad*, and alphabetized under *J*; the article is not inverted, and can even be deleted if imposed consistently. (Traditional Arabic practice is to alphabetize by given name, not surname.) Historical names are more complicated, in that the form by which someone is best known (*ʿurf*) cannot be predicted by any standard practice. Compound names of the type *Shajar al-Durr* would be listed thus, *not* transposed as *al-Durr, Shajar*. Indeed, the preferred form may actually vary from one period to another, so that Ibn Sīnā was in the Middle Ages known as *shaykh Abū ʿAli*.

Transliterated modern Arabic names often employ established Westernized spellings that may not follow normal rules of transliteration: *Hussein* rather than *Ḥusayn*, *Nasser* rather than *Nāṣir*, *Naguib* rather than *Najib*. In each case the most commonly occurring spelling of the bearer's name is acceptable, except in specialist contexts. Transliterated surnames beginning with *al-* are alphabetized with disregard to the particle, although historical convention governs the alphabetization of older Arabic names, which follow different rules analogous to older European names.

Personal names beginning with the definite article *al* should always be joined to the noun with a hyphen: *al-Islām*, *al-kitāb*. The *a* is capitalized at the start of a sentence, though not (in some styles) at the start of a note. When the noun or adjective defined by *al* begins with one of the fourteen 'sun' letters (*t, th, d, dh, r, z, s, sh, ṣ, ḍ, ṭ, ẓ, l, n*), the *l* of the definite article is assimilated to the 'sun' letter. This is often indicated in transliteration by variations such as *ad-*, *an-*, *ar-*, *as-*, *at-*, or *az-*. However, the usual scholarly usage is to write the article-noun combination without indicating the resulting pronunciation through spelling. In text this is often encountered in personal names, for example *al-Nafūd* not *an-Nafūd*, and *al-Ṣafī* not *aṣ-Ṣafī*.

Familial prefix elements such as *abū* (father), *umm* (mother), *ibn* or *bin* (son), and *akhu* (brother) are considered to be part of the surname, and therefore determine the alphabetical position: *abu Bekr*, *ibn Saud*. Another common prefix is *ʿAbd*, meaning 'slave', which is used in compound names where the second element is one of the names of God: for example *Abdul Aziz* (properly *ʿAbdul ʿAziz*) means 'Slave of the Mighty'. Note that none of these prefix elements are connected to the following surname by a hyphen.

In historical names these prefixes are usually capitalized when they form part of the *ʿurf*, and left lower-case when they do not, or when they form part of a modern name. If an author follows this system editors should accept it, unless it appears that the same person has been styled inconsistently. *Ibn* is often abbreviated to 'b.' in indexes and bibliographical references.

Baltic

Formally, Latvian uses honorifics—*kungs* for Mr, *kundze* for Mrs or Miss, *jaunkundze* for children—after the family name, which itself follows the given name. None is capitalized, even in correspondence. In Lithuanian 'Mr' is *Ponas*, 'Mrs' *Ponia*, and 'Miss' *Panelė*, and these follow Western placement. Some Latvian and Lithuanian surnames are in the genitive singular or plural and—like all genitives in those languages—come first: *d'Urbervilles' Tess*, in other words. (This form is particularly favoured for authors' pseudonyms.) Where it is encountered, it should not be altered. The given name also must not be reduced to an initial but must be spelt out in full. Note the distinction between the Latvian suffix *-u* without cedilla (e.g. *Kaudzītes Matiss* (genitive sing.) and *Ligotņu Jēkabs* (genitive pl.)) and the Lithuanian suffix *-ų* with hook left (e.g. *Rygiškių Jonas)*.

Burmese

The honorific *U* before the names of Burmese men is equivalent to 'Mr', and should be so treated; *Ko* is used for a man between 30 and 45, and *Maung* for a boy or man younger than 30. *Daw* is used for a woman older than 35, or one with professional status; *Ma* is used for a young woman or girl. Women do not modify their names on marriage.

Chinese

Chinese personal names normally consist of a single-syllable family name, or surname, followed by a two-syllable personal name. In romanization capitals are used for the first letter, both of the family and of the personal name. In the Wade–Giles transliteration system the two elements of the personal name are separated by a hyphen, whereas in the Pinyin system they are run together as a single word. In pre-modern times two-syllable names are frequently to be found, for example *Wang Wei*, *Tai Chên*. Historically, there are a very few surnames that consist of two elements, perhaps because they derive from a civil-service position held by the founder of the line, for example *Ssŭ-ma* (in Pinyin, *Sima*). Names that belong in neither category may be found, for example *Lao-Tzu*, 'old man', a nickname used for a semi-historical figure not to be identified in any other way. For indexing and alphabetization purposes, the form to be adopted is that given in the main body of the text, without transposition.

More recent figures may use a Westernized form of surname, giving the initials for the personal name first and placing the family name last, for example *T. V. Soong*, *H. H. Kung*. In indexing and alphabetizing, the order should be inverted in Western fashion.

Where emperors are known by their era, the name of that era comes first, not last as if a personal name: *the Kangxi Emperor*, not *the Emperor Kangxi*.

When a form of name has a long-established history, for example *Sun Yat-sen*, *Chiang Kai-shek*, this should be preferred. But note the Wade–Giles form *Mao Tse-tung* has now given way to *Mao Zedong* in most contexts.

Dutch

In surnames, the particles *de* and *van* are lower-case and the name is indexed under the main component, though with a bare surname it is acceptable to use the older practice of a capital *De* and *Van*, if consistently applied. However, Flemish names of Belgian citizens since the establishment of the separate kingdom in 1830 should be written *De* and *Van* and indexed under the prefixes; this applies even when such individuals write in French (but *de* in a French name must be treated in the normal way). In English contexts these rules are often ignored: though strictly incorrect, *Vincent Van Gogh* is sometimes found alphabetized under *V. See also* **VAN, VAN DEN, VAN DER** under **4.2.6**.

French

The honorifics *Monsieur* (Mr), *Madame* (Mrs), *Mademoiselle* (Miss) can be used alone or in conjunction with a surname; in speech these forms precede all appointments and titles: *Madame la docteur*. Though outlawed after the Revolution, titles of nobility (*prince, duc, marquis, comte, vicomte, baron*) are still encountered. For possessives and plurals of French names *see* **5.2.1**; *see also* **DE, DE LA, DU** under **4.2.6**.

German

Honorifics are *Herr* (Mr), *Frau* (Mrs), and *Fraulein* (Miss). Formerly *Fraulein* was used of any unmarried girl younger than 18, but in Germany—and to a lesser extent in Austria and Switzerland—*Frau* is used of all but very young girls, and consequently no longer strictly indicates marriage.

Whether individuals include the *Eszett* in their names is a matter of personal style in German or Austrian names, though they are rare in Swiss names. Titles of nobility such as *Prince, Graf*, and *Herzog* were outlawed after the First World War, becoming legally—though not socially—just an additional Christian name. Thus Jakob Baron von Uexküll is in the eyes of the law *Herr J. B. von Uexküll*, and Baron Georg Ritter von Trapp simply *Herr G. R. von Trapp*. (No comma precedes the nobiliary particle.) *Baronin* is a baron's wife, *Baroness* his unmarried daughter. *Freiherr* is the north German equivalent of *Baron*, his wife being *Freifrau*.

See also **VON, VON DER, VOM** under **4.2.6**.

Greek

For ancient Greek names *see* **4.2.7** above; for transliteration *see* **11.25**.

Hebrew and Jewish

Standardizing transliterated Hebrew names may be difficult because a variant may represent the personal preference of the individual concerned, or an established convention regarding how his or her name is spelt. For historical and political figures the *Encyclopaedia Judaica* can be a useful point of reference—although avoid adopting its style of transliteration and hyphenation for names if that style is not being used elsewhere. Be aware, too, that many of the names occurring in Jewish studies texts are not in fact Hebrew names; Hebrew-speaking authors may spell them in English as if they were, but they may be the names of Spanish, Italian, or Polish Jews, or indeed Jews of any other nationality. For these names, too, the *Encyclopaedia Judaica* is useful.

Given the range of transliterations, it is not surprising that a Hebrew name may be rendered in English in a variety of ways: *Jacob*, for example, may also be *Ya'acov* or *Ya'akov*; similarly *Haim*, *Hayyim*, *Chaim*, and *Chayim* are all variants. Beyond ensuring that the same person is always referred to in the same way, one cannot standardize automatically throughout a text because any variant may represent the personal preference of the individual concerned or an established convention regarding how his or her name is spelt. Texts relating to earlier periods may refer to the same people in a variety of forms: *Judah the Prince*, *Yehudah Hanassi*, and *Judah the Nassi* are all known variants for the same name, but only one form should be used within a single text. Ensuring this consistency is a particular problem with multi-author works.

Confusion can creep into texts relating to Zionist and Israeli history because many people who went to live in Israel adopted new Hebrew names similar to their original ones: *Victor* became *Avigdor*, *Vivian* became *Haim*, and so on. Old and new names should be properly linked, particularly in indexes, for example, 'Eban, Aubrey *see* Eban, Abba'; 'Herzog, Vivian *see* Herzog, Chaim'.

Until the modern period, Jews often had two personal names rather than a personal name and a surname. Index entries should be under the first personal name; for example, *Menachem Mendel*, or more fully *Menachem Mendel ben Dov Ber*, is indexed under 'Menachem'. Likewise, textual appellation should not subsequently be abbreviated to *Mendel* as a surname would, although the patronymic *ben Dov Ber* can be omitted unless it is required contextually, for example if more than one Menachem Mendel is being discussed. In some cases it may be possible to use just the first of the two names (in this case, *Menachem*), but editors should not do this without consulting the author. If the person is a rabbi he would be referred to in running text as *R. Menachem Mendel*, or perhaps as *R. Menachem*, but not as *R. Mendel*. Famous rabbis are often known by the place they come from, for example *Menachem Mendel of Rymanow*, or by their title and a place name, the latter sometimes in an adjectival form, for example *the Lubavitcher Rebbe* (leader of the Hasidic sect that started in Lubavitch). Check carefully any personal appellations incorporating place names because of the many variations in the contemporary spellings of the pre-war Yiddish names for places in eastern Europe.

The *ben* that occurs in many Hebrew names means 'son of'; this is the traditional Jewish way of naming Jewish males. The female form is *bat* 'daughter of'. In pre-modern times a man would usually be known simply as the son of his father: *Avraham ben David* (Avraham the son of David). In scholarly works this is often abbreviated to *Avraham b. David*. The abbreviation is satisfactory, providing it is used consistently for all *ben* names. For works aimed at a more general readership, the full form is probably clearer. The *Ben* that often figures in modern Israeli names represents a different usage: now part of the surname, it should be hyphenated to it and capitalized, as in *David Ben-Gurion*. The unhyphenated *David Ben Gurion* is wrong, as it suggests that *Ben* is a middle name.

Many pre-modern Jewish personalities were commonly referred to in the Hebrew literature by acronyms formed from the initial letters of their title and name, and these acronyms have effectively become the name by which the person is best known. They can be identified as such by the absence of a first name. The two most frequently occurring acronymic names are undoubtedly *Rashi* (R. Solomon b. Isaac) and *Rambam* (R. Moshe b. Maimon, or Maimonides—not to be confused with Nachmanides, R. Moshe b. Nachman, known as *Ramban*). Unlike the personal appellation derived from acronyms of book titles (as in the case of the Shelah, *see* **15.12.3**), regular acronyms used as names should not be preceded by *the*.

In Hebrew the acronymic nature of the new name is indicated by double quotation marks before the last letter; there is no need to perpetuate this practice in English, as the transliterated form (e.g. *Shada"l*) adds no relevant information. Similarly, avoid capitalizing (*ShaDaL*), or hyphenating (*Sh-D-L*) the consonants of the acronym: *Shadal* is perfectly adequate, and looks neater. People referred to in this way should be fully identified at the first occurrence of the term in the text (*According to Shadal (Samuel David Luzzatto, b. Livorno 1734)*...) or by giving the full name followed by the acronym in parentheses. There should also be suitable cross-referencing in the index ('Shadal, *see* Luzzatto, Samuel David').

Hungarian

In Hungarian, the surname precedes the given name (e.g. Szabó István, *Nagy Margit*), and is itself followed by such titles as *úr* ('Mr'), *doktor* (abbr. 'dr'), etc.: *Szabó István dr úr* (cf. 'Herr Doktor'). Traditionally, a married woman is known by her husband's name with the suffix *-né* ('Mrs') attached to the given name: *Szabó Istvánné*; if he has a doctorate, she will be *Szabó Istvánné dr-né*. In contrast to Western countries, where such usages as *Mrs Stephen Taylor* are moribund in common use, the custom is still observed in Hungary, though under challenge from the widespread practice elsewhere of combining the wife's and the husband's surname.

In this case, *-né* is attached to the husband's surname, after which the wife's name follows; on marrying Szabó István, Nagy Margit may choose to become not *Szabó Istvánné* but *Szabóné Nagy Margit*. If he has a doctorate, he is still entitled to recognition of it in his wife's nomenclature: *Szabóné dr-né Nagy Margit*. If the wife has a doctorate in her own right, she will be *Szabóné Nagy Margit dr*; if both husband and wife have doctorates, she will be *Szabóné dr-né Nagy Margit dr*. Some wives, however, include the husband's given name as well: one may thus find such styles as *Szabó Istvánné dr-né Nagy Margit dr*. The combination of a woman's given name with husband's surname does not exist.

Although in other languages Hungarians adopt the normal Western order of names, the given name ought never to be called the forename or first name; the secular counterpart of *keresztnév* 'Christian name' is *utónév* 'last name', the last name in the US sense (sc. surname) being *vezetéknév* or *családnév*, both meaning 'family name'. The literal equivalent of 'forename', *előnév*, denotes the adjective derived from the family estate that preceded a nobleman's surname and was itself preceded by his title, if any: *gróf nagybányai Horthy Miklós*, Count Nicholas Horthy de Nagybánya. It was sometimes abbreviated to an initial: thus P. for *ponori* in the name of the classical scholar *P. Thewrewk Emil* (in Latin *Aemilius Thewrewk de Ponor*), who should in English and other Western languages be called *Thewrewk* for short, not *de Ponor* (note *ew* = *ö*; Hungarian surnames often exhibit otherwise obsolete spellings).

Except in the most formal circumstances, the rule for expressing such names in Western languages was to omit the forename altogether, in which case *de* or *von* might be put before the surname. The given name would be translated as well as transposed, just as those of Westerners were turned into Hungarian: in a scholarly review published in 1905 Martin Hertz and Fritz Weiss became *Hertz Márton* and *Weiss Frigyes*. In modern usage, however, the given name—though inverted—retains its original form: *Gyula* (not Julius) *Horn*. Some names, indeed, can hardly be translated: *Béla Bartók, Zoltán Kodály*. It is conventional to leave untransposed the name of the latter's most famous work, *Háry János*, and also that of the Transylvanian prince Bethlén Gábor.

Indian

Modern Indian names have the family name last, which is the name used for alphabetizing; married women take their husband's surnames. Formerly a child would be known by a given name, where necessary in conjunction with a clarifying *son of* or *daughter of* followed by the father's given name and surname. So Karam s/o Ravi Ram might have a son and daughter, known as Vijay s/o Karam Ram and Suman d/o Karam Ram respectively. Within recent years the custom increasingly has been to discard the 'son of', 'daughter of' construction in favour of the given name and family name alone, except in official documents, which usually have columns to facilitate this formula.

Irish

O' is an Irish patronymic prefix, meaning 'grandson of'. In their English form use a closing quotation mark (apostrophe), as *O'Brien, O'Neill*. Since this acts as a true apostrophe, it should never be set as an opening quotation mark. In Irish one alternative to this is the capital O and full space (not a thin space), another is the more authentic Gaelic Ó, followed by a full space: *Ó Cathasaigh, Ó Flannagáin*. In styling follow the bearer's preference, if known.

Historically, variations such as the lower-case *o/ó* (e.g. ó Brian) and *Ua/ua* are possible as well, although they are most often found in ancient Gaelic literature. When the text itself is in Gaelic, such names would decline: *Ó Néill* (singular), *Uí Néill* (plural). In English text, normal English rules of plurality apply. Nationalism, combined with a minor spelling reform in 1948, caused some people to render previously Anglicized names in a Gaelic form.

In early times an Irishman was commonly identified by a patronymic, 'son of' (*mac*) X, or a papponym 'grandson of' (*ua*) Y; as elsewhere in Europe, but earlier than in most other countries, these became fixed surnames. As such they should be written in Irish as two words, for example *Micheál Mac Mathúna* (or *Mac Mathghamhna*) 'Michael MacMahon', *Pádraig Ó hÓgáin*, 'Patrick Hogan'; in general, names beginning with a consonant are not aspirated after *Ó* or *Mac*, but dialectal differences afford such variations as *Ó Flaithbheartaigh* 'O'Flaherty' versus *Ó Fhlaithbheartaigh* 'O'Lafferty'. Names beginning with a vowel take initial *h* after *O*, but not after *Mac*, which is then sometimes written *Mág*: *Mac/Mág Aonghusa* '(Mc)Guinness'.

When the given name does not precede, *Mac* may be used as the equivalent of 'Mr', following the entire surname in the genitive: the initial consonant of the basic name is then aspirated, but an initial vowel loses its *h*: *Mac Mhic Mhathúna* 'Mr MacMahon', *Mac Uí Ógáin* 'Mr Hogan'. Their daughters will be respectively *Síle Nic Mhathúna* 'Sheila MacMahon' and *Caitlín Ní Ógáin* 'Kathleen Hogan'; their wives may be known as *Bean Mhic Mhathúna, Bean Uí Ógáin*, 'wife of MacMahon/Hogan', or with the Christian name preceding or replacing *Bean* as *Eibhlín (Bean) Mhic Mhathúna, Máire (Bean) Uí Ógáin*, but the more traditional custom is to retain the maiden name: *Eibhlín Ní Chonaill* (O'Connell; masculine *Ó Conaill*), *Máire Nic Chonmara* (Macnamara, masculine *Mac Conmara*).

There are also adjectival names, *Breathnach* 'Walsh', *Caomhánach* 'Kavanagh', which behave like any other Irish adjective: the sisters of *Seán Breathnach* and *Tadhg Caomhánach* will be *Áine Bhreathnach* and *Bríd Chaomhánach*. Such adjectives may be formed from other surnames, particularly when no personal name is given (*Brianach* 'an O'Brian', with the definite article *an Brianach* 'O'Brien', *na Brianaigh* 'the O'Brians', or in the feminine from *Mac* names (*Siobhán Charthach* = *Nic Charthaigh*, 'Macarthy'; note too that in the south *Ní* may be found for *Nic*). Certain foreign names have no prefix, or only the Norman *de*.

Italian

The honorifics are *Signor* (Mr), *Signora* (Mrs), *Signorina* (Miss); *Signor* adds an *-e* when no name follows, as in conversation. Similarly *Dottor* ('Doctor', though used also of any graduate) adds an *-e* in similar circumstances; the feminine form is *Dottoressa*. Those with higher degrees are *Professore* or *Professoressa*. Abolished officially in 1947, titles of nobility are still used socially as an adjunct to the surname; courtesy titles and bestowed honours are legion, and precede the surname. *See also* **DE** under **4.2.6**.

Japanese

Japanese names usually take the form of a single surname, followed by a personal name: *Itō Hirobumi*, *Omura Mizuki*. The surname forms the basis for alphabetization. The suffixes *-san* (gender-neutral), *-sama* (polite form), *-chan* (affectionate diminutive), and *-kun* (for addressing an inferior; also used by boys in addressing one another) are used only in speech, or transcriptions of speech.

In Western contexts it is conventional, especially in translations, to transpose the names—*Mizuki Omura*—although it is wise to alert the reader to that fact. Well-known artists are often identified only by the personal name element, leaving out any reference to family, for example *Hokusai*, rather than *Katsushika Hokusai*. Similarly, writers who are well known by their personal name may be so identified: *Bashō*, rather than *Matsuo Bashō*.

Historically, it is common for two elements of a name to be separated by the *kana* 'no', indicating the subordination of the second element to the first: *Ki no Tsurayuki*. Here, too, the name should appear in direct order.

In textual references to members of the Japanese aristocracy for a general audience, it is permissible to qualify the family name with an English approximation of their official title: *Baron Ito*, *Marquis Kido*; avoid this level of normalization in specialist works. Titles of nobility no longer exist except for those associated with the royal family.

Female figures of the remoter past, such as women writers of the Heian period, do not receive a family name and their personal name may be qualified by a court rank, for example *Murasaki Shikibu* (the second element being that of rank). Any such name should be written out in direct order, although it is acceptable for this figure to be referred to as *Lady Murasaki* in normalized contexts. The most usually encountered form of name should be preferred, for example *Murasaki Shikibu*, *Sei Shonagon*.

Buddhist monks often have several different styles of name. The simplest form of such a name, in a single word, should be preferred, for example *Shinran*. In the case of actors in the kabuki theatre, when the same surname-personal name is used by succeeding generations of performer, the name should be followed by a roman numeral to indicate 'the first', 'the second'.

Korean

These should be expressed in standard romanization (*see* **11.30**), apart from those where a well-established and generally accepted Western form of name exists, for example *Syngman Rhee*, *Kim Il-Sung*, *Roh Tae-woo*. Except in the case of Westernized names, the surname precedes the personal name.

There are fifty-five surnames in common use in Korea, of which five are predominant: *Kim*, *Yi*, *Pak*, *Chŏng*, and *Ch'oe*. Over half the population uses these five surnames and more than one in three will use one of the first three. Most surnames are monosyllabic, but a few are bisyllabic—for example *Sŏnu*, *Namgung*—by far the most common of this genre to be encountered. Personal names may consist of one element, but usually consist of two, normally separated from one another by a hyphen. Surnames and personal names, for the purposes of romanization, should be regarded as separate entities, for example *Pak* (a surname) and *Min-il*. Names of Korean kings should take the form first of a dynastic determinant, to be followed by a reign title, for example *Yi Sejong* (King Sejong of the Yi dynasty). Note here the absence of hyphen in the second element.

Korean names are frequently given in a non-standard romanized form, a source of frustration for editors: the surname that appears as *Yi* in MR (McCune and Reischauer) romanization system may be encountered commonly in the forms *Lee*, *Rhee*, or other variants. Also, a group of names may appear in the order either of surname–given name or of given name–surname. If it is a case of three elements, any one of these might itself be a monosyllabic surname. This question is quite easy to resolve, but the processes are too complicated to allow for brief description, and good advice as to how to achieve a result is given in BS 6505: 1982, 'Guide to the Romanization of Korean', which has lists of surnames (including variant forms) and of the most common syllables in personal names.

Manx

Manx surnames often show an initial *C* or *Q*, from the *c* of *Mac*: for example *Quayle* = Scots Gaelic *Mac Phàil*, 'MacPhail', literally 'son of Paul'.

Portuguese and Brazilian

Honorifics are *Senhor* (Mr), *Senhora* (Mrs or Miss), *Minha Senhora* (a more polite form of Mrs), or *Dona* (Mrs or any older woman). *Menina* (Miss) is used only before a given name. Professional or conferred titles normally fall after the honorific: *Senhor Professor*, *Senhora Doutora*. Like Spanish names, the surname is normally composed of two elements: the mother's maiden name and the father's surname, the latter forming the basis for alphabetization. Unlike Spanish, however, the mother's maiden name falls before the father's surname, which is therefore alphabetized according to the last element in the surname: *Manuel Braga da Cruz* is ordered as *Cruz, Manuel Braga da*. Brazilian names follow Portuguese rules in the main, except that *Senhorita* is used for 'Miss', and it is considered more polite to use *Senhor* and *Senhora* in conjunction with the first name rather than surname.

Russian

For transliteration *see* **11.38**. The gender-neutral honorific *tovarishch* (Comrade) is now rarely used; it has been supplanted by the pre-Revolution forms *gospodin* (Mr) and *gospozha* (Mrs or Miss), which are used mostly in writing, and then only with the surname following. Russian names follow the patronymic pattern of given name, father's name with the suffix *-ovich* (son of) or *-ovna* (daughter of), and surname. While the surname is inherited, it is rarely used in speech. Correctly, transliterated abbreviated names with initials composed of two letters, one capital and one lower-case, should not be further reduced, as they are derived from a single Cyrillic letter, for example *Ya.* for Yakov, *Yu.* for Yuri, and *Zh.* for Zhores.

Scandinavian

The ancient Scandinavian traditions of alternating patronymic names with each generation (e.g. *Magnus Pálsson* (Magnus, son of Pál) names his son *Pál Magnusson* and his daughter *Guþrún Magnúsdóttir*) are still found in Iceland, although they have not been used consistently elsewhere for the past one or two centuries. In Iceland after 1923 only existing surnames were allowed to be used; Icelandic alphabetization is still by given name rather than surname, with *Finnur Jónsson* under *F* and *Vigdís Finnbogadóttir* under *V*.

Scottish

In Scotland, *Mac* ('son of') is far commoner in names than *O*; the feminine is *Nic*; all are followed by a space in Gaelic contexts. Adjectival forms may be used: *Alasdair Mac Dhomhnuill* or *Alasdair Domhnullach* 'Alexander Macdonald', *Màiri Nic Dhomhnuill* or *Màiri Dhomhnullach*; by itself

Mac Dhomhnuill denotes the clan chieftain (and likewise 'Macdonald' in English, though without the 'the' used in Irish contexts). Some names have no prefix: *Caimbeul* 'Campbell'.

Styling names with *Mac* can lead to problems, depending on whether they are rendered in Gaelic or English forms, or somewhere in between: the diversity possible may obscure inconsistencies. Spelling rests on the custom of the one bearing the name, and variations in English spelling (*MacDonald*, *Macdonald*, *McDonald*, *M'Donald*, etc.) must be followed, even though they do not reflect any variation in the Gaelic forms. As a general rule, leave alone spelling variants found within a text unless you have good reason to believe that the same person's name is being spelt in different ways. However spelt, any name so prefixed is treated as *Mac* in alphabetical arrangement.

Forms of *Mc*—*McCarthy*, *McNaughton*—are sometimes formed using a turned comma (opening quotes): *M'Carthy*, *M'Naughton*; this is an extension of earlier abbreviation using a superscript *c*: *M^{c}Carthy*, *M^{c}Naughton*. Occasionally closing quotation marks are used as well, for example *M'Carthy*. (While some newspapers employ this convention in all-capital headlines, it produces a better effect if the *c* or *ac* are put in lower case or small capitals: *McCARTHY*, *MacDONALD*.) Such variations should be checked, however: although it may be a typographical error, some families and individuals insist on using a closing rather than opening quotation mark in their names.

Spanish

Customs governing surnames in Spanish-speaking countries vary widely; what follows is only a summary of some generalized conventions. Surnames are usually (but not always) composed of two elements, the father's family surname followed by the mother's family surname (derived from her father's family name). So if, for example, Señor Roberto Caballero Díaz marries Señorita Isabel Fuentes López, their son might be *Jaime Caballero Fuentes* (note no hyphens are used). Apart from the change in title from *Señorita* to *Señora*, the wife's name normally does not alter with marriage, though in informal or unofficial contexts the second half of the compound surname may be replaced by the husband's name and joined to the maiden surname by the conjunction *de*, rendering for example *Isabel Fuentes López* as *Isabel Fuentes de Caballero*, or *Señora de Caballero*. (Widows who have adopted their husband's name sometimes add *viuda de* before it.)

Dropping the second element of a compound name is common in informal contexts, or in any situation not requiring a complete legal signature: the full name of Cervantes was *Miguel de Cervantes Saavedra*. Some Spanish names may have *de* or *de la* as part of the surname proper, for example *Luis Barahona de Soto* (alphabetized under *B*), *Diego de Hurtado* *de Mendoza* (under *H*), *Lope de Vega Carpio* (under *V*), *Claudio de la Torre* (under *T*), *Juan de la Cruz Varela* (under *V*).

Compound surnames may be joined with a *y*, or—in Catalonia and elsewhere—*i* (e.g. *José Ortega y Gasset*, *Pío Baroja y Nessi*, *José de Pellicer de Ossáu Salas y Tovar*, *Josep Lluís Pons i Gallarza*, *Antoni Rubió i Lluch*). The second element may be dropped, however: General Franco's full name was *Francisco Franco y Bahamonde*, and Ventura de la Vega's was *Buenaventura José María Vega y Cárdenas*.

In all cases alphabetization is normally according to the first element in the surname or, where there is but one element, the only surname. Beware of mistaking a given name for a surname (e.g. *Gastón Fernando Deligne* is alphabetized under *D*), or for older given names that act as surnames (e.g. *Calderón de la Barca* is alphabetized under *C*); even then, inevitably there are exceptions: *Francisco López de Jérez* is alphabetized under *J*.

It is possible that a person becomes known by another part of the surname: Federico García Lorca and Gabriel García Márquez have become better known in the English-speaking world by the surnames *Lorca* and *Márquez*, though both should be alphabetized under *García* and properly treated as *García Lorca* and *García Márquez*. On the other hand, Pablo Ruiz Picasso, son of José Ruiz Blasco and Maria Picasso, stopped including his father's name in signing works *c.*1900, and therefore should be alphabetized under *Picasso*. (Where confusion is likely, use supplementary index entries to cross-refer to the correct spot.) Note that US or Latin American authors might not have accents on their ostensibly Spanish names.

Thai

In Thailand the personal name comes first and family name last, but as the personal name is usually the one most frequently used, that rather than the family name is employed as the basis for alphabetization. The honorific *Khun* applies to both men and women, and is used only with the personal name.

US

The ethnic diversity of the USA often produces given names and surnames that reflect the bearer's original cultural ties; even so, the result may not always be transliterated or arranged according to traditional or expected rules: *John von Neumann* and *Bas C. Van Fraasen* are alphabetized under *N* and *F* rather than *V*. The use of regnal-style roman—or occasionally arabic—numerals following the surname should be noted, as should the use of *Jr.*, which normally forms part of the name and is not merely an ad hoc designation: either may be preceded by a comma or not, according to the bearer's wishes. (The

Chicago Manual of Style and *New York Times* standardize uniformly without commas, however.)

While double-barrelled names resulting from marriage are common in a single generation, inherited double-barrelled names following the British model are rare. Double-barrelled given names are usually informal (*Billy-Bob, Mary-Ann*), though they can be used formally as well.

A traditional or maiden family surname may be employed as a second given name (middle name): *John Foster Dulles, F. Scott Fitzgerald, Henry Cabot Lodge*. A more widespread practice is to combine the wife's and the husband's surname with no hyphen, as in *Hillary Rodham Clinton*. In neither circumstance should it be used for alphabetization or as a short form: it is *Fitzgerald's novels* not *Scott Fitzgerald's novels*.

Vietnamese

Vietnamese names should not be transposed: although the family name is first, the correct reference is to a person's second given name: *Nguyen Vo Giap* becomes *General Giap*. (This does not apply to *Ho Chi Minh*, which was a Chinese cover name rendered into Vietnamese pronunciation and spelling.)

4.2.9 Sexism

Pronouns

English has no third-person singular pronoun to denote common gender, and no possessive adjective referring to both men and women. This problem is almost without parallel in other languages, many of which are too inflected to grant such variation, and most of which draw upon established conventions that resist mutation.

In English the traditional convention was to use *he, him, his* for both sexes:

> A child learns better from books he likes.
>
> Tell every member to pay his subscription.

While this convention is grammatically correct many consider it to be outmoded; writers may avoid it by several strategies. One is to rephrase the sentence to make it plural, or avoid pronouns altogether:

> Children learn better from books they like.
>
> Tell the members to pay their subscriptions.
>
> A child learns better from congenial books.
>
> Tell every member to pay subscriptions.

The pluralizing form frequently extends to the erroneous use of plural pronouns where the singular is technically correct: *Tell every member to pay their subscription*. Though common in speech it is still substandard usage, and should be avoided in formal writing: necessity may in time establish *they* as an accepted non-gender-specific singular pronoun in English, but this has yet to happen.

Another strategy is to use both masculine and feminine forms: *he or she, her or him.*

> A child learns to read better from books he or she likes.
>
> Tell every member to pay her or his subscription.

This is effective except where too many pronouns are involved, in which case pluralizing or avoidance is best. Regardless, any of these strategies is preferable to the combined forms *s/he, him/her,* which are clumsy and awkward to pronounce.

Since the issue is emotive and mutable, editors should not impose in text any of the strategies cited above without first conferring with the author. In any case, editors must ensure that any attribution expanded to include both sexes is appropriate. Some authors make a conscious effort to redress a perceived masculine bias or gender imbalance, either by using feminine pronouns exclusively or by strictly alternating them with masculine pronouns. An author must be aware of the political statement latent in this choice, and be convinced that the text's subject provides a suitable vehicle for it; he or she has the opportunity to explain any such policy in a preface.

Other words

The policy of avoiding perpetuating or creating gender-linked terms is based on the principle that in most contexts the holder's sex is—or should be—irrelevant. Most occupations are described in asexual terms: *flight attendant* rather than *steward* or *stewardess*; *author, actor,* and *poet* can be either sex, as can *chairperson, spokesperson,* or *salesperson.* Words ending in *-man* or *-master* (*craftsman, postmaster*) can refer to women.

The *-ess* suffix is properly used of animals (*lioness, tigress*) and in female titles of nobility (*princess, duchess*). Some *-ess* and *-ette* words refer to positions which differ from their apparent masculine equivalents: a *governess, ambassadress, priestess, usherette,* or *drum majorette* is not a female governor, ambassador, priest, usher, or drum major. Similarly, a *mayoress* or *ambassadress* is the wife or female consort of a mayor or ambassador—if she holds those positions herself she uses those titles—but a female law lord is properly addressed as 'Lady', not 'Lord'.

Forms such as *murderess, patroness, huntress, shepherdess,* and *sorceress* are acceptable—and usually found—only in a historical or fictional context, although there is less resistance to *horsewoman, hostess,* and *landlady* for *horseman, host,* and *landlord.* Beware of shades of meaning: both *heroine* and *hero* are used of women in different contexts—the former being used for a female protagonist in a fictional work, and the latter for a woman exhibiting heroism.

4.2.10 Foreign place names

The names of countries and the world's main cities and natural features have always been translated into other languages: *Rome* is the English form for the city its inhabitants call *Roma* and the Germans call *Rom*, just as London is *Londres* in French, Spanish, or Portuguese. The following list provides examples of current OUP preference for the names of some foreign cities when given in general—as opposed to specialist or historical—context:

Ankara (*not* Angora)	Beijing (*not* Peking *or* Peiping)
Brussels (*not* Bruxelles *or* Brussel)	Florence (*not* Firenze)
Gdańsk (*not* Danzig)	Geneva (*not* Genève, Genf, *or* Ginevra)
Guangzhou (*not* Canton)	Livorno (*not* Leghorn)
Lyons (*not* Lyon)	Marseilles (*not* Marseille)
Munich (*not* München)	Reims (*not* Rheims)
Sichuan (*not* Szechuan)	Vienna (*not* Wien)

It would be extraordinary if all reference works agreed uniformly on the styling for each geographical feature, but a consensus can often be reached by consulting recent editions of such atlases as *The Times Comprehensive Atlas of the World*, *The Oxford Hammond Atlas of the World*, or *The Rand McNally International Atlas*; similarly, a geographical dictionary—or a general dictionary incorporating place names (such as the *New Oxford Dictionary of English*)—can help resolve discrepancies by furnishing the best-known form.

What is best known is of course subjective: *Birmingham* will mean something quite different to people in Wolverhampton or Alabama, *Georgia* to inhabitants of Tbilisi or Atlanta, or *Wellington* to a New Zealander or Canadian. Newspapers' house styles reflect this subjectivity, and make allowances for the 'local knowledge' expected of their readership: a Midwesterner would assume that *Kansas City* always means the one in Missouri rather than the one in Kansas; the *New York Times* does not require clarification for *White Plains* or *Yonkers*, whereas the *Wall Street Journal*—also published in New York City but aimed at a wider readership—does. When in doubt it is best to err on the side of caution, supplying additional clarification for all but the most famous place names.

In specialist or historical works the difficulty of defining geographical areas increases. Ultimately, a work's subject, historical period, and prospective readership will govern which language or form is used for a particular place name, though the usage for any given region must be consistent; editors should not automatically change a name given in the text to its modern equivalent. When the place name itself—not merely its linguistic form—has changed, do not use the new name retrospectively:

Stalin must defend Tsaritsyn against the Whites, and Field-Marshal Paulus must surrender at Stalingrad, even though since 1961 the city has been Volgograd. This applies no less when the old name is restored: *the Petrograd Soviet* and *the siege of Leningrad* are not to take place in St Petersburg, though naturally '(now St Petersburg)' may be added if readers are thought to need it.

Common practice makes it impossible to treat all foreign place names uniformly, for as well as local forms now universally accepted (e.g. *Ankara*) or well on the way to it (*Beijing, Livorno*), there are local forms still fighting for supremacy (*Guangzhou, Reims*); English forms under threat (*Lyons, Marseilles*); English forms under no threat (*Brussels, Florence, Geneva, Munich, Shanghai*); and changes of language due to a change of state (*Gdańsk*). While blanket edicts are bound to fail, an understanding of the often complex and contentious issues involved will provide a rationale for which form is appropriate.

The tendency to replace English versions of foreign place names by the correct form in the local language sometimes leaves the writer perplexed which to use: to call Calais *Callis* would be obscurantist, to call Munich *München* exhibitionist, but is *Brunswick* or *Lyons* more obscurantist than *Braunschweig* or *Lyon* is exhibitionist? It is likely that after twenty years any balanced list of preferences will seem old-fashioned, but before choosing local forms as those of the future the writer should remember not only that the present reader deserves consideration, but that fashions sometimes go into reverse. The safest advice is to give readers the forms they will expect, unless one has firm reasons for doing otherwise.

The European Union has helped propel the modern tendency towards using the foreign form of certain names that our forebears would have anglicized, whether from traditional usage or a desire to avoid siding linguistically with one or the other of two conflicting cultures. In modern use these include *Frankfurt am Main* (not *Frankfort-on-Main*), *Frankfurt an der Oder* (not *Frankfort-on-Oder*), *Luxembourg* (not *Luxemburg*), *Strasbourg* (not *Strasburg* or *Strassburg*).

Sometimes the choice is not between an English and a foreign form but between two foreign forms. This is the case in certain cities of Germany and Switzerland that were incorporated into revolutionary and Napoleonic France: the traditional English names *Basil*, *Cullen* (also spelt *Coleyn*), *Mentz* (as in the local dialect), and *Triers* became the Victorians' *Basle* (in French *Bâle*), *Cologne*, *Mayence*, and *Treves*. The German names are *Basel*, *Köln*, *Mainz*, and *Trier*; of these *Mainz* has definitively triumphed, *Trier* hardly less so; *Basel* is gaining popularity, but *Köln* shows little sign of acceptance in English.

When the change of name is due to a transfer of political control, choose the name in official use at the time in question: *Breslau* before 1945, thereafter *Wrocław*. An exception should be made for explicit political statements: for example, authors who prefer writing *Strasbourg* for (neutral) English *Strasburg* should use *Strassburg* for the legitimate period of German rule (1871–1919), but not for the Nazi occupation (1940–5). It follows that authors not writing in a historical context should avoid using German names for Eastern European cities, or Russian names for non-Russian cities in the former Soviet Union: as *Karlovy Vary* is preferable to *Carlsbad*, so *Chișinău* is preferable to *Kishinev*. This applies even when the Russian form is an approximation to the local form adopted in Soviet times in place of the traditional Russian name: write *Tallinn* not *Tallin* (the Tsarist Russian *Revel'* as compared with the German *Reval*).

Names of features such as lakes, oceans, seas, mountains, and rivers can lay traps for the unwary: be careful not to add descriptive terms to foreign names in which it is already present. For example the *yama* or *san* in *Asama-yama* or *Fuji-san* means 'mountain'; the *Hai* in *Huang Hai* means 'sea'; the *mere* in Windermere and *meer* in IJsselmeer mean 'lake'; the rivers *Río Grande, Skellefteälv, Kemijoki, Yangzijiang, and Sumida-gawa* contain the words *río*, *älv*, *joki*, *jiang*, and *gawa*, meaning 'river' respectively in Spanish, Swedish, Finnish, Chinese, and Japanese.

Authors in some specialist subjects may need to wrestle with multiple variations thrown up by politics, culture, language, and alphabet. For example, the Yiddish names Jews used for the Eastern European towns and villages in which they lived often differed from the local names, which themselves have changed—often many times—with subsequent border changes: the Ukrainian town of *Lviv* was known in Polish as *Lwów*; when it was the capital of the Austro-Hungarian province of Galicia it was known by the German name of *Lemberg*; in Yiddish it was always called *Lvov*. The town known in Polish as *Oświęcim* and in German as *Auschwitz* was known in Yiddish as *Oshpitsin*. This is further complicated by the fact that Yiddish place names have often been distorted through oral transmission or, more recently, through transmission in Hebrew. (The index to the *Encyclopaedia Judaica* gives both the Yiddish name and the local name of many settlements, and can be used to check place names.) In such cases a table of equivalence showing alternative contemporary names and/or modern names can help readers unfamiliar with the subject.

Romanization can cause difficulties with place names; some guidance is given under the individual language. Below are guidelines for Chinese, Japanese, Korean, and Israeli place names.

China

Traditionally the authority for geographical names has been the *Postal Atlas of China* (*Chung hua min kuo yu cheng t'u*) (Nanking, 1932), although it is by now very out of date, not only in the matter of transliteration: at that time Beijing (Peking) was not the capital, and was styled *Peip'ing*. Consult a reliable atlas to find the established form, which is increasingly likely to use the Pinyin system rather than Wade–Giles even for well-known cities.

Japan

For a unit below the size of a city, it is best to add the name of the prefecture in which it is located. When mentioning a geographical description that is no longer in use, such as a province or prefecture in pre-modern times, add in parentheses the name of the equivalent modern area, with an explanation. Many areas of the size of a city and above have well-established names that require no modification.

Do not use place names romanized in accordance with the historical (but rarely utilized) government system: prefer *Fukuoka* to *Hukuoka*, *Hiroshima* to *Hirosima*. If a Japanese place name has appended to it an element in Japanese that indicates its nature, such as *gawa/kawa* for river or *yama/san* for mountain, it is normally hyphenated.

Korea

Geographical descriptions, e.g. *san* (mountain) or *to* (island), following a place name are usually joined to this by a hyphen and, for the purposes of MR romanization, regarded as a semantic unit: *Cheju-do* (the Island of Cheju). Similarly, descriptions of geographical entities that are added to place names—such as *si* (city), *kun* (district)—are linked to these by hyphen and romanized similarly: *Yangju-gun*, *Kwach'on-si*. However, this rule is by no means fixed, and the idiosyncrasies of a particular writer may equally well produce such variants as *Chejudo/Cheju to* or *Tokori/Tokori*. While it is always best to seek consistency of approach, specialists may have views making this impracticable.

As a general rule, prefer a long-established spelling of a place name to one in what may be more correct romanization: *Seoul* and *Pyongyang* rather than *Sŏul* and *P'yŏngyang*. If reference is being made to an outdated form of place name, add the most modern equivalent in parentheses. Localize very small places wherever possible by adding (after a comma) the larger geographical unit—city, district, village, etc.—to which it may be subordinate.

Israel

The English spelling of most Israeli place names today reflects modern

Hebrew pronunciation, but prefer established English spellings for locations that were well known before the establishment of the State of Israel, such as *Acre, Beersheba, Caesarea, Capernaum, Haifa, Jerusalem, Nazareth, Safed*, and *Tiberias*. (The index to the *Encyclopaedia Judaica* contains an 'Israel Place List', but the system of transliteration used is quite scientific and therefore unsuitable for more general work.)

Where there is a well-established English convention, references to major regions and geographical features within Israel should be in English rather than Hebrew (*the Jordan Valley* not *Emek Hayarden, the Golan Heights* not *Ramat Hagolan, Gethsemane* not *Gat Shemanim*). For lesser-known places there may be no alternative to the Hebrew name, but try to maintain consistency in the style of transliteration.

Punctuation

5.1 General principles

Punctuation exists to clarify meaning in the written word and to facilitate reading. Too much can hamper understanding through an uneven, staccato text, while too little can lead to misreading. Within the framework of a few basic rules (fewer still in fiction), an author's choice of punctuation is an ingredient of style as personal as his or her choice of words. Unless asked to impose their own style upon copy, editors must use great caution in any emendation, the aim in its narrowest scope being to correct grammar, to impose consistency, and to clarify—not alter—meaning. Printers should follow punctuation when so ordered, and always when setting legal texts, facsimiles, or extracts or quotations from any source.

5.2 Apostrophe

The apostrophe has two main functions in English: to indicate possession and to mark contractions. This suppression of letters or syllables—in such medial contractions as *e'en, there'll, I'd, you've, it's* (it is, it has), *William's* (William is, William has)—is always set close up in English.

Spacing varies in other languages. While German follows English, French has a space after an apostrophe following a word of two or more syllables (e.g. *bonn' petite* but *j'ai*). In Italian the apostrophe is set close up where it follows a consonant (e.g. *dall'aver* but *a' miei*). Similar elisions are spaced in, for example, Greek and Latin. For specific guidelines on the use of the apostrophe in a foreign language, see the language concerned.

5.2.1 Possession

Use *'s* after singular nouns and indefinite pronouns that do not end in *s*:

the boy's job	the bee's knees	Mary's garden
the BBC's policy	one's car	a week's time
nobody's fault	Oxford's bells	Yasgur's farm
the court's decision		

After plural nouns that do not end in *s*:

the children's clothes	people's opinions	women's rights

No single rule governs the possessive form of singular nouns that end in *s*. Euphony is the overriding concern, with the final choice affected by the number of syllables and the letters starting the next word. Consider the following:

the hiss's sibilance	the box's contents
the schnapps' and pastis's taste	the scissors' point
the catharsis' effects	the sparaxis' spathes
the scabies' transmission	the miss's hat
the uraeus' depiction	the syphilis's symptoms

US English is more likely to support such genitive possessives in the first instance, with British English tending instead to transpose the words and insert *of*: *the effects of the catharsis* rather than *the catharsis' effects*.

- Use an apostrophe alone after singular nouns ending in an *s* or *z* sound and combined with *sake*:

for goodness' sake	for appearance' sake	for conscience' sake

—but *for old times' sake*, since this is a plural.

- Use an apostrophe after plural nouns ending in *s*:

our neighbours' children	all octopuses' tentacles
three weeks' time	the MPs' salaries,
clouds' movement	authors' and printers' dictionary
doctors' surgery	

- In compounds and *of* phrases, use *'s* after the last noun when it is singular:

my sister-in-law's car	the King of Spain's daughter
the Duke of Edinburgh's Award	

but use the apostrophe alone after the last noun when it is plural:

a man of letters' erudition	the Queen of the Netherlands' appeal
the Brooklyn Dodgers' best season	

- Use *'s* after the last of a set of linked nouns sharing 'possession':

Liddell and Scott's *Greek–English Lexicon*, Beaumont and Fletcher's comedies, Auden and Isherwood's collaborations

but repeat *'s* after each noun in the set when the 'possession' is not shared:

Johnson's and Webster's lexicography, Shakespeare's and Jonson's comedies, Auden's and Isherwood's temperaments

- Use *'s* to indicate residences and places of business: *at Jane's, at the doctor's.* By convention large businesses frequently omit their originally possessive *s*, as it is often interpreted as a plural: *Harrods, Barclays, Debenhams, Boots.* The apostrophe in many brand names—*Pimm's, Jack Daniel's, Levi's, McDonald's*—is frequently but wrongly left out.
- Do not use an apostrophe in the possessive pronouns *hers, its, ours, yours, theirs.*
- Use *'s* after non-classical or non-classicizing personal names ending in an *s* or *z* sound:

Charles's	Marx's	Dickens's	Leibnitz's
Onassis's	Zacharias's	Collins's	Tobias's

While convention allows latitude in possessives (e.g. the additional *s* is used more in speech than in writing), the possessive misconstruction *Charles Dicken's* is always incorrect.

- An apostrophe alone is also permissible after longer non-classical or non-classicizing names that are not accented on the last or penultimate syllable:

Nicholas'(s)	Barnabas'(s)	Augustus'(s)

Jesus's is acceptable in non-liturgical use. *Jesus'* is an accepted archaism—*Good friend for Jesus' sake forbear*—and *Jesu's* is also possible in older contexts.

- Use an apostrophe alone after classical or classicizing names ending in *s* or *es*:

Arsaces'	Ceres'	Demosthenes'	Euripides'
Herodotus'	Mars'	Miltiades'	Themistocles'
Venus'	Xerxes'	Erasmus'	Philip Augustus'

This traditional practice in classical works is still employed by many scholars. Certainly follow it for longer names (though *Zeus's*, for instance, is possible), as well as for the post-classical Latinate names favoured throughout the Middle Ages. The guiding principle here is that a name reckoned to be consciously styled in the classical mould is governed by the same rules applicable to classical names. For example, the name *Robert Ritter* might be translated as *Hrodebertus Equestrius*, but would not take a final possessive even though its bearer is classical by neither time period nor inclination.

Poetic contexts may require the apostrophe alone where more prosaic contexts would require the additional *s*:

Mars' spear *but* Mars's gravitational force
fair Venus' mirror *but* Venus's atmosphere
great Ajax' shield *but* Teucer takes cover behind Ajax's shield

Note that such names in the genitive alone normally require an additional *s*:

> On the whole Marilius' poetry is less elevated than Lucretius's.

- Use *'s* after French names ending in silent *s* or *x*, when used possessively in English:

  Dumas's   Descartes's   Hanotaux's   Crémieux's   Lorilleux's

  However, since appending the plural *s* would be grotesque (*Lorilleuxs*) or misleading (*Dumass*), the singular possessive is treated like the plural, for example *both Lorilleux's* (not *Lorilleuxs'*) *cat, the two Dumas's* (not *Dumass'*) *novels*.

- When a singular or plural name or term is italicized, set the possessive *'s* in roman:

  The Times's staff, the *nom de théâtre*'s spelling, *Finnegans Wake*'s allusions

- Do not use an apostrophe in the names of wars known by their length:

Seven Day War	Seven Years War	Thirty Years War
Hundred Years War		

- Overall it is impossible to predict with certainty whether a place name ending in *s* requires an apostrophe. For example:

Land's End	Lord's Cricket Ground	Offa's Dyke
St James's Palace	Martha's Vineyard	

  but:

All Souls College	Earls Court	Johns Hopkins University
St Andrews	Toms River	

  While the styling of some place names is logical (e.g. *Queen's College, Belfast* and *The Queen's College, Oxford* were each named after one queen, but *Queens' College, Cambridge* was named after two), overall it is best to consult a current atlas or gazetteer, or the *Oxford Dictionary for Writers and Editors*.

5.2.2 **Plurals**

- Do not use the apostrophe when creating plurals. This includes names, abbreviations (with or without full points), numbers, and words not usually used as nouns:

the Joneses	several Hail Marys	three Johns
two wet Februarys	both the Cambridges	B.Litt.s
QCs	SOSs	the three Rs
both *X*s	9 yards	sixes and sevens
the Nineties	the 1990s	whys and wherefores
ins and outs	dos and don'ts	tos and fros

Do not employ what is sometimes known as the 'greengrocer's apostrophe', such as *lettuce's* for 'lettuces' and *cauli's* for 'cauliflowers'.

- Confusion can result when words, letters, or symbols are referred to as objects rather than their meaning, especially when pronunciation may not be immediately clear. Such items are normally either italicized or set in quotes, with the *s* set in roman outside any closing quote:

too many *which*es in that sentence	can't pronounce his *th*s
can't tell her *M*s from her *N*s	subtract all the *x*s from the *y*s
*do*s and *don't*s	four 'X's on the label
*a*s, *e*s, *i*s, *o*s, and *u*s	'a's, 'e's, 'i's, 'o's, and 'u's
the 'dt's	

Common sense and context should determine which style to use and whether it is necessary; complicated text may demand a combination of these solutions.

5.2.3 Other uses

- Use an apostrophe in place of missing letters in contractions, which are printed close up:

won't	we'll	will-o'-the-wisp
shan't	should've	I'd
fo'c'sle	o'clock	g'day

Except when copying older spellings, apostrophes are omitted before contractions accepted as words in their own right, such as *cello*, *phone*, *plane*, and *flu*.

- When an apostrophe marks the elision of a final letter or letters, such as *o'* or *th'*, it is not set close up to the next character, but rather followed by a full space. This avoids any potential misreading, especially where the elided article and noun could be a word or the context is ambiguous:

o' pen *not* o'pen	o' range *not* o'range
th' ink well *not* th'ink well	th' rough wood *not* th'rough wood

There is no space when the apostrophe elides medial letters within a word, for example *shelt'ring, rhet'ric, learn'd, ev'ry, ma'am, 'em, o'er, e'er.*

- Formerly *'d* was added in place of *-ed* to nouns and verbs ending in a pronounced vowel sound:

concertina'd	one-idea'd	dado'd
mustachio'd	ski'd	

This practice is now rare in British English, rarer still in US English, as the apostrophe'd result looks odder to a modern eye than the juxtaposition of vowels without it:

subpoenaed	shampooed	hennaed
shanghaied	skied	

The *'d* construction is still found, usually in poetry and older typography, especially to indicate that an *-ed* is unstressed—*belov'd, bless'd, curs'd, legg'd*—rather than separately pronounced—*belovèd, blessèd, cursèd, leggèd*. It is also found in transcriptions of dialogue for the same reason.

- Use an apostrophe to splice a suffix when an abbreviation functions as a verb:

  KO'd OK's OD's SOS'ing

5.3 Comma

Commas structure sentences, but they also offer considerable latitude for rhetorical nuance. The modern tendency is towards the use of rather fewer commas. Too few commas can cause confusion, however, just as too many can cause distraction. Since there is a great deal of acceptable variation in their use, they are perhaps the most abused type of punctuation.

- Use the comma to join main clauses that are semantically related, grammatically similar, and linked by one of the coordinating conjunctions *and*, *but*, *nor*, *or*, and *yet*. Such clauses are joined by a comma if they are too long, and too distinct in meaning, to do without any punctuation at all, but not separate enough to warrant a semi-colon:

  Truth ennobles man, and learning adorns him.

  Cars will turn here, but coaches will go straight on.

  I will not try now, yet it is possible I may try again in future.

  It may be omitted when the clauses are short and closely linked:

  Do as I tell you and you'll never regret it.

  Dan left but Jill remained.

  I will not try now yet I may in future.

- To give a trenchant sense of contrast, use a comma with no coordinating conjunction to link very short main clauses:

  He doesn't buy antiques, he inherits them.

  Pistols for two, coffee for one.

  I came, I saw, I conquered.

  A common error is to use only one comma to join two unrelated main clauses, or those linked by adverbs or adverbial phrases such as *nevertheless*, *therefore*, and *as a result*. This produces a 'comma splice' or 'run-on sentence':

> I like swimming very much, I go to the pool every week.
>
> He was still tired, nevertheless he went to work as usual.

This fault can be corrected by adding a coordinating conjunction or by replacing the comma with a semicolon or colon.

- Use the isolating comma to separate vocative expressions from the rest of the sentence:

> My son, give me thy heart.
>
> Do you believe her, sir?
>
> Do you believe, sir, that she's telling the truth?
>
> I should like you all, ladies and gentlemen, to raise your glasses.
>
> The question is, Can it be done?

Use it in quotes to separate the speaker from the speech and to introduce direct speech:

> She said, 'You are quite mad.'
>
> 'I think', she said, 'that you are quite mad.'
>
> 'You are quite mad,' she said.
>
> 'You', she said, 'are quite mad.'

- Use commas as required to isolate interjections, reflexive questions, and brief comments:

> Yes, I'll come.
>
> Oh, how delightful!
>
> You are his brother, aren't you?
>
> She's quite mad, you know.
>
> I can't swim, you see.

- Use commas with nouns in apposition, where the apposition adds information of the form *and he is*, *and it was*, or *otherwise known as*:

> They gave us two presents, a bottle of mescal and a tiara.
>
> This is Elizabeth, my wife.
>
> This is my friend, Mr Smith.
>
> George Oakes, a compositor from London, attended the gathering.
>
> My second son, Theodore, is . . .

Do not introduce a comma where what follows has become part of the name:

> Bob the builder, Anne of Cleves, Montgomery of El Alamein

A comma can, but need not, follow *that is* and *namely*. (To avoid double punctuation, no comma follows *i.e.* and *e.g.* in OUP style.) A comma is not required where the item in apposition is restrictive—in other words, when it defines which of more than one item is meant:

> My friend Mr Smith is . . .
>
> The Scottish poet Burns is . . .
>
> My son Theodore is . . .

Note, however, that transposing the names then requires commas:

> Mr Smith, my avatar, is . . .
>
> Theodore, my second son, is . . .
>
> Burns, the Scottish poet, is . . .

- The comma segregates elements that are not an essential part of the sentence, often parenthetical or prepositional phrases. Use a comma to set off a *non-defining* word, phrase, or clause in apposition to a noun, which comments on the main clause or supplies additional information about it. Use a pair of commas when the apposition falls in the middle of a sentence; they function like a pair of parentheses or dashes, though imply a closer relationship with the surrounding text:

> Men, who are bald more often than women, frequently wear hats.
>
> Baldwin II, known as 'the Bald', was father of Arnulf I.
>
> The man, hoping to escape, mingled with the crowd.
>
> Her father, who lives in Spain, has retired.

- Do not use the comma to separate a *defining* (restrictive) word, phrase, or clause, which is one that cannot be omitted without affecting the sentence's meaning:

> Men who are bald frequently wear hats.
>
> Baldwin the Bald ruled Flanders until 918.
>
> The man hoping to escape mingled with the crowd.
>
> Employees who live in Spain are entitled to the usual benefits.

- No comma follows the page number in citing references in text (*see also* **15.16**):

> Motley's *History of the Dutch Republic,* p. 145 refutes this assertion.

- Adverbial material, whether clauses, phrases, or single adverbs, obeys no single rule regarding commas, though the length of the material and what it modifies in the sentence regulates where commas are placed:

> The sermon over, the congregation filed out.
>
> The French, having occupied Portugal, began to advance into Spain.
>
> The Armada being thus happily defeated, the nation resounded with shouts of joy.
>
> Driving as they had been all night, they were relieved to see the sunrise.

(Note there is no comma after *Armada* or *Driving*.)

A subject–verb inversion needs no comma:

> On the burning deck stood a boy.
>
> Behind the temple lay formal gardens of exotic perfume.
>
> Running before the carriage was a small dog.

Adverbs and adverbial phrases that comment on the whole sentence, such as *therefore, perhaps, of course*, are often enclosed in commas, but this is not a fixed rule. Sense may be altered by the comma's placement or presence. Consider the following:

> We'll go to Cornwall, perhaps in the spring. (*perhaps then*)
>
> We'll go to Cornwall perhaps, in the spring. (*perhaps elsewhere*)
>
> Again she refused to speak. (*once more*)
>
> Again, she refused to speak. (*in addition*)
>
> The ship's captain ordered a change [,] of course. (*indeed?*)

- Use the comma in 'proportional' expressions of the general form *the*... *the*..., other than very short ones:

> The bigger the better.
>
> The longer the subject, the more likely a comma will be inserted.
>
> The more they charge the customer, the less trouble they seem to take.
>
> The higher we climbed, the worse the weather became.

- Do not introduce a comma between subject and verb, or verb and object—even after a long subject, where there would be a natural pause in speech, if only for breath:

> Those who have the largest incomes and who have amassed the greatest personal savings should be taxed most.
>
> A bear who consumes too much honey at a friend's house and then attempts to leave by way of a small hole may get stuck.

The tendency to add a comma before *should* and *may* in the sentences above manifests itself more in British than US writing, and is often an indication of unbalanced sentence structure. All but the most complex sentences can usually be restructured to trim the subject and shorten its proximity to the predicate:

> Those who make and save the most should be taxed most.
>
> A bear may get stuck if he consumes too much honey at a friend's house and then attempts to leave by way of a small hole.

- Use a comma where the same word occurs twice in succession:

> Whatever is, is right.
>
> All the books I have, have been in storage.
>
> We wanted to help out, out of compassion.

- Include a comma even where the structure does not absolutely require one, if necessary for clarification, to resolve ambiguity:

> With the police pursuing, the people shouted loudly.
>
> As the car pulled up, the demonstrators crowded round.
>
> Three miles on, the road gets better.
>
> However, much as I should like to I cannot agree.
>
> He recognized the girl who opened the door, and smiled.

- Use a comma to indicate that a word or phrase has been omitted because the context makes it tacitly clear:

Time seemed plentiful and sluggish in my youth—yet latterly, scarce and fleet.

In summer they wear flip-flops; in winter, snowshoes.

To err is human; to forgive, divine.

At twenty years of age, the will reigns; at thirty, the wit; and at forty, the judgement.

There is usually no need for a comma in short sentences, and in longer ones where the meaning is clear:

He was as scared of me as I of him.

He turned and ran.

I boiled the kettle and then made tea.

Sarah loved him and he her.

But a writer may use a comma to set a different emphasis or more measured tempo:

She opened the letter[,] and[,] slowly[,] began to read.

He has lived here for many years [,] and is reluctant to move.

- Separate a sequence of adjectives by commas when each adjective modifies the noun and could otherwise be followed by *and*:

an arrogant, impossible man = an arrogant and impossible man

that gentle, amiable, harmless creature = that gentle and amiable and harmless creature

Omit the comma when each adjective modifies the idea expressed by the combination of the subsequent adjective(s) and noun:

a prominent political commentator, a torn blue cotton fishing cap, a cherubic curly-headed blond toddler

There is a limit to how many adjectives can be added before punctuation is needed for clarity.
See also **5.10**.

- Use commas in place of conjunctions to separate elements in a list of three or more items. The presence or lack of a comma before *and* or *or* in such a list has become the subject of much spirited debate. For a century it has been part of OUP style to retain or impose this last serial (or series) comma consistently, to the extent that the convention has come to be called the 'Oxford comma'. But it is commonly used by many other publishers both here and abroad, and forms a routine part of style in US and Canadian English. If the last item in a list has emphasis equal to the previous ones, it needs a comma to create a pause of equal weight to those that came before.

urban, squat, and packed with guile

mad, bad, and dangerous to know

consult a trade union official, a personnel officer, or a staff member

flying through the air, crawling on the ground, and swimming underwater she promptly, eagerly, and ostentatiously raised her hand

a government of, by, and for the people

- The last comma serves also to resolve ambiguity, particularly when any of the items are compound terms joined by a conjunction:

  Touch the smooth grey of the beech stem, the silky texture of the birch, and the rugged pine.

  The absence of a comma after *birch* would give the rugged pine a silky texture as well. In the next example, it is obvious from the grouping afforded by the commas that the Bishop of Bath and Wells is one person, and the bishops of Bristol, Salisbury, and Winchester are three people:

  the bishops of Bath and Wells, Bristol, Salisbury, and Winchester

  If the order is reversed, however

  the bishops of Winchester, Salisbury, Bristol, and Bath and Wells

  then the absence of the comma after *Bristol* would generate ambiguity: is the conjunction or affiliation between Bristol and Bath rather than Bath and Wells? Similarly

  the three Conservative seats of Eastbourne, Ribble Valley, and Kincardine and Deeside

  requires the serial comma after *Valley* to clarify that Kincardine and Deeside—not Ribble Valley and Kincardine—is one seat.

  Given that the final comma is sometimes necessary to prevent ambiguity, it is logical to impose it uniformly, so as to obviate the need to pause and gauge each enumeration on the likelihood of its being misunderstood—especially since that likelihood is often more obvious to the reader than the writer. Take, for example, the lack of a comma after *beard*:

  The merest suspicion of unorthodox opinions, the possession of foreign newspapers, the wearing of a beard or an anonymous denunciation, sufficed for the arrest and condemnation of a man to years of imprisonment.

  Moreover, if one uses the Oxford comma consistently, its intentional absence clarifies the sense instantly:

  He was not above medium height, dapper and handsome.

  A comma after *dapper* would compel the *not* to apply to three characteristics, rather than the first alone.

- In a list of three or more items, use a comma before a final extension phrase such as *etc.*, *and so forth*, *and the like*:

  potatoes, swede, carrots, turnips, etc.

  cakes, biscuits, cookies, muffins, and so forth

  dukes, earls, barons, and the like

  At least three items are required in order to establish the factors that link them, so the reader can predict what related items might follow.

- The listing comma replaces all but the last parenthetic *and* or *or*. Consequently, there are normally no commas where the words are retained:

  Allah is wise and righteous and full of compassion.

  Choose whether to go today or tomorrow or early next week.

  It is neither this nor that nor the other.

- In nontechnical work, use commas to separate numbers into units of three, starting from the right (*see also* **7.6**):

  2,016,523,354   £2,200 $9,999.50

  This comma is usually dropped in technical and scientific work, and a thin space is inserted for five-figure numbers and so on: *42 200*, *4 200 000*. Do not use commas in four-figure years: *2001*.

- Commas may be used after some salutations in letters (US business letters uniformly use a colon) and before the signature:

  Dear Sir, . . .   Yours sincerely, . . .   Yours truly, . . .

  On both sides of the Atlantic, however, punctuation is now often omitted.

- Use a comma with names where the surname comes first; and where a name precedes a title:

  Brown, Tom   Sir Walter Elliot, Bt.   Pooh, Winnie the

- Use a comma to separate the elements in a run-on postal address:

  Great Clarendon Street, Oxford, OX2 6DP, UK

  There is no comma after the street number. Commas should be omitted altogether if the address is on separate lines, as on an envelope:

  Great Clarendon Street
  Oxford
  OX2 6DP   UK

  The style *Paris, France* is US, not British, which in text employs *in* instead:

  Richmond in Surrey is architecturally distinct from Richmond in Yorkshire.

  The parish records of East Hendred in Oxfordshire proved helpful.

  However, a comma may be preferred in three contexts:

  1. Where the address is American: *He lived in Ridgewood, New Jersey, for twenty years*.

  2. Where specific clarification is needed—usually of a university: *a scholarship to Trinity College, Cambridge, was offered* (as opposed e.g. to Trinity College in Oxford or Trinity College in Hartford, Connecticut); but note exceptions such as *University College London*, *Trinity College Dublin*, *King's College Cambridge*, each of which chooses not to have commas.

  3. Where in acknowledgements, for example, a quasi-postal address is appropriate: *the librarian who helped me locate the parish records of Irvine, Ayrshire, proved extremely helpful*.

- In dates, use a comma to separate the name of the day from the date: *Wednesday, 12 August 1960*. Do not use one between day, month, and year: *In August 1960*. . . . In US style, where the month and day are transposed, a comma follows the day: *August 12, 1960*.

5.4 **Semicolon**

- Use the semicolon to punctuate two or more main clauses that are closely related and could have been joined by a coordinating conjunction—such as *and*, *or*, *nor*, *for*, or *but*—or treated as separate sentences:

> The road runs through a beautiful wooded valley; the railway line follows it closely.
>
> Claret is the liquor for boys; port for men; but he who aspires to be a hero must drink brandy.
>
> I know the city well; I've lived there all my life.

- The semicolon can also join clauses that complement or parallel each other:

> Truth ennobles man; learning adorns him.
>
> To be born a gentleman is an accident; to die one, an achievement.
>
> If youth knew; if age could.

- Where clauses are linked by a conjunction, use a semicolon to impart a greater emphasis to the subsequent clause than either a comma or the conjunction would alone:

> Truth ennobles man; and learning adorns him.
>
> Economy is no disgrace; for it is better to live on a little than to outlive a great deal.

- In a sentence that is already subdivided by commas, use a semicolon instead of a comma to indicate a stronger division:

> He came out of the house, which lay back from the road, and saw her at the end of the path; but instead of continuing towards her, he hid till she had gone.

- In a list where any of the elements themselves contain commas, use a semicolon to clarify the relationship of the components:

> They pointed out, in support of their claim, that they had used the materials stipulated in the contract; that they had taken every reasonable precaution, including some not mentioned in the code; and that they had employed only qualified workers, all of whom were very experienced.

This is common in lists with internal commas, where semicolons structure the internal hierarchy of its components:

> I should like to thank the Warden and Fellows of All Souls College, Oxford; the staff of the Bodleian Library, Oxford; and the staff of the Pierpont Morgan Library, New York.

> The Inca Empire consisted of three dynasties: the Kingdom of Cuzco, ruled by Manco Capac, Sinchi Roca, Lloque Yupanqui, Mayta Capac, Capac Yupanqui, Inca Roca, Yahuar Huacac, and Viracocha Inca; the Empire, ruled by Pachacuti, Topa Inca, Huayna Capac, Huascar, and Atauhuallpa; and the Vilcabamba State, ruled by Topa Huallpa, Manco Inca, Sayri Tupac, Titu Cusi Yupanqui, and Tupac Amaru.

Semicolons are not needed if other internal punctuation in a list (e.g. parentheses, quotation marks, or dashes) serves to clarify the elements' relationships instead:

> The Inca Empire consisted of three dynasties: the Kingdom of Cuzco (Manco Capac, Sinchi Roca, Lloque Yupanqui, Mayta Capac, Capac Yupanqui, Inca Roca, Yahuar Huacac, and Viracocha Inca), the Empire (Pachacuti, Topa Inca, Huayna Capac, Huascar, and Atauhuallpa), and the Vilcabamba State (Topa Huallpa, Manco Inca, Sayri Tupac, Titu Cusi Yupanqui, and Tupac Amaru).

Complicated lists may benefit from being displayed typographically; *see also* **CHAPTER 9**.

- Since it can be confusing and unattractive to begin a sentence with a symbol, especially one that is not a capital letter, the semicolon can replace a full point in the preceding sentence:

> Let us assume that *a* is the crude death rate and *b* life expectancy at birth; *a* will signal a rise in . . .

- In early manuscripts, the semicolon is known as the *punctus versus* (;). Its use does not uniformly correspond to modern practice, however. The so-called inverted semicolon is the *punctus elevatus* (⁏), which was used in early manuscripts to separate a main from a subordinate clause, or two subordinate clauses from one another.

5.5 **Colon**

- The colon points forward: from a premiss to a conclusion, from a cause to an effect, from an introduction to a main point; from a general statement to an example. It fulfils the same function as words such as *namely, that is, as, for example, for instance, because, as follows*, and *therefore*:

> There is something I must say: you are standing on my toes.
>
> It is available in two colours: pink and blue.
>
> French cooking is the restaurant's speciality: the *suprêmes de volaille Jeanette* was superb.
>
> To: Subject: Your Ref:
>
> She has but one hobby: chocolate.
>
> The weather grew worse: we decided to abandon the piano.

Although grammatically the colon could be replaced by a semicolon in most of these examples, the relationship between the two parts (cause and effect, introduction and subject) would be weakened or altered.

- Use the colon to introduce a list; a dash does not follow unless you are reproducing antique or foreign-language typography. Follow it with a capital letter only if the list comprises proper names, or more than one (in US English any grammatically complete) sentence:

> You will need the following: a top hat, a white rabbit, and a magic wand.
>
> She outlined the lives of three composers: Mozart, Beethoven, and Schubert.

- The colon should not precede linking words or phrases in the introduction to a list, and should follow them only where they introduce a main clause:

> She outlined the lives of three composers; namely, Mozart, Beethoven, and Schubert.
>
> She gave this example: Mozart was chronically short of money.

- Use a colon to introduce direct or paraphrased speech or quoted material more formally or emphatically than a comma would. A capital letter follows:

> Sir Toby: 'Peace, I say.'
>
> Lords, ladies, and gentlemen: Allow me to present tonight's guest of honour.
>
> He asked a simple question: Who was first?
>
> I told them only yesterday: 'Do not in any circumstances tease the cheetah.'

- A colon may be used optionally in parallel constructions where a semicolon might be equally acceptable:

> Man proposes: God disposes.
>
> To the north lay a boundless forest: to the south, a sandy desert.
>
> Thebes did his green unknowing youth engage: | He chooses Athens in his riper age.

This is usually found in older writing.

- Regardless of language, a colon is used after the title of a work to introduce the subtitle:

> 'The Methodology of Sabre Fencing: A History'
>
> *Dynamic HTML: The Definitive Reference*
>
> *Hsün Tsu: Basic Writings*
>
> *Baustelle: Eine Art Tagebuch*

Note that italic titles require italic colons. A colon is not needed if the title ends in an exclamation (!) or question (?) mark.

- Do not use a colon to introduce a statement or a list that completes the sentence formed by the introduction. In the following examples a colon should not be placed after *is*, *include*, and *to*, respectively:

Another Victorian author worth studying is Thackeray.

Other Victorian authors worth studying include Thackeray, Trollope, and Dickens.

He took care to

(*a*) copy all the papers,

(*b*) circulate them to the relevant departments, and

(*c*) record the whole transaction in triplicate.

- Colons are also used in indexes and biblical and bibliographical references, and have special uses in mathematics and the sciences.

5.6 **Full point**

The full point is also called 'full stop' or, particularly in US use, 'period'. It ends a sentence that is neither a question nor an exclamation; the next word normally takes a capital letter. It is also used at the end of a rhetorical question or where an apparent question functions as a request:

What will they think of next.

May I remind you not to walk on the grass.

Would you kindly turn down the music.

- Use a full point rather than a question mark when a question is implied by indirect speech:

She wants to know whether you are coming.

He asked could he remind you not to walk on the grass.

We need to know where we shall meet.

- Do not use a full point in headlines, column headings, or titles of works, even where these take the form of a full sentence:

All's Well that Ends Well

Mourning Becomes Electra

Frankenstein Meets the Wolf Man

- The full point is not used after signatures except when reproducing facsimiles. It should not appear in the correction of text—'*for* squirrels *read* chipmunks'—unless the stop actually forms part of the correction—'*for* squirrels, the chipmunks *read* squirrels. The chipmunks' (*see also* **1.6**).

- The full point is used in many abbreviated forms. If the full point of an abbreviation closes the sentence, there is no second point:

They stocked mussels, clams, scallops, oysters, etc.

She was awarded a D.Phil. rather than a Ph.D.

- It is OUP style to use full points after numbers in lists, though not after items in a displayed list unless one or more of them is a complete sentence:

> He was prosecuted in the court of Aragon on three charges:
> 1. for having caused the death of Escovedo, falsely pretending the King's authority
> 2. for having betrayed secrets of State and tampered with ciphered dispatches
> 3. for having fled from justice when his conduct was judicially investigated

The list above could equally have been styled as a single displayed sentence, with a semicolon at the end of the first element, a semicolon and *and* at the end of the second, and a full point at the end of the last. If every element in a displayed list forms a complete sentence, however, a full point follows each sentence:

> He was prosecuted in the court of Aragon on three charges:
> 1. He caused the death of Escovedo, falsely pretending the King's authority.
> 2. He betrayed secrets of State and tampered with ciphered dispatches.
> 3. He fled from justice when his conduct was judicially investigated.

A decimal point may be used to express dates numerically: *2.11.93*. In British style a full point is used between hour and minutes to express time: *5.17 p.m.*

5.7 Ellipses

- In punctuation, an ellipsis is a series of points (...) signalling an omission. Omitted words are marked by three full points (*not* asterisks) printed on the line, normally separated by normal space of the line in OUP style. Points of omission can also indicate missing or illegible parts of a fragmentary original; *see* **8.4**. For guidelines on styling omitted matter in ancient works *see* **8.4.3**.

Where a single initial is to be omitted as unknown—a case that occurs mainly in printing old documents—use only two points. Practice should be uniform throughout a text. Some reference works, such as the *Oxford English Dictionary*, compress entries by employing two- rather than three-point ellipses. This style should not be adopted as a matter of course, however: reinstate the third point whenever drawing examples from such works.

- An ellipsis at the end of an incomplete sentence is not followed by a fourth full point. When an incomplete sentence is an embedded quotation within a larger complete sentence, the normal sentence full point is added after the final quotation mark:

  I only said, 'If we could . . .'.

- When a complete sentence is to be followed by omitted material, the closing full point is set close up to the preceding sentence, followed by the three spaced points of omission. In British English every sequence of words before or after *four* points should be functionally complete. This indicates that at least one sentence has been omitted between the two sentences. If what follows an ellipsis begins with a complete sentence in the original, it should begin with a capital letter:

  I never agreed to it. . . . It would be ridiculous.

- Sentences ending with a question or exclamation mark retain these marks, close up, before or after the ellipsis:

  Could we . . . ?

  Could we do it? . . . It might just be possible . . . !

- An ellipsis can be used to show a trailing off, interruption of, or pause in speech or thought in order to create dramatic, rhetorical, or ironic effects. (A final dash signals a more abrupt interruption.) Use this technique sparingly, as it can smack of melodrama. In such contexts the ellipsis is sometimes referred to as 'points of suspension', although unlike the French *points de suspension* the ellipsis is set spaced out in English, just as points of omission:

  The door opened slowly . . .

  I don't . . . er . . . understand.

  Their champagne was tolerable enough, and yet . . .

- Use an ellipsis, like *etc.*, to show the continuation of a sequence that the reader is expected to infer:

  in 1997, 1999, 2001 . . .

  the gavotte, the minuet, the courante, the cotillion, the allemande, . . .

- The comma before the ellipsis is optional, though its use in similar contexts should be made consistent within a work.

Rules for ellipses in other languages (e.g. French, Italian, Russian, and Spanish) differ from those in English; *see* **CHAPTER 11**.

5.8 Question mark

5.8.1 Typical uses

The question mark is used in place of a full point to show that what precedes it is a question:

> Do you want another piece of lardycake? On Thursday? Know what? She said *that*? Surely he's wrong?

It is used after tag or reflexive questions:

> You're coming, aren't you? It certainly is enormous, isn't it?

- Do not use the question mark when a question is implied by indirect speech. It may—but need not—be used when an apparent question functions as a request. Here, the question mark seems more polite than a full point:

> Would you kindly let us know whether to expect you?
>
> I wonder if I might ask you to open the window?

These same sentences with full points replacing question marks would imply a virtual command, perhaps even a degree of menace. However, statements framed as questions out of idiom or politeness do not normally take question marks:

> May I take this opportunity to wish you all a safe journey.
>
> Will everyone please stand to toast the bride and groom.

In some contexts this form may be considered excessively formal or stilted, in which case the sentence can be framed instead as declarative sentences:

> I [take this opportunity to] wish you all a safe journey.
>
> Please stand to toast the bride and groom.

- Matter following a question mark begins with a capital letter

> Do you want more lardycake? Buns? Muffins?
>
> You will be back before lunch, right? About noon? Good.

but questions embedded in another sentence are not followed by a capital:

> Where now? they wonder.
>
> He pondered why me? till his head hurt.

- Embedded questions may or may not themselves be capitalized, depending on the impact intended and on the formality of the context. The question mark follows the question at whatever point it falls in a sentence:

> The question I put to you is, Which of these is best?
>
> She wondered, why not?
>
> Why not? she wondered.

- When the question is presented as direct speech (whether voiced or formulated in someone's mind), it should be capitalized and set in quotation marks:

  'Why not?' she wondered.

  She wondered, 'Why not?'

- When the question is a single word in a sentence, there is normally no introductory comma, there may be no question mark, and the word may be italicized:

  He wondered why.

  The question is not *whether* but *when*.

  The questions 'who?', 'what?', and 'where?' remain to be answered.

  See **5.13** for the positioning of a question mark before or after these.

- The question mark can be followed by a dash where necessary:

  He left—would you believe it?—immediately after the ball.

- The double question mark (??) and the combination (?!), used to add incredulity to a question, should be used very sparingly in formal writing:

  Do you mean they're coming *today*?!

5.8.2 Other uses

- Use a question mark immediately before or after a word, phrase, or figure to express doubt, placing it in parentheses where it would otherwise appear to punctuate or interrupt a sentence. Set a parenthetical question mark closed up to a single word to which it refers, but use a normal interword space to separate the doubtful element from the opening parenthesis if more of the sentence is contentious:

  The White Horse of Uffington (? sixth century BC) was carved...

  Homer was born on Chios(?).

  Use this device with caution, since it must be evident not merely what, but what aspect, is contentious: in the latter example it is Homer's birthplace that is in question, but a reader might mistakenly think it is the English spelling of what is *Khios* in Greek. Consequently explicit rewording may be preferable:

  The White Horse of Uffington (sixth or fifth century BC) was carved...

  Homer is believed to have been born on Chios.

- When more of the sentence is contentious, separate the doubtful element from the opening parenthesis with an interword space.

  The White Horse of Uffington was carved by the indigenous Iceni people (?).

- When giving a span of dates, the question mark must be repeated before each contentious date, as a single question mark is not understood to modify both dates: in *Geoffrey Chaucer (?1340–1400)*, only the date of birth is in doubt. Similarly, if one part of a date is in question it is sometimes not possible to contract in the normal way: *1883–188?* means 'from 1883 till some time between 1883 and 1889'; it cannot be reduced to *1883–8?*, which means 'from 1883 till perhaps 1888'.

Take care to distinguish between a question mark and *c.* (*circa*) in dates: the former is used where there are reasonable grounds for believing that a particular date is correct; the latter where a particular year cannot be fixed upon, but only a period or range of several years.

- A question mark in parentheses is sometimes used—and overused—to underline sarcasm:

  With friends (?) like that, you don't need enemies.

- In chess, *?* denotes a bad move, and *??* a serious blunder; *?!* means an apparently poor move that may work, and *!?* an unusual one that looks impressive but is dangerous: *P* × *R!?*

For question marks in foreign languages (especially Greek and Spanish), *see* **CHAPTER 11** under the languages concerned.

5.9 Exclamation mark

5.9.1 Typical uses

The exclamation mark—called an 'exclamation point' in the USA—follows emphatic statements, commands, and interjections expressing emotion:

They are revolting!	Sit down!	If I only had a brain!	I'd love to!
What a shame!	Ouch!	Hurrah!	Ho, ho!

It is useful when it adds emphasis or excitement to an otherwise flat statement or instruction

She's only eighteen!

Would you *mind* not snorting like that!

and can be followed by a dash where necessary:

His discourse continued—as we feared!—throughout dinner.

- Use exclamation marks sparingly in serious writing. The doubled or trebled exclamation mark, and the combination of a question mark and exclamation mark to add incredulity to a question, strike a note almost of hysteria:

  I've won!!

Do you mean they're coming *today*?!

Biff!! Pow!!!!

5.9.2 Other uses

- Within a text, an exclamation mark within parentheses (!) expresses the amusement, surprise, or incredulity of an author or editor. Such a comment in square brackets [!] would be made by a subsequent author or editor:

  At first, Lord Byron consumed Liquorice Allsorts by the box (!).

  'Byron's passion for Liquorice Allsorts [!] was rapidly diminishing.'

  When used to mark absurdity, ignorance, or illiteracy its effect can become intrusive, and may appear smug.
- In mathematics, an exclamation mark is the factorial sign: $4! = 4 \times 3 \times 2 \times 1 = 24$; 4! is pronounced 'four factorial'. The sign itself is sometimes called a 'shriek', so in such contexts it would be 'a !' not 'an !'. In computing it is a delimiter symbol, sometimes called a 'bang'.
- In chess, *!* denotes a good move, and *!!* a very good move indeed; *?!* means an apparently poor move that may work, and *!?* an unusual one that looks impressive but is dangerous: *P* × *R!?*
- In linguistics, *!* denotes the (post)alveolar click, a sound found in the Bantu family of languages and sporadically elsewhere.

For the inverted exclamation marks found in Spanish; *see* **11.42**.

5.10 Hyphens and dashes

The hyphen is of two types. The first, called the 'hard' hyphen, joins words together anywhere they are positioned in the line. The second, called the 'soft' hyphen, indicates word division when a word is broken at the end of a line. On typescripts, editors should use the stet mark on hard hyphens at the end of lines to distinguish them from soft hyphens.

5.10.1 Compound words

A compound term may be open (spaced as separate words), hyphenated, or closed (set as one word). In general the tendency is for new or temporary pairings of words to be spaced, and for new or temporary linkages of a prefix, suffix, or combining form with a word to be hyphenated. As the combination becomes fixed over time, it may pass through the hyphenation stage and finally come to be set as one word. Some compounds are hyphenated where there is an awkward collision of vowels or consonants, particularly one that might lead to mispronunciation (*clear-cut, drip-proof, take-off, part-time*) or to signal an abstract (rather than literal) meaning (*bull's-eye, crow's-feet, cross-question, glass-blower*). A specialist sense may mitigate a common form of hyphenation; use a current dictionary to check whether a word is spaced, hyphenated, or closed.

Formerly in British English, the rule governing the combination of a present participle and a noun was that the compound was spaced if the noun was providing the action (*walking wounded* and *walking delegate*) but hyphenated if the compound itself was acted upon (*walking-stick* and *walking-frame*). Though admirably sensible, the so-called 'walking-stick rule' is no longer borne out in common use: *walking stick* and many other such combinations (*clearing house, colouring book, dining room, rallying point, riding habit, sealing wax*) are now set spaced. Nevertheless, the rule remains helpful for styling words in unusual combinations or contexts. When in doubt consult a current dictionary such as the *Concise Oxford Dictionary*.

Formerly it was also normal in British English for a single adjectival noun and the noun it modified to be hyphenated (*note-cue, title-page, volume-number*). This is less common now, but can linger in some combinations.

- Compound modifiers that follow a noun usually do not need hyphens:

a table of stainless steel	the hand is blood red
the outline is well drawn	the records are not up to date
an agreement of long standing	curls of honey blonde

Hyphenate two or more modifiers preceding the noun when they form a unit modifying the noun:

a stainless-steel table	the blood-red hand
the well-drawn outline	the up-to-date records
a long-standing agreement	honey-blonde curls

- Do not hyphenate two or more modifiers preceding a noun when the first adjective modifies the complete noun phrase that follows it:

A small scale factory is a small factory that manufactures scales, while a small-scale factory is a factory that produces a small amount of something.

A stainless steel table is a clean table made of steel, while a stainless-steel table is a table made of stainless steel.

A little used car is small and not new, while a little-used car is one that has not been driven a great deal.

A white water lily is a water lily of white, while a white-water lily thrives in fast water.

Until recently in British English, the noun phrases themselves were routinely hyphenated to unify the sense: *small scale-factory*, *white water-lily*. Although such hyphenation is less common now, editors should leave it where it has been imposed consistently, as it can serve to avoid ambiguity.

- Do not hyphenate adjectival compounds beginning with adverbs ending in *-ly*:

happily married couple	newly discovered compound
frequently made error	painfully obvious conclusion

- Do not hyphenate italic foreign phrases (unless hyphenated in the original language):

an *ex post facto* decision	an *ad hominem* argument
the collected *romans-fleuves*	a sense of *savoir-vivre*

Once foreign phrases have become part of the language and are no longer italic, they are treated like any other English words, and hyphenated (or not) accordingly:

an ad hoc decision	the pro bono case
a laissez-faire policy	a bit of savoir-faire

Some roman combinations, such as *a priori*, *a posteriori*, are not hyphenated even attributively.

- Do not hyphenate capitalized words:

British Museum staff	New Testament Greek
Latin American studies	New Orleans jazz

- Scientific terms tend not to be hyphenated in technical contexts

liquid crystal display	sodium chloride solution
wavenumber	quasicrystalline
spacetime	tomato bushy stunt virus group

although some scientific terms require hyphens to convey specific meanings.

5.10.2 Prefixes and combining forms

Words with prefixes are often set as one word, but use a hyphen to avoid confusion or mispronunciation, particularly where there is a collision of vowels or consonants:

re-entry	de-ice	anti-intellectual	quasi-scientific
pro-life	semi-invalid	pre-eminent	non-effective
non-negotiable	ex-directory	vice-chancellor	

The hyphen is used less in US practice. Words beginning with *non-* and *re-*, for example, are often set as one word:

noneffective	nonnegotiable	reelect	reenter

- Use a hyphen to avoid confusion where a prefix is repeated (*re-release*, *sub-subcategory*) or to avoid confusion with another word (*re-form*, *re-cover*, *re-sign*, *re-creation*, *un-ionized*). Set words combined with the prefix *mis-* close up, even before another *s*: (*misspelling*, *misshapen*).
- Hyphenate prefixes and combining forms before a capitalized name, a numeral, or a date:

anti-Darwinism	pseudo-Cartesian	Sino-Soviet
pre-1990s	mid-August	proto-Foucauldian

- The prefix *mid-* is now considered to be an adjective in its own right in such combinations as *mid shot*, *mid grey*, *mid range*, and *mid nineteenth century*, though as a combining form it retains its hyphen in *mid-air*, *mid-engined*, *mid-off*, *mid-Victorian*, and other related forms.

5.10.3 Suffixes

Suffixes are always set hyphenated or closed, never spaced. Only some suffixes are governed by rules.

The suffixes *-less* and *-like* need a hyphen if there are already two *l*s in the following word: *bell-less*, *shell-like*. Use a hyphen in new combinations with *-like*, and with names, but more institutionalized words, particularly if short, are set solid:

tortoise-like	Paris-like	ladylike
godlike	catlike	lifelike
husbandless	deathless	conscienceless

The suffixes *-proof*, *-scape*, and *-wide* usually need no hyphen:

childproof	moonscape	nationwide

5.10.4 Names

Use hyphens in most compound or double-barrelled personal names and their abbreviations, and in compound names that describe single entities, such as companies and places, or when the first element cannot stand alone:

Mary-Anne	Lord Baden-Powell
Domingo Badía-y-Leblich	Zara Plunkett-Ernle-Erle-Drax
J.-J. Rousseau	Rolls-Royce
Alsace-Lorraine	Baden-Württemberg

Use hyphens in compound names where one element modifies the other; for joint creators *see also* **5.10.9**:

Marxist-Leninist theory (Marxist theory as developed by Lenin)

5.10.5 Numbers

Use hyphens in spelt-out numbers from twenty-one to ninety-nine (*twenty-three, thirty-fourth, four hundred and sixty-eight, fifty-three thousand*), and in fractions, unless the numerator and denominator are already hyphenated (*one-half, two-thirds, three thirty-seconds, four and five-eighths*).

Hyphens may also be used in a sequence of non-inclusive numbers (*see also* **5.10.8**): *ISBN 0-123-45678-9.*

5.10.6 Compass points

Compass points printed in full are hyphenated, and lower-case unless part of a proper name:

south-east	south-by-south-east	south-south-east
south-east-by-south	South-East Asia	

but the compound names of winds are closed:

southeaster	northwester

In US usage individual compass points are compound words:

southeast	south-by-southeast	Southeast Asia

5.10.7 Other uses

Use hyphens to indicate stammering, paused, or intermittent speech:

> 'P-p-perhaps not,' she whispered.
>
> 'Uh-oh', he groaned.
>
> The bell went *r-r-r-r-r-i-n-g-g!* and then fell silent.

Use hyphens to indicate an omitted common element in a series:

> three- and six-cylinder models
>
> two-, three-, or fourfold
>
> upper-, middle-, and lower-class accents
>
> ecto-, endo-, and mesomorphs
>
> countrymen and -women

When the common element may be unfamiliar to the reader, it is better to spell out each word: *ectomorphs, endomorphs, and mesomorphs.*

5.10.8 Word division

Justified setting and narrow measures may make it necessary to break words at the ends of lines. Words are broken between syllables, but some syllable breaks are better than others, and some are unacceptable. Word breaks must not inconvenience or perplex the reader; consequently both British and US rules governing division are based on a combination of etymology and phonology, since exclusive reliance on either system can yield unfortunate results. The following offers general guidance only; for individual cases, consult a word-division dictionary such as the *Oxford Spelling Dictionary*. For word division in foreign languages, *see* **CHAPTER 11**, under the languages concerned.

- Do not divide one-syllable words (*there*, *watch*, *though*, *prayer*, *wrought*) or words pronounced as one syllable: (*helped*, *passed*, *grasped*). Do not divide letters pronounced as one letter (*ph* as in *atmos-phere*, *gn* as in *poign-ant*, *ea* as in *crea-ture*) or word endings pronounced as one syllable (*-cious*, *-cial*, *-cion*, *-gion*, *-gious*, *-sion*, *-tial*, *-tion*).
- Where possible avoid dividing verbs ending in *-ed*, *ted*, and *-er* even when they are pronounced as separate syllables:

wounded	founded	hunted
sorted	odder	calmer

- Do not break a word to leave a syllable with an unstressed central vowel sound (a schwa):

libel	noble	title	people
li-belled	en-nobled	en-titled	peopled

- Never leave one letter, and try not to leave fewer than three letters, before or after a division. Do not divide words such as *acre*, *again*, *event*, *very*, *envy*, *money*, *woven*, *hero*, *holy*, *holly*, *hello*, *iota*. If fewer than three letters must be separated from the rest, two letters are permissible before, rather than after, the break:

in-spire	de-fence	as-phalt

  In very narrow measures, this rule may be excepted for words ending in *-ad*, *-al*, *-an*, *-en*, *-fy*, *-ic*, and *-or*.

- Divide hyphenated words at the existing hyphen. Do not introduce a second hyphen except in the narrowest measures: *counter-|clockwise* not *counter-clock-|wise*.

  In lexical work, a second hyphen at the start of the next line may be used to show that the hyphen in an entry word at the end of the line is a hard hyphen.

- Divide compound words according to etymology, where it is obvious:

tele-vision	trans-port	railway-man
school-master	table-spoon	

  except where it might lead to mispronunciation:

  antipo-des *not* anti-podes, dem-ocracy *not* demo-cracy, chil-dren *not* child-ren

- Division by etymology logically results in word breaks between the root word and the prefix or suffix:

re-organize un-prepared dis-interest help-ful
un-helpful wash-able founda-tion excess-ive

except where it might lead to mispronunciation:

archaeo-logical *but* archae-ologist
psycho-metric *but* psych-ometry
human-ism *but* criti-cism
neo-classical *but* neolo-gism

- Divide most gerunds and present participles at *-ing*:

  carry-ing divid-ing tell-ing

- When the final consonant is doubled before *-ing*, break the word between the consonants:

  admit-ting occur-ring trip-ping

  and when the infinitive ends in *le* and the *e* is an indeterminate vowel (schwa), break the word before one or more of the preceding consonants:

  chuck-ling trick-ling puz-zling

- Some scientific terms may cause difficulty if their structure is unfamiliar. It is usually safe to break words after a combining form such as *angio-*, *broncho-*, *cervico-*, *deutero-*, *dia-*, *glycero-*, *ophthalmo-*, *proto-*, or *pseudo-* (but note *pseud-onym*). If in doubt, check a specialist dictionary, or a general one to see whether the prefix is listed as a combining form.
- When etymology is no help, divide words after a vowel, taking over the consonant:

  preju-dice mili-tate insti-gate

  or between two consonants or two vowels that are pronounced separately:

  splen-dour finan-cier moun-tain lam-bent
  co-alesce cre-ate appreci-ate

- Avoid divisions that might affect the sound, confuse the meaning, or merely look odd:

  exact-ing (*not* ex-acting) le-gend (*not* leg-end) lun-ging (*not* lung-ing)
  re-appear (*not* reap-pear) re-adjust (*not* read-just)

  This may entail breaking a suffixed word elsewhere than at the suffix:

  farm-er *but* charg-er

- Words that cannot be divided at all without an odd effect should be left undivided:

  beauty sluicing poker

- If at all possible, do not end the recto of a typeset page with a divided word.

- Even where no hyphen is involved, certain constraints must be observed on line breaks.

  1. Do not carry over parts of abbreviations, dates, or numbers to the next line.

  2. Do not break numerals at a decimal point, or separate them from their abbreviated units, as with *15 kg* or *300* BC. If unavoidable large numbers may be broken (but not hyphenated) at their commas, though not after a single digit: *493,|000,|000*.

  3. Do not break place-names or (especially) personal names, if possible. If it is unavoidable, break personal names between the given name(s) and surname, or initials (there must be at least two) and surname. Do not break between a name and a modifier:

Louis XIV	Daniel P. Daly IV	Samuel Browne, Jr.

  Where dividing a single part of a personal name is inescapable—as in narrow-measure work—follow the rules laid out here, and check a spelling dictionary that includes personal names for unusual breaks such as *Beet-hoven*.

5.10.9 En rule

The en rule is, as its name indicates, an en in length, which makes it longer than a hyphen and half the length of an em rule.

- Use the en rule closed up (non-touching) to denote elision in elements that form a range:

pp. 23–36	pp. xi–xvii	1939–45
Monday–Saturday	Tues.–Thurs.	9.30–5.30

  Note that it is *the 1939–45 war* but *the war from 1939 to 1945*.

- Use the en rule alone when the terminal date is in the future: *The Times (1785–)*, *Jenny Bloggs (1960–)*. A fixed interword space after the date may give a better appearance in conjunction with the closing parenthesis that habitually follows it: *The Times (1785–)*, *Jenny Bloggs (1960–)*.

- Use the en rule closed up to express the meaning of *to* or *and* between words of equal importance. In these cases the words can be reversed in order without altering the meaning. The hyphen must be used when the first element cannot stand on its own:

Dover–Calais crossing	Ali–Foreman match
on–off switch	dose–response curve
editor–author relationship	cost–benefit analysis
Permian–Carboniferous boundary	wave–particle duality

- Use the en rule closed up between names of joint authors or creators to show that it is not the hyphenated name of one person or a modification of one person's work by another: *Einstein–de Sitter universe*, *Kerr–Sigel* *hypothesis, Hatch–Slack pathway, Yang–Mills theory.* Thus *the Lloyd–Jones theory* involves two men (en rule), *the Lloyd-Jones theory* one man (hyphen), and *the Lloyd-Jones–Scargill talks* two men (hyphen and en rule). Joint involvement of more than two people may require more than one en rule: *Bouguer–Lambert–Beer law, Hand–Schüller–Christian disease.*

Where possible, do not use en rules to link elements comprising more than one word, such as *the Winston Churchill–Anthony Eden Government,* since the relationship is not immediately clear. Clarifying hyphens are little better (*the Winston-Churchill–Anthony-Eden Government*); prefer instead a shorter form (*the Churchill–Eden Government*). Where a shorter form does not exist, as in *the New York–New Jersey–Connecticut area,* the construction is acceptable, though either a list (*the New York, New Jersey, and Connecticut area*) or abbreviations (*NY–NJ–Conn. area*) are acceptable alternatives, and preferable to hyphenation (*the New-York–New-Jersey–Connecticut area*). Using a solidus (*the New York/New Jersey/Connecticut area*) conveys a different meaning (*see* **5.12.1**).

- Note *Arab–American* (of Arabs and Americans, en rule) but *Arab-American* (of Arab-Americans, hyphen). Compounding forms ending in *-o* take a hyphen, not an en rule: *Sino-Soviet, Franco-German* but *Chinese–Soviet, French–German.*
- Use the en rule spaced to indicate individual missing letters (*see* **5.10.11**):

the Earl of H – – w – – d 'F – – – off!' he screamed.

The asterisk is also used for this purpose.

5.10.10 **Dash**

OUP and most US publishers use the unspaced (non-touching) em rule as a parenthetical dash; other British publishers use the en rule with space either side.

- No punctuation should precede a single dash or the opening one of a pair. A closing dash may be preceded by an exclamation or question mark, but not by a comma, semicolon, colon, or full point. Do not capitalize a word, other than a proper noun, after a dash, even if it begins a sentence.
- Use the dash to clarify sentence structure, to express a more pronounced break in sentence structure than commas, and to draw more attention to the enclosed phrase than parentheses:

The party lasted—we knew it would!—far longer than planned.

Going—going—gone!

There is *nothing*—absolutely nothing—half so much worth doing as simply messing about in boats.

A dash is easily overused in this context, and even a handful can appear jarring on the page. To ensure this does not happen, replace frequent instances with other punctuation such as commas and parentheses.

- A single parenthetical dash may be used to introduce a phrase at the end of a sentence or replace an introductory colon:

> The people in the corner house are younger than their neighbours—and more outgoing.
>
> She has but one hobby—chocolate.
>
> In England, justice is open to all—like the Ritz Hotel.

It is not used after a colon except in reproducing antique or foreign-language typography.

5.10.11 Em rule

The em rule is, as its name implies, one em in length. Use it spaced to indicate the omission of a word, and closed up to indicate the omission of part of a word:

> We were approaching — when the Earl of C— disappeared.

Such proprietous deletions—found in both seventeenth-century typography and modern-day journalism—vary in execution: sometimes en rules are substituted letter for letter with spaces between each (*see* **5.10.9**) as an aid to the imagination; asterisks or medial rules made up of two or more em rules were—and still are—employed for the same purpose.

> '—— you all,' he said.
>
> the Devonshire village of O—, the Duke of M————, the Earl of H——w——d.

Sometimes an unbroken rule is set (as in the second example), leaving the deleted information nebulous. Where necessary, reproduce as closely as possible the style used in historical typography. In other contexts ensure that consistent treatment is given to similar omissions, keeping in mind that in a work of fiction, the missing word or words may never have been even notionally present.

- Use the em rule closed up in written dialogue to indicate an interruption:

> 'Warn him not to—', but his words came too late.
>
> 'They couldn't hit an elephant at this dist—'

- Use the spaced em rule in dictionaries and indexes to indicate a repeated head word or part of a definition.
- Use the spaced 2-em rule (——) for a repeated author's name in successive bibliographic entries.

5.11 Brackets

Brackets is the blanket term for the ( ), [ ], { }, and < > markings. Correctly, the round brackets ( ) are *parentheses*; [ ] are *square brackets* to the British, though often simply called *brackets* in US use; { } are *braces* or *curly brackets*; and < > are *angle brackets*. For more on specialist use of brackets *see* **8.4.3**, **12.4.2**, **12.6.4**, **13.4.1**, and **13.10.2**.

5.11.1 Parentheses

Parentheses are the commonest brackets. In many situations paired commas or dashes are an alternative to them, though parentheses suggest more of a *sotto voce* aside to the reader than commas, which provide a closer and more stressed integration with the text, or dashes, which provide a more abrupt break. Ideally, writing should not rely solely on just one of these conventions, since each can become obtrusive through overuse.

Use parentheses for digressions, explanations, glosses, and translations:

> He hopes (as we all do) that the project will be successful.
>
> Zimbabwe (*formerly* Rhodesia)
>
> the 25th Foot (afterwards named the King's Own Scottish Borderers)
>
> Lord Nuffield (William Morris)
>
> They talked about power politics (*Machtpolitik*).
>
> ὁ βίος βραχύς, ἡ δὲ τέχνη μακρή ('The life so short, the craft so long to learn')

Use them to give or expand abbreviations and to enclose ancillary information, references, cross-references, and variants:

> *TLS* (*Times Literary Supplement*)
>
> £2 billion ($3.6 billion)
>
> a discussion of animal hibernation (*see* p. 61)
>
> lardy(-)cake (*Oxfordshire Glossary* Supplement, 1881)
>
> Geoffrey Chaucer (1340–1400)
>
> *gaulois*(*e*)

They enclose reference numbers or letters in lists run into text, such as (*a*), (*b*), (*c*) or, (i), (ii), (iii).

5.11.2 Square brackets

Square brackets are for comments, corrections, interpolations, parenthetical notes, or translations that a subsequent author or editor has appended to an original text.

> They [the Lilliputians] rose like one man.

> Daisy Ashford wrote *The Young Visiters* [*sic*].
>
> He recalled that 'It was true *as far as they knew* [my italics] before they left.'

Square brackets do not *replace* original text, but supplement it. Legal and scholarly works, and textual editions, use them to normalize usage, or to indicate where individual letters have been altered, as at the start of a sentence (*see* **8.1.1**). For the distinction between parentheses and square brackets in legal references *see* **13.2**; for brackets in apparatus critici *see* **13.10.2**.

In quotations—especially those involving translations—always use square brackets to enclose any matter within a quotation that is not present in the original, regardless of the language or form of the insertion:

> I would be delighted [he said in a letter to his wife] to accompany you.
>
> This, then[,] is my plan.

However, when the entire quotation is translated with a gloss from the original, use parentheses instead of square brackets:

> A brave babe (*infans*), surely, and some god's special care.
>
> Non sine dis animosus infans (babe, child)

Square brackets are also used in mathematics and to enclose stage directions in plays, etymologies in dictionaries, and in linguistic transcriptions:

> oleander . . . [med. L]
>
> the sound [z] occurring medially in the word *easy*

In classical work brackets are also used to indicate pseudepigraphia, for example Pseudo-Aristotle becomes [Aristotle].

5.11.3 Braces

Braces are used chiefly in mathematics, computing, prosody, and textual notation; their usage varies within each of these fields. Formerly, braces were set horizontally to link displayed items in columns, but this convention is now seldom used in modern typography, rules being used instead. Braces are still found set vertically, as in lists:

Three Johns	1. The real John; known only to his Maker 2. John's ideal John; never the real one, and often very unlike him 3. Thomas's ideal John; never the real John, nor John's John, but often very unlike either
Three Thomases	1. The real Thomas 2. Thomas's ideal Thomas 3. John's ideal Thomas

5.11.4 Angle brackets

Narrow angle brackets ⟨ ⟩ are used to enclose conjecturally supplied words where a source is defective or illegible. Wide brackets < > are used singly in, for example computing, economics, mathematics, and scientific work to show the relative size of entities, the logical direction of an argument, or to enclose code.

5.11.5 Punctuation with brackets

Rules governing punctuation are the same regardless of the type of bracket used. A complete sentence within brackets is capitalized and ends in a full point only when it does not occur within another sentence—even when it ends the enclosing sentence:

> The discussion continued after dinner. (This was inevitable.)
>
> The discussion continued (this was inevitable) after dinner.
>
> The discussion continued after dinner (this was inevitable).

A complete sentence within brackets that occurs in another sentence is not capitalized but may end in an exclamation or question mark:

> The discussion continued (we knew it was inevitable!) after dinner.

When parenthetical material is not punctuated as a complete sentence, the closing parenthesis precedes any punctuation marks in the enclosing sentence:

> After graduating with a degree in divinity (1533), Caius visited Italy (where he studied under the celebrated Montanus and Vesalius at Padua); in 1541 he took his degree in physic at Padua.

No punctuation precedes the opening parenthesis, except in the case of terminal punctuation before a full sentence within parentheses, or where parentheses mark divisions in the text:

> We must decide (*a*) where to go, (*b*) whom to invite, and (*c*) what to take with us.

As punctuation within parenthetical matter does not affect matter outside it, the following list does not require semicolons after the closing parentheses, since technically there is no internal punctuation within its elements:

> This is typified in the combination of fishing (cod, ling, lobster, and herring), quarries (at Thurso, Olrig, and Halkirk), manufacturing (tweed, rope, and whisky), and employment (coopers, curers, and packers).

While both parentheses and em rules (*see* **5.10.10**) can enclose full sentences, only parentheses can correctly enclose more than one sentence—but keep in mind that the reader's patience will have limits in awaiting the end of an attenuated sentence:

> The discussion continued—we feared it would!—after dinner.

The discussion continued (we feared it would! Stewart had started another college story) after dinner.

The discussion continued (we feared it would! Stewart had started another college story before the crème brûlée arrived, and Phillips could barely be restrained from climbing onto the table and singing 'Louie, Louie') after dinner.

5.11.6 Nested brackets

In normal running text, avoid using brackets within brackets. This is sometimes inevitable, as when matter mentioned parenthetically already contains parentheses. In such cases OUP prefers double parentheses to square brackets within parentheses (the usual US convention):

The Chrysler Building ((1928–30) architect William van Alen (*not* Allen))

ὁ βίος βραχύς, ἡ δὲ τέχνη μακρή (Hippocrates, *Aphorisms* 1.1. (trans. Chaucer))

The album's original title ((*I*) *Got My Mojo Working* (*But It Just Won't Work on You*)) is seldom found in its entirety.

Where two parentheses fall together, as ((or)), editors should mark for them to be separated by a thin space (marked ‡) to avoid 'nesting'.

References to, say, law reports and statutes vary between parentheses and square brackets, even for different series of the same report; the prescribed convention should be followed independent of whether the reference itself falls within parentheses. *See* **13.2.2**.

In mathematics brackets within brackets follow the hierarchy of parentheses, square brackets, braces, angle brackets thus <{[()]}>; this is the US convention in all cases.

5.12 Solidi and verticals

5.12.1 Solidus

This symbol (/) is known by many terms, such as the *slash*, *stroke*, *oblique*, *virgule*, *diagonal*, and *shilling mark*. Although like the bracket not a true mark of punctuation, it is in general used like a dash to express a relationship between two or more things, and similarly is set close up to the matter it relates to on either side. The most common use of the solidus is as a shorthand to denote alternatives, as in *either/or*, *his/her*, *on/off*, *masculine/feminine/neutral*; consequently *the New York/New Jersey/Connecticut area* signifies the area of either New York, New Jersey, or Connecticut, rather than their combined area. Solidi are much abused, however, and are sometimes misused for *and* rather than *or*; hence it is normally best in text to spell out the alternatives explicitly (*his or her, the New York, New Jersey, or Connecticut area*).

In addition to indicating alternatives, the solidus has other uses:

- It forms part of certain abbreviations, such as *A/C* (account), *Bs/L* (bills of lading), *c/o* (care of), *I/O* (input-output), *N/A* (not applicable), *N/V* (non-vintage), *W/Cdr* (wing commander), *W/D* (withdrawal), and *U/w* (under-writer), and *24/7* (twenty-four hours a day, seven days a week).
- It is used to enclose phonemic transcriptions and pronunciations in dictionaries, and in scholarly apparatus and sigla.
- It is used in parenthetical matter, for example in references, tables, figures, diagrams, and other displayed matter.
- It may be used to indicate line breaks when successive lines of poetry are run in as a single line, though it is preferable to use a vertical (|) instead (*see* **5.12.2**).
- To avoid setting difficulties in non-technical work, a complex in-text fraction is usually set in font-size numerals with a solidus between—the so-called *shilling fraction*—such as *99/100* (*see also* **7.3**).
- The solidus replaces the en rule for a period of one year reckoned in a format other than the 1 January to 31 December calendar extent: *49/8 BC, the fiscal year 2000/1*. In some styles (especially in the USA), a solidus may be used in informal or parenthetical contexts to separate the days, months, and years in dates: *5/2/90*: note here that this could mean the second of May, not the fifth of February (*see also* **7.10**).
- In scientific and technical work, the solidus may have different uses, depending on the discipline. In general it is used to indicate ratios, as in *miles/day, metres/second*. In computing it is called a *forward slash*, to differentiate it from a *backward slash* or *backslash* (\)—each of which is used in different contexts as separators. (A backward slash also indicates difference in set theory.)

5.12.2 Vertical

The vertical rule (|), also called the *upright rule* or simply the *vertical*, has specific uses as a technical symbol in specialist subjects, such as computing, mathematics, and graphic scansion. (Two verticals together (||) may denote parallel lines or a caesura, for example.) More commonly, it may be used to indicate the separation of lines where text is run on rather than displayed, for instance for poems, plays, correspondence, libretti, or inscriptions:

> The English winter—ending in July | To recommence in August.
>
> Christophorus | Codrington | armiger obiit | 1 Aprilis an. dñi | 1710 æt. 44

Editors should ensure that this distinction is clear on text. When written lines do not coincide with verse lines it may be necessary to indicate each differently: in such cases use a vertical for written lines and a solidus for verse.

When more than one speaker or singer is indicated in a run-together extract, the break between different characters' lines is indicated by two verticals (set close up to each other), regardless of whether the names are included:

> LISAURA. Che vidi? || ROSSANE. Che mirai? || LISAURA Gloria precipitosa! || ROSSANE Ambition perversa!
>
> (What have I seen? || Oh, what have I beheld? || Precipitate State of Glory! || O perverse Ambition!)

5.13 Quotation marks

Quotation marks, also called 'inverted commas', are of two types: single (' ') and double (" "). British practice is normally to enclose quoted matter between single quotation marks, and to use double quotation marks for a quotation within a quotation:

> 'Have you any idea', he said, 'what "dillygrout" is?'

This is the preferred OUP practice for academic books. The order is often reversed in newspapers, and uniformly in US practice:

> "Have you any idea," he said, "what 'dillygrout' is?"

If another quotation is nested within the second quotation, revert to the original mark, either single-double-single or double-single-double. When reproducing matter that has been previously set using forms of punctuation differing from house style, editors may in normal writing silently impose changes drawn from a small class of typographical conventions, such as replacing double quotation marks with single ones, standardizing foreign or antiquated constructions, and adjusting final punctuation order (*see* **5.2**). Do not, however, standardize spelling or other forms of punctuation, nor impose any silent changes in scholarly works concerned with recreating text precisely, such as facsimiles, bibliographic studies, or edited collections of writing or correspondence.

5.13.1 Names and titles

Quotation marks are not used around the names of sacred texts or their subdivisions, musical works identified by description, or houses or public buildings: *Chequers*, *Cosicot*, *the Barley Mow*.

- Use quotation marks and roman (not italic) type for titles of short poems and of TV and radio programmes, and for titles of chapters in books and articles in periodicals:

  Mr Brock read a paper on 'Description in Poetry'.

  Professor Bradley read a paper on 'Jane Austen's Juvenilia'.

  But omit quotation marks when the subject of the paper is paraphrased or a proper name:

  Mr Brock read a paper on description in poetry.

  Professor Bradley read a paper on Jane Austen.

- Use quotation marks to enclose an unfamiliar word or phrase, or one to be used in a technical sense. The effect is similar to that of highlighting the term through italics:

  'Hermeneutics' is the usual term for such interpretation.

  Our subject is the age of Latin literature known as 'Silver'.

  Most often quotation marks should be used only at the first occurrence of the word or phrase in a work; thereafter it may be considered to be fully assimilated.

- Do not use quotation marks around colloquial or slang words or phrases. This device, called 'scare quotes', functions simply as a replacement for a sniffy 'so-called', and should be used as rarely:

  They have cut down the trees in the interest of 'progress'.

  Many of these 'hackers' seem rather clever.

  In these examples the quotation marks are used merely to hold up a word for inspection, as if by tongs, providing a *cordon sanitaire* between the word and the writer's finer sensibilities. ('You may wish to avert your eyes, gentle reader, whilst I unveil the word "boogie-woogie".')

5.13.2 Relative placing with other punctuation

Except where the matter is quoted for semantic or bibliographic scrutiny, the relationship in British practice between quotation marks and other marks of punctuation is *according to the sense*. While the rules are somewhat lengthy to state in full, the common-sense approach is to do nothing that changes the meaning of the quotation or renders it confusing to read.

In US practice, commas and full points are set inside the closing quotation mark regardless of whether they are part of the quoted material. The resulting ambiguity can cause editorial problems when using material from US sources in British works.

- When the punctuation mark is not part of the quoted material, as in the case of single words and phrases, place it outside the closing quotation mark. Usually, only one mark of terminal punctuation is needed. When the quoted matter is a complete sentence or question, its terminal punctuation falls within the closing quotation mark, and is not duplicated by another mark outside the quotation mark:

> They were called 'the Boys from Dover', I am told.
>
> Why does he use the word 'poison'?
>
> 'What is the use of a book', thought Alice, 'without pictures or conversations?'
>
> Alas, how few of them can say, 'I have striven to the very utmost'!
>
> But boldly I cried out, 'Woe unto this city!'

Where a quotation uses marks of omission or *etc.*, place them within the quotation marks if it is clear that the omitted matter indicated forms part of the quotation.

- When the requirements of the quotation and the main sentence differ, use the stronger mark. In the examples below, the question mark supersedes the weaker full point:

> She was heard to mutter, 'Did you do it?'
>
> Can you verify that John said, 'There is only one key to the room'?

- When the terminal punctuation of the quoted material and that of the main sentence serve different functions of equal strength or importance, use both:

> She had the nerve to ask 'Why are you here?'!
>
> Did he really shout 'Stop thief!'?

- When quoting only part of a sentence or phrase, one can standardize punctuation only by ending a grammatically complete sentence with a full point, the full point then falling *within* the closing quote. This is a legitimate change based on the assumption that the reader is more interested in a quotation's meaning in the context into which it is set than in the quotation's original punctuation in the context from which it was taken. The original passage might read:

> It cannot be done. We must give up the task.

One might then quote it as

> He concluded that 'We must give up the task.'
>
> 'It cannot be done,' he concluded. 'We must give up.'

- When the quotation is long, or made up of more than one sentence, it is better to attach the closing point to the long sentence:

> Jesus said, 'Do not think that I have come to annul the Law and the Prophets; I have come to fulfil them.'
>
> Moses told you: 'Do not kill. Do not steal. Do not commit adultery.'

- When a sentence-long quotation is used as an explanation or specimen, the full point usually does not fall within the closing quotation mark:

> *Cogito, ergo sum* means 'I think, therefore I am'.
>
> We need not 'follow a multitude to do evil'.
>
> Let *A* stand for 'There exists at least one tree in real space'.
>
> He believed in the proverb 'Dead men tell no tales'.

- When a quotation of a full sentence or longer is followed in text by a reference giving its source in parentheses, the full point falls *outside* the closing parenthesis, rather than inside the closing quote:

> 'If the writer of these pages shall chance to meet with any that shall only study to cavil and pick a quarrel with him, he is prepared beforehand to take no notice of it' (*Works of Charles and Mary Lamb*, i. 193).

Different rules apply for displayed quotations; *see* **CHAPTER 8**.

5.13.3 Direct speech

In direct speech every change in speaker normally requires a new paragraph. A quoted speech may be interrupted at the beginning, middle, or end, by some such interpolation as *he said*. The interpolation is usually—but not always—set off by a comma introducing the speech, or by commas before and after the interpolation:

- The placement of a comma should reflect the original speech. Three quoted extracts—with and without internal punctuation—might be:

> Go home to your father.
>
> Go home, and never come back.
>
> Yes, we will. It's a good idea.

These may be presented:

> 'Go home', he said, 'to your father.'
>
> 'Go home,' he said, 'and never come back.'
>
> 'Yes,' he said, 'we will. It's a good idea.'

This last may equally be quoted in the following ways:

> He said, 'Yes, we will. It's a good idea.'
>
> 'Yes, we will,' he said. 'It's a good idea.'
>
> 'Yes, we will. It's a good idea,' he said.

- The words *yes*, *no*, *where*, and *why* are enclosed in quotation marks where they represent direct speech, but not when they represent reported speech or tacit paraphrasing:

> She asked, 'Really? Where?'
>
> He said 'Yes!', but she retorted, 'No!'
>
> The governors said no to our proposal.
>
> When I asked to marry her, she said yes.
>
> He did not say why.

- Thought and imagined dialogue may be placed in quotation marks or not, so long as similar instances are treated consistently within a single work. In dialogue, each speaker's words are set ordinarily within (single or double) quotation marks. In some styles of writing—particularly fiction—opening quotation marks are replaced with em rules and closing quotation marks are omitted (as is done in French); in other styles, marks of quotation are dispensed with altogether, the change in syntax being presumed sufficient to indicate the shift between direct speech and interpolations.

In fiction, dialogue can be employed to delineate the character's identity with each change of speaker. The skill with which this is done is especially important with frequent exchanges of speech, for example in the terse colloquies of Hemingway's novels.

- Displayed quotations of poetry and prose take no quotation marks. In reporting extended passages of speech, use an opening quotation mark at the beginning of each new paragraph, but a closing one only at the end of the last. Formerly in English and some other languages, an opening quotation mark was set at the start of each line of quoted matter to signal the quotation's continuation, but this is no longer used in English typography, although it is still used in French for quotations within quotations.

5.13.4 Transcript

A transcript of a person's speech is usually treated like any quotation, providing the context makes the speaker's identity clear. The speech of two or more people needs greater care to clarify each speaker's identity, as in the question-and-answer mode of an interview, or the promptings of a recorder of oral history and his or her subject(s). Transcripts are usually laid out with speakers' names displayed in small capitals. Dialogue can be set out in four ways, depending on the space available, the length of the transcript, and the number and duration of exchanges between speakers. Editors should mark for one of the following:

- Speakers' names can be full left on the measure, with dialogue indented to form a column beginning 1 en from the longest speaker's name. Turn lines and subsequent lines are then hung (aligned) on that measure. A 3-point space is inserted between speakers. As the width available for dialogue is determined by the length of the names, abbreviations or initials are often substituted for full names.
- Speakers' names can be centred on the measure, with dialogue begun on the following new line, set to full measure with a 6-point space between speakers.
- Speakers' names can be set full left followed by a colon or full point and

a 1-en space, with dialogue run in on the same line. Turn lines and subsequent lines are then indented 1 em from the left-hand measure. There is no extra space between speakers.

- Speakers' names can be indented 1 em from the measure (like a paragraph indent), followed by a colon and a 1-en space, with dialogue run in on the same line. Turn lines and subsequent lines are then set full out to the measure. There is no extra space between speakers.

CHAPTER 6

Italic, roman, and other type treatments

6.1 General Principles

In most contexts, roman type is the standard face used for text matter, though it can be distinguished, for reasons of emphasis, additional clarity, or common convention, through the use of other typographic styles or forms. Each of these—quotation marks, large capitals, italic, boldface, small capitals, and underlining—has contexts in which it is used to indicate a departure of some sort from normal text.

For quotation marks *see* **CHAPTER 8**; for capitals *see* **CHAPTER 4**. Italics are discussed below at **6.2**; boldface, small capitals, and underlining follow at **6.8**.

6.2 Italic

Italic type is a typographic variation of ordinary roman that is used to indicate emphasis or heavy stress in speech; to style titles, headings, indexes, and cross-references generally; and to indicate foreign words and phrases.

6.2.1 Emphasis and highlighting

Setting type in italics indicates emphasis by setting off a word or phrase from its context:

> An essay's *length* is less important than its *content*.
>
> I don't care *how* you get here, just *get here*.
>
> The actual *purpose* of her letter remained a mystery.
>
> Such style, such *grace*, is astounding.

Employ italics sparingly for emphasis, since their unrestrained use can seem startling or precious. Prefer to achieve the same effect by making the emphasis clear through the sentence structure, or by using intensifying adjectives and adverbs.

Other languages and styles can emphasize text in other ways. For instance, there is no italic in German Fraktur type, Russian, Greek, or Bernard Shaw's letters or plays; instead, words are set letterspaced (*see* **2.4.4**). For guidance on emphasis in non-English text, *see* **CHAPTER 11**, under the language concerned.

Parts of sentences can be highlighted by italics or by quotation marks. Decide which will be clearest and most intelligible to the reader, and apply that style consistently in comparable contexts:

the letter *z*	spell *labour* with a *u*
the past tense of *go* is *went*	the *do*s and *don't*s

Technical terms and words being introduced, defined, or assigned a special meaning often need to be italicized at first mention:

the doctrine of *determinism*

the grapes next enter the *crusher-stemmer*

the outing known as a *wayzgoose* is an old tradition

here, the punt-till is a *box* rather than a *deck*

When an author or editor adds italics to a quotation for emphasis, indicate that this has been done by adding 'my italics' or 'italics added' in square brackets after the italicized word or words, or in parentheses at the end of the quotation. (Using 'my emphasis' or 'emphasis added' is an acceptable alternative where italics are the only form of emphasis given.)

6.3 Titles of works

Titles of works may be given in one of three ways: in italic type, in roman type, and in roman type with quotation marks. If a title is given in a language that the reader is not expected to understand, one may append an English translation of the title in square brackets after the original. An italic title is followed by a translation in quotation marks where it is an ad hoc rendering, but italic where it is the title of a published translation.

- Use italics for titles and subtitles of books (except for books in the Bible), newspapers, magazines, reviews, and other periodicals:

The Gilded Age: A Story of To-day
De diversis artibus [*The Various Arts*]
Past & Present
Neuphilologische Mitteilungen
The Electric Kool-Aid Acid Test
The New Yorker
Tel Quel
Južnoslovenski filolog

- Use italics for titles and subtitles of plays, films, TV and radio series, and albums and CDs:

A Game at Chesse
The Importance of Being Earnest: A Trivial Comedy for Serious People
Look Back in Anger
West Side Story
It's That Man Again
À nous la liberté
La dolce vita
Have I Got News for You

- Use italics for long poems (those of book length, or divided into books or cantos):

Childe Harold's Pilgrimage
Troilus and Criseyde
The Rubáiyát of Omar Khayyám
The Ballad of Reading Gaol

- Use italics for the titles of paintings, sculptures, and other works of art:

Joseph Stella, *Brooklyn Bridge*
Louise Nevelson, *An American Tribute to the British People* (*Gold Wall*)
Lee Bontecou, *Untitled*

But identificatory descriptions—those titles bestowed by someone other than the artist or sculptor for purposes of description or cataloguing—are in roman, no quotation marks, with only the first word and proper nouns capitalized:

Lioness of Sagunto   Madonna of the rocks   Venus de Milo

So 'Michelangelo's *David*', 'Picasso's *Guernica*' as titles given by the artists but 'the sculpture of David by Michelangelo', 'Picasso's painting of Guernica' as descriptive appellations.

- Use italics for the descriptive titles of operas, song cycles and collections of songs, symphonic poems, and oratorios, as well as named suites, symphonies, and concertos:

Handel's *Water Music*
Madame Butterfly
Schoenberg, *Chamber Symphony*
Franck, *Variations symphoniques*
Berlioz's *Symphonie fantastique*
Der fliegende Holländer
Debussy, *Petite Suite*
Beethoven or Tchaikovsky, *Pathétique*

This includes twentieth-century pieces of this kind that include their instrumentation as part of their published title, such as Bartók's *Music* *for Strings, Percussion, and Celesta.* This last category—consisting of twentieth-century works only—is comparatively rare. In general the instrumentation after a title should be given in roman, for example '*Three Pieces* for cello and piano'; 'Sonata for violin and piano'.

- Use roman in quotation marks for chapters in books, individual cantos or books within long poems, shorter poems, articles in periodicals, unpublished theses, and individual episodes in broadcast series. Foreign titles may be capitalized according to the rules of English or the original language, depending on the context:

  'In Which Piglet Is Entirely Surrounded by Water'
  'My Uncle Toby's Apologetical Oration'
  'Select Commentary on Aulus Gellius, Book 2'
  'To Elizabeth, Countesse of Rutland'

- Use roman in quotation marks for single songs, arias, individual movements and pieces within a suite, and tracks on albums and CDs. This includes 'popular' names (i.e. those not furnished by the composer) of works with a genre title:

'Louie, Louie'	'When a Man Loves a Woman'
'Les Haricots sont pas salés'	'Ich wollt', ich wär' ein Huhn'
'March to the Scaffold'	the 'Rigaudon' from *Le Tombeau de Couperin*
the 'Jupiter' Symphony	the 'Moonlight' Sonata

  This results in the combination of, for example, *Inspector Morse*'s 'The Dead of Jericho' (italic for series, roman in quotation marks for episode); 'Born to Run', from *Born to Run* (roman in quotation marks for song, italic for album).

- Use roman without quotation marks for an ongoing series of books, journals, and related sequences of publications, if each volume within the series has an individual title (as distinct from e.g. merely a date or volume number):

Oxford Medieval Texts	Clarendon Aristotle Series
Studies in Biblical Theology	The Annals of Communism
Stanford Nuclear Age Series	Leipziger Semitische Studien

  If each volume in a series is identified by a date, volume, or series number rather than an individual title, the series title is italic, as for a multi-volume work or periodical.

- Use roman without quotation marks for generic titles and terms and genre titles like 'Symphony', 'Quartet', 'Piano Sonata', 'Trio', 'Mass', and for variations when 'popular' titles are used:

  Mozart's Piano Concerto No. 27 in B flat
  Beethoven's Symphony No. 5/Fifth Symphony
  the fourth movement of the *Symphonie fantastique*
  Enigma Variations (correctly *Variations on an Original Theme* (*Enigma*))

- Overtures may require styling according to context, but in general set the titles of concert overtures in roman without quotation marks, using italics for the part of a title that is an opera or literary source:

  Overture Leonora No. 3
  Hebrides Overture
  Overture *Der Freischütz*, alternatively the *Freischütz* Overture
  Overture *A Midsummer Night's Dream*

- Use roman without quotation marks for the Bible, the Torah, the Koran, and other religious texts, and their subdivisions; *see also* **13.8**.

  2 Thessalonians
  Beha'alotekha 12: 16
  Luke 11: 52
  the Cow, second *ṣūra* of the Qur'ān

6.4 **Names**

Use italics for the individual names of ships, trains, aircraft, spacecraft, and other means of transport, but keep the definite article, other prefixes, and the possessive 's in roman:

Enola Gay
the USS *Missouri*'s boiler room
the *Spirit of St Louis*
HMS *Dreadnought*
Challenger
the *Graf Zeppelin*

- Use roman without quotation marks for classes, marques, and models:

  a Boeing 747 Jumbo Jet
  the Apollo booster
  a Ferguson TE 20 tractor
  a Supermarine Spitfire Mk 1a
  a Mini Cooper
  a Type 18 Bugatti

- Use roman without quotation marks for proper nouns, including the names of streets, restaurants, hotels, theatres, organizations, and buildings and monuments, regardless of the original language:

  Regent Street
  Unter den Linden
  the Empire Diner
  the Bibliographical Society
  the Globe Theatre
  l'Obélisque in the Place Vendôme
  rue St Honoré
  the Chrysler Building
  the Eagle and Child
  Les Caves du Roy
  Biblioteca Nazionale Centrale di Roma

- *The* may or may not begin a title. If it does not, print it in roman lower case unless it starts a sentence; if it does, it should be capitalized and italicized. As a rule, print the definite article in periodicals in lower-case roman type, as in 'the *Oxford Times*', 'the *Washington Post*', 'the *Antiquaries Journal*', 'the *Cleveland Plain-Dealer*', 'the *Frankfurter Allegemeine*'. By long tradition *The Times* and *The Economist* are exceptions to this rule, though this does not extend to similar or related titles, e.g. 'the *Bombay Times*', 'the *New York Times*', 'the *Sunday Times*', or 'the *Times Literary Supplement*'. For consistency's sake it is now OUP style to italicize and capitalize the definite article preceding all one-word periodical titles: *The Scotsman, The Spectator, The Bookseller, The Field, The Library, The Rambler, The Beano.*

- *The*, if it starts the title of a non-periodical work, should be in italic when it is the writer's intention to quote the exact title:

The Origin of Species	*The Comedy of Errors*
The Waste Land	*The Boke of the Lyon*
The Night Café	*The Dream of Gerontius*

However, when the work is merely referred to either as well known to the reader or as having already been mentioned, then the definite article may be either omitted or made roman and lower case:

Darwin's *Origin of Species*	a scene from *Comedy of Errors*
the *Waste Land*'s publication in 1922	the lost *Boke of the Lyon*
van Gogh's *Night Café*	Elgar's *Dream of Gerontius*

Similarly, the article in a title is frequently de-emphasized to indicate a specific physical manifestation of that work:

the *Government of the Tongue* found in the BL
his dog-eared *Golden Bough*
a *Midsummer Night's Dream* production
the manuscript of the *Seven Pillars of Wisdom* lost at Reading Station

6.5 Foreign words and phrases

Italic type is used for foreign words and phrases in certain circumstances. When a foreign word becomes naturalized into English, it is printed in roman type like other English words; German nouns may become lower-case.

- Foreign proper names are not italicized, even when cited in their original language:

The French call the English Channel 'La Manche'.
'Mindererus' is the Latinized name of R. M. Minderer.

- When a word is sufficiently assimilated to be printed in roman, it may still retain its accents, as with 'fête', 'pâté', 'plié', and 'crèche'; or it may lose them, as with 'cafe', 'denouement', 'elite', and 'facade'.

  Foreign words assimilated into the English language tend to lose the inflections of gender, so that the English 'rentier'—now assimilated into the language in roman type—holds for both male and female, though the French feminine form of *rentier* is *rentière*. While in English the default gender is normally masculine, the feminine form of some words, such as 'employee' or 'blonde', may be applied to males, either correctly (in English, the masculine 'employé' has faded together with its accent) or incorrectly ('blond' is still correct for a man).

- Convention rather than logic determines when foreign words are sufficiently assimilated into English to be printed in roman type. The best advice is to treat any one item consistently within a given text and follow the newest edition of a suitable dictionary, such as the *Concise Oxford Dictionary*. Take into account also the subject's conventions and the intended reader's expectations: if in doubt over the degree of assimilation of a particular word, the more cautious policy is to italicize, but in a work written for specialists whose terminology it may be a part of, it may be wiser not to.

  Conversely, consistency or context may require words normally romanized in general English to revert to italicization (or, as in German, capitalization), to avoid their looking out of place among related but less assimilated foreign words. It is also sometimes important to go on italicizing a foreign word, however familiar, where there is an English word with the same spelling, as with *Land* for a province of Germany, *pension* for a Continental boarding house, or *colon* for a French colonialist.

- For uncommon words, determining the appropriate style depends on how the words are used. In text, any foreign words may be presented either in italics with their translation in roman type with quotation marks or vice versa:

  > In Yoruba *gógórogògòrogògòrògogorò* means 'of several things being tall'.
  >
  > In Yoruba 'gógórogògòrogògòrògogorò' means *of several things being tall.*

  Complicated contexts will require greater diversity: any sensible system is acceptable so long as it is consistently applied and clear to the reader:

  > The Hixkaryana word order is object–verb–subject, so that in the sentence 'Toto yonoye kamara' (The jaguar ate the man), *toto* = 'man' and *kamara* = 'jaguar'.

  If an author has taken pains to formulate and apply a logical system of roman quoted versus italic—particularly when juggling awkward juxtapositions—an editor should accept it rather than impose another system in its stead.

- Use italic type if a foreign term or phrase is used generally, and not as from a specific source. Normally only a few words at most are used in this context, since either no explicit context is implied or the quotation from which the extract derives is alluded to or paraphrased. What is stressed here is the *choice* of the original word or words: they are being held up as if by tongs for clarification, translation, or general inspection:

> As the matter was *sub judice*, they could not discuss it further.
>
> Napoleon said England was a nation of *boutiquiers*.

If a gloss is necessary, it follows in parentheses:

> As the matter was *sub judice* (under judicial consideration), they could not discuss it further.
>
> Napoleon said England was a nation of *boutiquiers* (shopkeepers).

- Use roman type with quotation marks if a foreign term or phrase is used specifically as an extract from a unique source. Normally more than a few words are used, as the particular context would be lost were the extract too truncated. Since it is being presented as a direct quotation it is treated as one, it being immaterial that the words are not in English. What is stressed here is the *meaning* of the original word or words: they form a straight transcription:

> As Horace put it, 'Grammatici certant et adhuc sub judice lis est.'
>
> Napoleon said, 'L'Angleterre est une nation de boutiquiers.'

Some authors prefer to present a short quotation in italics. This is acceptable only if it is not too long, as an extended stretch of italic type quickly becomes tiresome to read. Moreover, an extract of prose longer than about sixty words should be displayed regardless of the language in which it is presented (*see* **8.1.2**), and such displayed extracts normally are not in italic.

- When a gloss is necessary for an entire quotation, it follows in parentheses, without quotation marks:

> As Horace put it, 'Grammatici certant et adhuc sub judice lis est' (Scholars still dispute, and the case is still before the courts).
>
> Napoleon said, 'L'Angleterre est une nation de boutiquiers' (England is a nation of shopkeepers).

Where some familiarity with the language is assumed, and a gloss is necessary for only a word or words, it follows in square brackets as an editorial interpolation:

> As Horace put it, 'Grammatici certant et adhuc sub judice [before the courts, i.e. under judicial consideration] lis est.'
>
> Napoleon said, 'L'Angleterre [England] est une nation de boutiquiers.'

- The reverse of this procedure (a translated quotation with whole or partial glosses in the original language) follows the same format, although the original may be in italic when it forms part of the parenthetical gloss:

> As Horace puts it, 'Scholars still dispute, and the case is still before the courts' (*Grammatici certant et adhuc sub judice lis est*).
>
> Napoleon said, 'England is a nation of shopkeepers' ('L'Angleterre est une nation de boutiquiers').

6.6 Punctuation and typography

All internal punctuation within an italic phrase, sentence, or longer extract is set in italic, including colons between titles and subtitles, and exclamation or question marks that form part of the quoted matter. Punctuation not belonging to the italic matter is not set in italic, including opening and closing quotation marks that precede or follow italics, and commas or semicolons that separate italicized words or phrases. Ensure that mark-up on copy or coding on disk is precise.

> Have you read *The French Revolution: A History*, *Moby-Dick, or, The Whale*, and *Westward Ho!*?
>
> She muttered, 'I think it's called a *propina*.'
>
> Choose *sometimes*, *always*, or *never*.

- The plurals *s*, *es*, and the possessive *'s* affixed to italicized words are set in roman:

> several old *Economist*s and *New Yorker*s; How many *Yes*es does one have to say?; the *Majestic*'s crew

They are set in italic where (as with emphasized words) they form part of the word, and where (as with some foreign words) the plural is naturally the same as that in English:

> It's not *John's* fault but *Mary's*.
>
> We fitted several of the *blancs* in our luggage.

- Occasionally it may be necessary to indicate italics in text that is already italicized, especially in titles or foreign text. In this instance the opposite font—roman type—is chosen:

> He hissed, '*Do you have the slightest* idea *how much trouble you've caused?*'
>
> *La Physiognomonie arabe et le* Kitâb al-Firâsa *de Fakhr al-Dîn al Râzî*
>
> *Discuss the principle* caveat emptor *in common-law jurisdictions.*
>
> *Le mot anglais* couplet *ne veut pas dire «couplet» mais «distique».*

Where italic type is shown in typescript by underlining or italic type, editors should indicate the opposite font by circling the word or words and writing 'opposite font' (abbr. 'OF') either between the lines or in the margin.

It may look odd in running text to have a title ending in roman type followed immediately by the resumption of roman text:

> I've just finished *A Study of Dickens's* Hard Times. The conclusion was excellent.

As an alternative, some publishers set italics in italicized text by underlining it (*A Study of Dickens's <u>Hard Times</u>*) or putting it within quotation marks (*A Study of Dickens's 'Hard Times'*).

6.7 Other uses of italic

Italic type is also found in the following contexts:

- stage directions in plays
- dictionaries for part-of-speech markers, foreign words in etymologies, comments on formality or subject area, and example sentences
- indicating cross-references such as *see* and *see also*, and other directions to the reader, such as *opposite*, *overleaf*, and *continued*
- enumeration such as (*a*), (*b*), (*c*) in lists
- names of parties in legal cases
- biological nomenclature
- mathematics

6.8 Other type treatments: boldface, small capitals, and underlining

Simply put, a denser form of a font produces boldface, a smaller form of its capitals produces small capitals, and normal roman type underscored with a rule produces underlining. The following section explores the most appropriate uses for each.

6.8.1 Boldface type

Often simply called *bold*, **this thick typeface** is indicated in copy by a wavy underline, and where necessary by 'b.f.' in the margin. Where a distinction is to be made between two bold typefaces (e.g. bold and demi-bold), the convention is to use a double wavy line for primary bold and a single one for secondary bold.

Bold is often used for headwords in dictionaries; bibliographies and reference lists; indexing and cross-referencing generally, to distinguish between types of reference or their degree of importance; and titles and headings in tables.

Avoid using bold for emphasis in the course of normal printed matter, as the effect is usually too startling in running text; prefer instead the less obtrusive italic, and then only sparingly.

6.8.2 Small capitals

THIS STYLE OF TYPE is about two-thirds the size of large capitals, and is indicated in typescript by a double underline. In typography, the term 'even s. caps.' instructs that the word(s) should be set entirely in small capitals, rather than a combination of capitals and small capitals.

Small capitals are used for displayed subsidiary titles and headings, for signatures in printed correspondence, for cross-references and indexing, for characters' names in plays, for academic qualifications following names displayed in a list, and often for postcodes.

They are always used for specifying eras (AD, AM, BC, BCE, BP), even in italics. (Otherwise, small capitals are set only in roman type.) Note, however, that dates before present are sometimes given lower-case ('bp') when they are uncalibrated. (*See* **7.11.2**.)

They are used for roman numerals in references, manuscript sigla, play citations with more than one level, centuries in French (but not if set in italic), and generally in Latin (though sometimes full capitals are used instead in transcriptions of medieval manuscripts).

In text, reproduced all-capital inscriptions, headlines, telegrams, notices, cited titles, and so forth should be set as even small capitals if not reduced to capital and lower case. Formerly, full-capital abbreviations were often set in even small capitals. While this practice has fallen out of widespread use, it remains a convenient alternative for those disciplines routinely requiring full-capital abbreviations in text, which otherwise can look jarring on the printed page. However, retain full capitals in unmodernized quotations from sixteenth- or seventeenth-century printing, for there the startling effect of GOD or HERR, for example, was deliberate. In unmodernized quotations from eighteenth-century books, use small capital, or capital and small capital, according to the original; if any distinction in a typescript has been lost through typing, editors should query which words other than names should begin with capitals.

The Tetragrammaton YHVH and its variants are often set thus in small capitals.

Small capitals can be letterspaced (*see* **2.4.4**). Common exceptions to letterspacing include names in a bibliography, abbreviations of eras, and where there is no leading underneath, as in for example an index locorum. Unless instructions are given to the contrary, typesetters should assume that small capitals in display lines are letterspaced, and that any numbers accompanying them are non-ranging (aligning).

The first word or words of chapters may be styled with spaced capital and small capital letters 'THUS' to introduce the text. (*See* **1.3.3**.)

Small capitals are not used in, for example, Greek or Russian. For other foreign languages *see* **CHAPTER 11** under the language concerned.

6.8.3 Underlining

Underlining (*underscoring*) in proof-correction marks is indicated by a single underline beneath text matter, which means it should be set in italic. A double underline means it should be set in small capitals, and a treble underline means it should be set in full capitals. Wavy underlining means it should be set in boldface. Technically, underlining matter already in italic directs it to be set in the opposite font (roman type). However, since in editing underlining may be used to reinforce italics—for example where some italic matter is to be set in italic and some not—it is best to reinforce the meaning of this instruction in the margin.

When underlining, ensure that underlining includes all matter that requires setting in italic, but nothing else. Mistakes are particularly common with internal and surrounding punctuation. Consider

> 'The novel Bell, Book, and Candle', not 'The novel Bell, Book, and Candle.'
>
> 'The colours were red, white, and blue', not 'The colours were red, white, and blue.'

Although roman type can be set with an underlining rule in this style, italic type nevertheless should be preferred to underlined type in all circumstances except where the latter is required or uniquely useful, for example in scientific and mathematical notation; as an alternative to the awkward juxtapositions of italic type in opposite font (*see* **6.6**); and in the precise reproduction of a manuscript, inscription, or correspondence, where it is needed to approximate underlining in the original. Editors should flag any instances of this for the typesetter, as it can affect the leading on the page.

Numbers

7.1 General principles

When describing an arithmetic value the terms *number, numeral*, and *figure* are largely interchangeable, though *figure* signifies a numerical symbol, especially any of the ten arabic numbers, rather than a representation in words. *Number* is the general term for both arabic and roman figures; though BS 2961 recommends the term *numeral*, which many people reserve instead for roman figures. Do not use *figure* where confusion between numbers and illustrations may result.

7.1.1 Ranging (lining) and non-ranging (non-lining) figures

In typography, two different varieties or 'cuts' of type are used to set figures. The old style, also called *non-ranging* or *non-lining*, has descenders and a few ascenders: 0123456789. The new style, also called *ranging, lining*, or *modern*, has uniform ascenders and no descenders: 0123456789; these are used especially in scientific and technical work.

Do not mix old- and new-style figures in the same book without special directions. There are, however, contexts in which mixing is a benefit. For example, a different style should be used for superior figures indicating editions or manuscript sigla, to avoid confusion with cues for note references.

7.1.2 Figures or words?

In non-technical contexts, OUP style is to use words for numbers below 100. When a sentence contains one or more figures of 100 or above, however, use arabic figures throughout for consistency within that sentence: print for example *90 to 100* (not *ninety to 100*), *30, 76, and 105* (not *thirty, seventy-six, and 105*). This convention holds only for the sentence where this combination of numbers occurs: it does not influence usage elsewhere in the text unless a similar situation exists.

However, clarity for the reader is always more important than blind adherence to rule, and in some contexts a different approach is necessary.

For example, it is sometimes clearer when two sets of figures are mixed to use words for one and figures for the other, as in *thirty 10-page pamphlets, nine 6-room flats*. This is especially useful when the two sets run throughout a sustained expanse of text (as in comparing quantities):

> The manuscript comprises thirty-five folios with 22 lines of writing, twenty with 21 lines, and twenty-two with 20 lines.

Anything more complicated, or involving more than two sets of quantities, is probably presented more clearly in a table.

In technical contexts, OUP recommends spelling out numbers below ten. Similar rules govern this convention: in a sentence containing numbers above and below ten, style the numbers as figures rather than words.

- Use words for indefinite or colloquial amounts, as in *talking twenty to the dozen*; *I have said so a hundred times*; *one in a million*; *with God a thousand years are but as one day*.
- In some contexts it makes better sense to use a rounded number rather than an exact one, such as *a population of 60,000* rather than *of 60,011*. This is particularly true if the idea of approximation or estimation is expressed in the sentence by such words as *some*, *estimated*, or *about*. Rounded figures lend themselves to being spelt out more than do precise ones.
- Spell out ordinal numbers—*first*, *second*, *third*, *fourth*—except when reproducing typography in facsimile, and in notes and references. (They can equally be employed as space-savers in narrow measure, as in columnar work.) Particularly in US legal contexts *second* and *third* may be *2d* and *3d* rather than *2nd* and *3rd*.
- Use figures for a sequence of numbers referring to measurement, percentage, quantity, proportion, etc.:

> a 70–30 split
>
> 6 parts gin to 1 part dry vermouth
>
> Figures for September show the supply to have been 85,690 tons, a decrease for the third consecutive month of over 50 tons.

- Use figures with all abbreviated forms of units, including units of time, and with symbols:

> 6′ 2″   250 BC   11 a.m.   13 mm

- Use figures for parts of books and numbers of periodicals, including chapters, pages, and plates. For numbering of paragraphs, clauses, and lists *see* **9.1.3**. Use figures for scores of games and sporting events, for distances and times of races, for house or building numbers, and for road or highway numbers in a national system, such as *A40*, *M25*, *Route 66*. Note that some numbers are commonly spelt out, such as *Route Nationale Sept*, *Eighth Avenue*, *Nine Mile Drive*.

- Use figures for ages expressed in cardinal numbers (*a girl of 15*, *a 33-year-old man*), and words for ages expressed as ordinal numbers or decades (*between her teens and twenties, in his thirty-third year*). In less formal or more discursive contexts (especially in fiction), ages may instead be spelt out, as can physical attributes: *five foot two, eyes of blue*; *a nine-inch nail*; *a rambunctious two-year-old*.
- Use words for all numbers at the beginning of sentences; to avoid spelling out cumbersome numbers, recast the sentence or use periphrasis, for example *The year 1849* instead of *Eighteen forty-nine*.
- Use words for ordinal numbers in names, and for numerical street names. (No comma follows the figure in a road or street address.)

116 The High	10 Downing Street	37a St Giles
221b Baker St.	1600 Pennsylvania Avenue	Third Reich
Third World	Fourth Estate	fifth columnist
Sixth Avenue	Seventh-Day Adventist	Eight-Day Wonder

Note that the convention for Manhattan addresses is to spell out numbers for avenue names and use figures for street names: *25 W. 43 St., the corner of Fifth and 59th.*

- Words can supplement or supersede figures in legal or official documents, where absolute clarity is required:

  the sum of nine hundred and forty-three pounds sterling (£943)

  a distance of no less than two hundred yards from the plaintiff

  In US style, a figure such as 232 may often be spelt out as *two hundred thirty-two*, without an *and*.

7.1.3 Punctuation

- In nontechnical contexts, use commas in numbers of more than four figures. Although optional, it is OUP style to use the comma in figures up to 9,999, such as *1,863* or *6,523*. Do not use a comma to separate groups of three digits in technical and foreign-language work: Continental languages, and International Standards Organization (ISO) publications in English, use a comma to denote a decimal sign, so that *2.3* becomes *2,3*. Use instead a thin space where necessary to separate numbers with five or more digits either side of the decimal point:

  14 785 652   1 000 000   3.141 592 65   0.000 025

  Four-digit figures are not split with thin spaces—3.1416—except in tabular matter, where four-digit figures are aligned with larger numbers.

- Use a full point in decimals. (Decimal currencies were formerly considered a special case, with their point set in medial position—£1·17—but this convention is rarely maintained now.) In British English use a full point for times of day: print *4.30*. However, omit the full point if a further decimal is included, for example *0800.02 hours*.

- There are no commas in page numbers, column or line numbers in poetry, mathematical workings, in or following house or hotel-room numbers, or in library call or shelf numbers: *Harleian MS 24456, Pierpont Morgan Library, M. 1039, Bibl. Apost. Vat., Vat. lat. 4804, Bodl. MS Rawl. D1054, 1600 Pennsylvania Avenue.*

7.1.4 Ranges

For a span of numbers generally, use an en rule, eliding to the fewest number of figures possible: *30–1, 42–3, 132–6, 1841–5*. But in each hundred do not elide digits in the group 10 to 19, as these represent single rather than compound numbers: *10–12, 15–19, 114–18, 214–15, 310–11*.

When describing a range in figures, repeat the quantity as necessary to avoid ambiguity: *1 thousand to 2 thousand litres, 1 billion to 2 billion light years away*. The elision *1 to 2 thousand litres* means the amount starts at only 1 litre, and *1 to 2 billion light years away* means the distance begins only 1 light year away.

Use a comma to separate successive references to individual page numbers: *6, 7, 8*; use an en rule to connect the numbers if the subject is continuous from one page to another: *6–8*. OUP prefers references to provide exact page extents; where this is impossible, print *51f.* if the reference extends only to page 52, but *51ff.* if the reference is to more than one following page. (*See also* **15.1**.)

Editors should mark for a thin space to be set between the number and the *f.* or *ff.* For eliding manuscript folio references, *see* **15.11**. For elision of dates, *see* **7.10.2**.

7.1.5 Singular or plural?

- Numbers are made plural without an apostrophe both as words and figures: *the 1960s, temperature in the 20s, twos and threes, in the Nineties.* Plural phrases take plural verbs where the elements enumerated are considered severally:

  Ten miles of path are being repaved.

  Twenty people are in the lift.

  Eight oarsmen and their cox are coming to tea.

  Plural numbers considered as single units take singular verbs:

  Ten miles of path is a lot to repave.

  The lift's maximum capacity is twenty.

  Eight oarsmen and their cox is all the boat will hold.

- When used as the subject of a quantity, words like *number, percentage,* and *proportion* are singular with a definite article and plural with an indefinite:

  The percentage of tourists is increasing, a proportion of whom return regularly.

  While a proportion of accidents are inevitable, the percentage continues to fall.

  A number of pandas are just over there, so their number is increasing.

7.2 Units

- All units of measurement retain their singular form when they are compounded to form hyphenated adjectives before other nouns:

a one-way ticket	a five-pound note	a nine-inch nail
a two-mile walk	a six-foot wall	a ten-gallon hat
a three-minute egg	a seven-league boot	a 100-metre race
a four-litre engine	an eight-hour journey	a 1,000-megaton bomb

  Elsewhere, units are pluralized as necessary, but not if the quantity or number is less than one: *two kilos, three miles, 0.568 litre, half a pint.*

- The numerals *hundred, thousand, million, billion, trillion,* etc. are singular unless they mean indefinite quantities: *two dozen, three hundred, four thousand, five million* but *dozens of friends, hundreds of times, thousands of petals, millions of stars.*
- In the USA and now in Britain, a *billion* is a thousand million (10^9), what in Britain was formerly called a *milliard,* or more commonly a *thousand million.* (The German term remains *eine Milliarde.*) In France (since 1948), Germany, and formerly Britain, a *billion* is a million million (10^{12}). A *trillion* is in the USA and Britain a million million (10^{12}), and corresponds to the change in use of *billion.* In France (since 1948), Germany, and formerly Britain, it is a million million million (10^{18}). Be careful to avoid ambiguity, particularly in translations and historical documents.

7.3 Fractions

In statistical matter use one-piece (cased) fractions where available (½, ⅔, ¾, ½, ⅔, ¾, etc.). If these are not available, use split fractions (e.g. $\frac{19}{100}$). In non-technical running text, set complex fractions in font-size numerals with a solidus between (*19/100*). Known also as ‘shilling fractions', they represent a quantity without needing extra interlinear space to be displayed on more than one line. Decimal fractions are similarly useful: *12.66* rather than *12 2/3*, *99.9* rather than *99 and 9/10*.

- Spell out simple fractions in textual matter, for example *one-half, two-thirds, one and three-quarters*. Hyphenate compounded numerals in compound fractions such as *nine thirty-seconds, forty-seven sixty-fourths*; the numerator and denominator are hyphenated unless either already contains a hyphen. Do not use a hyphen between a whole number and a fraction: *twenty-six and nine-tenths*. Combinations such as *half a mile, half a dozen* contain no hyphens, but write *half-mile, half-dozen*, etc. If at all possible, do not break spelt-out fractions at line endings.

7.4 Decimals

Decimal fractions are always printed in figures. They cannot be plural, or take a plural verb. For values below unity, the decimal is preceded by a zero: *0.76* rather than *.76*; exceptions are quantities (such as probabilities and ballistics) that never exceed unity.

Decimals are punctuated with the full point on the line. Formerly decimal currency was treated differently, with the decimal point set in medial position (*£24·72*). This style has long been out of favour, especially as it may be confused with a medial-dot multiplication symbol, and should not be used unless reproducing a facsimile.

British currency became decimalized on 15 February 1971. For amounts of less than a pound, express as (new) pence: '54p' (roman, no point); for amounts of one pound or more, express as pounds and decimal fractions of a pound (omitting 'p'); amounts using the old decimal halfpenny should be expressed as a fraction.

7.5 Degrees

Degrees are of three types: degrees of inclination or angle, abbr. *d. or deg.*; degrees of temperature, symbol °; and degrees of latitude and longitude, abbr. *lat.* and *long.* (no points in scientific work).

- A degree of inclination or angle is reckoned as 1/360th of a circle. Except in scientific and technical work, express degrees in words, as in *an* *angle of forty-seven degrees, a ninety-degree slope.* Although not an SI unit, the degree can be used with SI units. Decimal subdivisions of degree are preferred to minute (*1/60 degree*) or second (*1/3600 degree*), as in *60.75°*.

- Express a degree of temperature in figures, such as *40 °C* (no point). There is a space of the line (*or* thin space in scientific and technical work) between the figure and degree sign. Since the ° forms part of the temperature unit rather than the figure, it is clarified by and joined to a unit: there is no space between it and the abbreviated unit: *40° C* is wrong. When giving a range of temperatures, print the symbol close up to the abbreviation: *10–15°C.*

  When the scale is understood, however, the symbol is printed close up to the numeral: *10–15°*, *35° in the shade*, and can be spelt out in nontechnical contexts: *the temperature rose twenty degrees.*

- In geography, degrees of latitude and longitude are the angular distances on a meridian north or south of the equator (latitude), or east and west of the prime or Greenwich meridian (longitude). They may be expressed in degrees (°), minutes (′), and seconds (″). The degree symbol is set close up to the figure, for example *40° 42′ 30″ N 74° 1′ 15″ W.* In discursive and nontechnical contexts there are generally spaces between each item, though the coordinate should not be broken over a line except following a compass abbreviation. In display work and technical contexts the figures may be close up, and the seconds given as decimal fractions, for example *40° 42.5′ N 74° 1.25′ W.* The *N*, *S*, *E*, and *W* (no points) makes the addition of *lat.* or *long.* superfluous in most instances, though especially in precise coordinates the reverse holds, with, for example, *Lat. 40.980818, Long. −74.093665.* Rules vary for geometry.

7.6 Currency

British currency

Amounts in whole pounds should be printed with the £ symbol, numerals and unit abbreviation close up: *£2,542*, *£3 m.*, *£7.47 m.* Print *00* after the decimal point only if a sum appears in context with other fractional amounts: *They bought at £8.00 and sold at £9.50.*

Amounts in pence are set with the numeral close up to the abbreviation, which has no full point: *56p* rather than *£0.56.* Mixed amounts always extend to two places after the decimal point, and do not include the pence abbreviation: *£15.30*, *£15.79.*

Amounts expressed in pre-decimal currency—*£.s.d.* (italic)—will continue to be found in copy and must be retained. They will naturally occur in resetting books published before 1971, and in new books in which the author refers to events and conditions, or quotations from work dating, before 1971. For example:

> In 1969 income tax stood at 8*s*. 3*d*. in the £.
>
> The tenth edition cost 10*s*. 6*d*. in 1956.

In new books, and in annotated editions of reset works, a decision must be made as to whether to introduce decimal equivalents, for elucidation or for ease of comparison (e.g. in statistics). Note the distinction in the pound symbol between the earlier style of, for example, '£44. 3s. 10d.' and the earlier style of '44*l*. 3*s*. 10*d*.'. In both these styles a normal space of the line separates the elements. Note the spelling *fourpence*, *ninepenny*, etc. for amounts in pre-decimal pennies.

US currency

Sums of money in dollars and cents are treated like those in pounds and pence: *$4,542*, $3 m., $7.47 m., *56¢*.

Indian currency

In Indian currency, one hundred thousand rupees is a lakh, punctuated as *1,00,000*; ten million rupees is a crore, punctuated as *1,00,00,000*; in combination they are for example *Rs 25,87,30,000* (25 crore, 87 lakh, 30 thousand). Note the location of the commas in the amounts.

Abbreviation and placement

Amounts of money are either spelt out in words with the unit of currency or printed in numerals with the symbols or abbreviations: *twenty-five pounds*, *thirteen dollars*, *seventy francs*, *£25*, *$13*, *F70*; round numbers lend themselves to words better than do precise amounts, though even these may need to be spelt out where absolute clarity is vital, as in legal documents. For amounts of millions and above, and for thousands in financial contexts, it is permissible to combine symbols, numerals, words, and abbreviations, according to the conventions of the context in which they appear: *£5 million*, *US$15 billion*.

Where symbols or abbreviations are used, such as £ (pounds), $ (dollars), *DM* (Deutschmarks), ¥ (yen or yuan), € (euros), *Pt* (pesetas), *Rs* (rupees), they precede the figures. There is no space after symbols, but some styles use a space after the abbreviations; this is acceptable if imposed consistently within a work. Symbols may be discarded altogether, as with *GBP* and *DFL* for the British pound and Dutch florin.

In text, abbreviations or symbols may need clarification when they are employed by more than one country: for example, the French abbreviation for 'franc' may be rendered in French as *Fr*, *F*, *F.*, or *f.* before or after the amount. However, in juxtaposition with Swiss or Belgian francs, for example, the abbreviations *FF*, *SF*, and *BF* (or *FFr*, *SFr*, and *BFr*) should be used. Symbols and abbreviations may be used in combination to distinguish different countries using the same system of currency, for example *US$90*, *HK$90*. Any of these approaches is acceptable if it is consistently applied within a work.

Glossing

It is sometimes necessary to gloss one currency in terms of another:

> He lost at least £1 billion ($1.5 billion) in the venture.
>
> Shares were valued at 1.53 trillion lire ($1.2 billion).

Comparison may be required not just between the different currencies at the same time but between the same currency at different times, or different currencies at different times. Whenever this is done, make clear the exchange rate or date that provides the basis for the correlation:

> The bishop of Bayeux held Great Tew, then valued at £40 (£20 in 1066).
>
> A supposed autograph MS of Book 2 of the *Aeneid* was sold in the second century AD for 20 aurei (2,000 senteres).

To establish a comparative rate of exchange, money cited in any historical context usually requires glossing of some sort.

7.7 Roman numerals

7.7.1 General conventions

The base numerals are I (1), V (5), X (10), L (50), C (100), D (500), and M (1,000). The principle behind their formation is that identical numbers are added (II = 2), smaller numbers after a larger one are added (VII = 7), and smaller numbers before a larger one are subtracted (IX = 9). The I, X, and C can be added up to four times:

> I, II, III, IV, V, VI, VII, VIII, IX, X (10)
>
> XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX (20)
>
> CCCCLXXXXVIIII (499)

Though not required by classical practice, the reductive rule (employing the minimum numerals in each amount) is commonplace today.

Since today the roman system of numbering is considered ungainly and is not always understood, there is an increasing tendency to prefer arabic numerals. Current OUP practice uses roman numerals in the following ways:

- Capitalize roman numerals when used for the chapters and appendices of a book, and for acts of plays or sections of long poems, such as books or cantos. Roman numerals used for volume numbers are not capitalized in references or text when referring to another work, but are capitalized when they refer to the work in which they appear.

  Act I of *The Tempest* Book V Chapters III–VIII

- Where a roman-numeral reference cites a section within the present work, it is usually in capitals; where it cites a section within another work, it is usually lower-case or small capitals:

  For more on this, *see* CHAPTER XI.

  Smith discusses this in chapter xi of his two-volume work.

  The division label (part, book, chapter, appendix, etc.) is styled in the same height as the numeral, capital with capital, lower case with lower case, and small capital with small capital. Thus *Chapter XI*, *chapter xi*.

- Use capital roman numerals after the names of monarchs and popes: *Henry VIII*, *John Paul II*. No full point follows; the number should not be written as an ordinal (*Henry the VIIIth*)—if the context requires it, use instead *Henry the Eighth*. English style does not follow Continental practice, for example *Heinrich XII.*, *François I^{er}*. In setting, do not divide roman numerals between lines, or separate them from their name.

- Use capital roman numerals similarly in American personal names, where the male of a family bears the same name: *Adlai E. Stevenson III*, *Daniel P. Daly V*, *John Paul Getty III*. A male bearing his father's name is styled *Jr.*, whereas a male bearing his grandfather's name—but not his father's—is styled *II*. Strictly speaking *Oscar Hammerstein II* should thus be *Jr.*, although the bearer's preference naturally should be followed.

  No full point follows the numerals and normally no comma precedes them, although some individuals style their names thus.

- Use full capitals for the italicized names of ships, racing cars, spacecraft, etc.: *Gipsy Moth III*.

- Use full capitals where 'LXX' stands for the Septuagint.

- Use words to spell out centuries in English, except in footnotes; but in dating manuscripts, the convention is *s. xi*. In other languages, use figures. These are mostly capital roman, except for the following. In French use small capitals in roman type, full capitals in italic type, followed in either case by superior ^{e} or $^{\text{ème}}$. In German use arabic followed by full point. (Occasionally capital roman numerals are used; these too must be followed by full point.)

- Small capitals are used whenever a subordinate or intermediate level of roman numeral is needed, normally in conjunction with upper- or lower-case numerals, as in the case of short references:

> here will be an old abusing of God's patience and the King's English. (*The Merry Wives of Windsor*, I. iv. 5)

A full reference to this line would be rendered *Act I, scene iv, line 5*, with the act number restored to a full capital to match the capital *Act*. In contexts where it is important to retain small capital lettering in text, small capital roman numerals are used to match: 'CHAPTER XXII', 'PEACE DECLARED'.

- Use lower-case roman numerals to number the preliminary pages in a book, and for scenes of plays: '*Hamlet*, Act I, sc. ii.; pp. iii–x'.
- In tabular matter, roman numerals are ranged on the right if they are meant to be added up, etc., and on the left if they are not.
- Some Continental countries use lower-case roman numerals for the months in a date: *23. v. 85*. *See also* **7.10**.
- Roman numerals in manuscript sometimes have a final or single *i* replaced by a *j*, for example *ij*, *viij*. This style need be retained only when reproducing copy in facsimile.
- OUP discourages the elision of roman numerals; it is liable to misinterpretation. To save space in certain circumstances (e.g. in narrow measure or repetitive references) two consecutive numerals may be indicated by *f.* for 'following': *pp. lxxxvii–lxxxviii* becomes *pp. lxxxviif.* (Editors should mark for a thin space between the last numeral and the *f.*) OUP nevertheless prefers arabic figures to be elided.

7.7.2 Classical contexts

In editions of Latin texts, roman numerals should generally be set in small capitals. *See also* **11.31** and for the numerals used in Greek *see* **11.25**.

- Since Roman usage was far more fluid than modern practice, such variations on the modern standard as 'IIX = 8' and 'VIIII = 9' are to be accepted. 500 was *I*, later corrupted to *D* for 1,000. CIↃ was later reinterpreted as the M of *mille*; similarly 5,000, 10,000, 50,000, and 100,000 may be written 'IↃↃ', 'CCIↃↃ', 'IↃↃ', and 'CCCIↃↃↃ' respectively.
- Thousands may also be indicated by a bar across the top of a letter: $\bar{\mathrm{V}}$ = 5,000 or (improperly) 500,000. Hundreds of thousands were indicated by bars describing three sides of a square (left, top, and right) about the numeral: $|\bar{\mathrm{V}}|$ = 500,000. Sometimes the superior bar alone was used, though this could be misinterpreted. *S* was used for a half; other fractions had symbols of their own.
- German classicists, and Germans generally, nowadays make little use of roman numerals. Even when citing roman page numbers, they often convert them into arabic and add an asterisk, for example *S. 78**

(= p. lxxviii). Classical scholars throughout the world usually adopt this preference, both in classical reference (*Ovid, Amores 3.1.15* not *III.i.15*) and in volume numbers of books. In classical texts OUP prefers the former, although in general references to classical works roman numerals are still acceptable.

7.7.3 References

When roman numerals are used in references, use lower case if there is only one level, small capital and lower case in that order if there are two (*II. i*), full capital, small capital, and lower case in that order if there are three (*III. II. i*). However, small capitals (but not lower case) become full capitals to balance a capital in the item numbered: *2 Henry IV, IV. ii. 8* but *Act IV, Scene ii, line 86*. For more on plays and their references *see* **13.6**.

7.8 Statistical texts

The rules regarding in-text numbers in heavily statistical, scientific, or technical work vary slightly from normal practice in three respects:

- The symbol %, rather than the spelt-out *per cent*, is permissible in text as well as in peripheral matter such as tables, notes, parenthetical material, and captions.
- Figures in scientific and technical work are usually spelt out up to nine. Although in statistical work figures should still be spelt out up to ninety-nine, this is tempered by common sense if varying the form by type rather than by quantity will make the passage easier to read. For example:

  > Of the 34 respondents, most opt for an intermediate position, with 25 (74%) giving two or three positive answers out of the four. Of that total, however, 1 of the remaining 9 (26%) gave four or five negative answers in addition to that percentage compounded for the original three.

  Each case must be judged on the merits of consistency within the sentence and against accompanying passages, although in very terse, number-laden passages it may even be necessary to vary treatment of figures from one sentence to the next. In general, the closer two different sets of figures are linked in context and proximity, the more likely it is that they should be clarified by some being spelt out and some remaining in arabic, regardless of their amounts.
- In tabular matter, numbers of only four figures have no thin space, except where necessary to help alignment with numbers of five or

more figures. In-text numbers, however, use commas unless the work is of a scientific nature, where the convention is to set a thin space for all in-text numbers of four figures and above.

See also **7.2**.

7.9 Time of day

- Use words, and no hyphens, with reference to whole hours and to fractions of an hour: *four (o'clock), half past four, a quarter to four.*
- Use *o'clock* only with the exact hour, and with time expressed in words: *four o'clock*, not *half past four o'clock* or *4 o'clock*. Do not use it with *a.m.* or *p.m.*, but rather write *eight o'clock in the morning*, etc.
- Use figures when minutes are to be included: *4.30*. In North America, Scandinavia, and elsewhere the full point is replaced by a colon: *4:30*. This is found particularly in digital clocks and watches.
- Use figures if *a.m.* or *p.m.* is to be added: 4 p.m.; *see also* **7.1.2**.
- Correctly, *12 a.m.* is midnight and *12 p.m.* is noon; but since this is not always understood, it may be necessary to use the explicit *12 midnight* and *12 noon*. The twenty-four-hour clock avoids the use of *a.m.* and *p.m.*: *12.00* is noon, *24.00* is midnight.
- Some differences exist between British and US ways of referring to time. Americans may use *a quarter of four* for 'a quarter to', and *a quarter after four* for 'a quarter past'. This may give British readers pause, as equally the colloquial British *half four* for 'half past' might give US readers pause and British purists the shudders. *Half four* used to mean 'half past three' (cf. e.g. the German *halb vier* or the Serbo-Croat *pola četiri*).

7.10 Dates

7.10.1 Order

Dates should be shown in the order day, month, year, without internal punctuation, as *2 November 1993*. A named day preceding a date is separated by a comma: *Tuesday, 2 November 1993*. There is no comma between month and year: *in June 1831*. Four-figure dates have no comma—2001—though those with more do: *10,000* BC. The British all-figure form is

2.11.93, but for clarity's sake months should always be spelt out in text and abbreviated only in notes and references.

- In US style the order is month, day, year: *November 2, 1993*. The all-figure style for a date (separated by solidi in US style) can create confusion in transatlantic communication, since *11/2/93* is 2 November to an American reader and 11 February to a British one.
- The dating system promoted by the ISO is year, month, day, with the elements separated by hyphens: *1993-11-02*. This style is preferred in Japan and increasingly popular in technical, computing, and financial contexts.
- For greater accuracy, precise dates in astronomical work, for example, use days (d), hours (h), minutes (m), and seconds (s) (2001 January 1d 2h 34m 4.8s) or fractions of days (2001 January 1.107).
- Another alternative, common on the Continent and elsewhere, is to use (normally lower-case) roman numerals for the months (*2. xi. 93*). This system serves to clarify which number is the day and which the month in all contexts—a useful expedient when translating truncated dates into British or American English, which may also be of help in very narrow measure.
- Quaker documents always use figures for both days and months, to avoid their pagan names; these should be retained in references. Before 1752, *first month* meant March, but ascertain whether the month or day precedes if it is ambiguous. In medieval and early modern works one may find *viiber* or the like (even *vii*) used for September, and similarly roman or arabic eight, nine, and ten for October, November, December.
- *AD* and *AH* precede the year number; BC, BCE, BP, and CE follow it.
- Dates in other calendars should be given in the order day, month, year, with no internal punctuation: *25 Tishri AM 5757, 13 Jumada I AH 1417*. Do not abbreviate months even in notes. In the calendar of Ptolemaic and Roman Egypt it is conventional to put the month first: *Thoth 25, Phaophi 16*.

7.10.2 Abbreviation

- Names of days and months should generally be shown in full, but where necessary, as in notes and narrow measure, they are abbreviated thus:

  Sun. Mon. Tue. Wed. Thur. Fri. Sat.

  Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.

  Only *May*, *June*, and *July* escape abbreviation.
- Do not use the endings *st*, *rd*, or *th* in conjunction with a figure, as in *12th August 1960*, unless copying another source: dates in letters or other

documents quoted verbatim must be as in the original. Where less than the full date is given, write *10 January* (in notes *10 Jan.*), but *the 10th*. If only the month is given it should be spelt out, even in notes. Elide year spans to the fewest digits (*1804–7*, *1914–18*, *2001–3*). Do not elide dates involving different centuries; write *1798–1810*, *1992–2001*. Use the full form in any display material such as headings, titles, and tables. Where necessary, spell out a year in words at the beginning of a sentence: *Nineteen-forty was the year of the Battle of Britain.* Spans in BC always appear in full, because an elided second date could be misread as a complete year: *185–22* BC is a century longer than *185–122* BC, and dates for, say, Horace (*65–8* BC) might appear to the unwary to express a period of three rather than fifty-seven years.

- An en rule may be used as a substitute for the word *to*, as in the construction *during the years 1976–9* or *the period 1992–2003*. Do not use the en rule after *from* or *between*, and do not then abbreviate the year: write *from 1976 to 1979* and *between 1992 and 2001*.
- When a terminal date is in the future, use an en rule alone: *The Times (1785–)*, *Jenny Bloggs (1960–)*. A fixed interword space after the date may give a better appearance in conjunction with the closing parenthesis that habitually follows it: *The Times (1785–)*, *Jenny Bloggs (1960–)*. An alternative for people—*Jenny Bloggs (b. 1960)*—is also possible, as the bare en rule may be seen by some to connote undue anticipation.
- The solidus replaces the en rule for a period of one year reckoned in a format other than the normal calendar extent: *49/8* BC, *the tax year 1934/5*, AM *5750 = 1989/90*, AH *1414 = 1993/4*, *saka era 1916 (1994/5)*. A span of years in this style is joined by an en rule as normal: *1992/3–2001/2*.

7.10.3 *Circa* and *floruit*

The Latin *circa*, meaning 'about', is used in English mainly with dates and quantities. Set the abbreviation *c.* close up to any figures following (*c.*£10,400), but spaced from words and letters (*c.* AD 44). In discursive prose it is usually preferable to use *about* or *some* when describing quantities other than dates (*about eleven pints*, *some 14 acres*). With a span of dates *c.* must be repeated before each date if both are approximate, as a single abbreviation is not understood to modify both dates: 'the logician Adam of Balsham (*c.*1105–*c.*1170)'.

Distinguish between *c.* and ?: the former is used where a particular year cannot be fixed upon, but only a period or range of several years; the latter where there are reasonable grounds for believing that a particular year is correct. It follows therefore that *c.* will more often be used with round numbers, such as the start and midpoint of a decade, than with numbers that fall between.

A form such as '*c.*1773' might be used legitimately to mean 'between 1772 and 1774' or 'between 1770 and 1775'. As such, it is best in discursive prose to indicate the earliest and latest dates by some other means. Historians employ a multiplication symbol for this purpose: *1996 × 1997* means 'in 1996 or 1997, but we cannot tell which'; similarly, *1996 × 2004* means 'no earlier than 1996 and no later than 2004'. Figures are not to be contracted: *the architect Robert Smith (b.1772 × 1774, d.1855).*

The Latin *floruit*, meaning 'flourished', is used in English where only an approximate date of activity can be provided, or the only dates known for a subject are those of activities that cannot be related temporally to a birth or death date; in the case of a family, group, or movement, such dates will be irrelevant. Set the abbreviation *fl.* before the year, years, or—where no concrete date(s) can be fixed—century, separated by a space: 'William of Coventry (*fl.*1360)', 'Edward Fisher' (*fl.* 1627–56)', 'Ralph Acton (*fl.* 14th c.)'.

7.10.4 Decades

A period capable of being discerned solely by its decade should start with an initial capital. The difference between labelling a decade *the Twenties* rather than *the 1920s* is that the word form connotes all the social, cultural, and political conditions unique to or significant in that decade, while the numerical form is simply the label for the time span. This is not to say the two cannot be used together for variation in text, but in doing so it is useful to attempt some distinction in context between aura and era. So, *jazz- and gin-mad flappers of the Twenties*, but *East Anglian pork production of the 1920s.*

OUP does not use an apostrophe before abbreviated decades. Use either *the Sixties* or *the 1960s*, not *the '60s*. Similarly use *the 1970s and 1980s*, even though *the 1970s and '80s* transcribes how such dates may read out loud.

7.11 Centuries

7.11.1 General conventions

In written text refer to centuries in words: *the nineteenth century, the first century* BC. Centuries are abbreviated in notes, references, and tabular matter; the abbreviations are *c.* and *cent.*: *14th c., 21st cent.* Both spelt-out and abbreviated forms require a hyphen when used adjectivally: *an* *eighth-century* [or *8th-c.*] *poem, the early seventeenth-century* [or *17th-c.*] *dramatists*. In dating medieval manuscripts, the abbreviation *s.* (for *saeculum*, pl. *ss.*) is often used instead: *s. viii*.

- Largely, the ordinal name and the numerical form of a century may be used interchangeably—*the sixteenth century* or *the 1500s*—although strictly speaking they are not quite synonymous, since the 1500s ran from 1500 to 1599, and the sixteenth century from 1501 to 1600. The twenty-first century spans 2001–2100, making the year 2000 the final year of the last century, not the first year of this one.
- Centuries BC run backwards, so that the fifth century BC spanned 500–401 BC. The year 280 BC was in the third century BC.
- Use the phrase *the turn of the century* only where the context makes clear which century is meant, and whether it denotes that century's beginning or end.
- Conventions for numbering centuries in other languages vary, though for the most part capital roman numerals are used, with two common exceptions: French uses small capitals in roman, full capitals in italic. In either case the figures are followed by a superior *e* or *ème* to indicate the suffix: *le XVII*^{e} *siècle*, *le XVII*^{ème} *siècle*. German uses arabic followed by a full point. Occasionally capital roman numerals are used; these too must be followed by a full point.

7.11.2 Eras

Some writers prefer to use AD for any date before the first millennium. While this is not strictly necessary, it can be handy as a clarifying label: *This was true from 37* may not instantly be recognized as referring to a year. Any contentious date, or any year span ranging on either side of the birth of Christ, should be clarified by BC or AD: *This was true from 43 BC to AD 18*. Conversely, a date span wholly in BC or AD needs no clarification, since *407–346* is manifestly different from *346–407*. Otherwise, context usually determines whether BC or AD is required: readers can be relied upon to reflect that the Apostles were active in AD, as were all Roman emperors save Augustus: on the other hand, since Augustus achieved sole power in 31 BC and died in AD 14, dates in his reign usually need to be specified.

Although the era in general use is called *the Christian era*, it is not the only era in use among Christians (even nowadays the Ethiopians reckon the Year of Grace from 29 August AD 8), nor is it used only by Christians (it was made the official era of China by the Communists). Some authors prefer to describe it as *the Common Era*, designating CE instead of AD and BCE instead of BC; the choice is theirs. On the other hand, AC should not be allowed, since it may represent either *ante Christum* (= BC) or *anno Christi* (= AD).

The following eras should be indicated by the appropriate abbreviation before the year:

- *a.Abr.* (the year of Abraham), reckoned from 2016 BC and used in chronicles by Eusebius and Jerome; not written AA.
- AH (*anno Hegirae*), the Muslim era, reckoned from 16 July 622.
- AM (*anno mundi*), 'in the year of the world', will normally represent the Jewish era, reckoned from 7 October 3761 BC; but in suitable contexts it may designate other Creation eras, particularly the Byzantine era (retained in Russia till 1699), reckoned from 1 September 5509 BC.
- AS (*anno Seleuci*), the Seleucid era, variously reckoned from autumn 312 BC and spring 311 BC, formerly current in much of the Near East and still used by the 'Church of the East' in the twentieth century. Use of this abbreviation for the Christian era (*anno salvationis/Salvatoris*) is obsolete.
- AUC (*anno Vrbis conditae*), 'in the year of the foundation of the City', the supposed Roman era from 753 BC, was rarely used by Romans (who had several different dates for the foundation of Rome, and designated the year by the names of the consuls). It is very frequent, especially in respect of BC dates, in German works on Roman history in the nineteenth and early twentieth centuries.

The following eras should be indicated by the appropriate abbreviation after the year:

- BCE (Before Common Era), CE (Common Era) are used mainly by writers who wish to avoid specifying dates in Christian terms.
- BP (Before Present) is used by geologists and palaeontologists for dates not accurate within a few thousand years; AD 1950 is fixed as the conventional 'present'.

For all era abbreviations other than *a.Abr.*, use unspaced small capitals, even in italic. Except in books intended for readers who know or use them, spell out eras other than the above, at least at first mention.

In discussing periods prior to 10,000 years ago it is customary to use BP (before present). Some authors favour BP as a matter of course, since it does not presuppose any Christian reckoning on the reader's part. This is acceptable, provided BP is not intermingled with BC and other references of this kind within the same text. If standardization is necessary, however, be wary of changing dates from one system to another merely by adding or subtracting a round 2,000 years: *60,000–40,000* BP for the late Neanderthal period, for example, is a good deal more general—and intentionally so—than *58,000–38,000* BC, which implies greater precision than a scholar may wish.

Dates before present are sometimes given in lower case (*bp*, *bc*, *ad*) to indicate they have not been calibrated. Follow copy if a distinction has been made; non-specialist texts may need to clarify this convention.

7.12 Regnal years

Regnal years are marked by the successive anniversaries of a sovereign's accession to the throne. Consequently they do not coincide with calendar years, which up to 1751 in England and America—though not in Scotland—began legally on 25 March. All Acts of Parliament before 1963 were numbered serially within each parliamentary session, which itself was described by the regnal year or years of the sovereign during which it was held. Regnal years were also used to date other official edicts, such as those of universities.

The abbreviations of monarchs' names in regnal-year references are as follows:

Car. *or* Chas. (Charles)	Hen. (Henry)
Steph. (Stephen)	Edw. (Edward)
Jac. (James)	Will. (William)
Eliz. (Elizabeth)	P. & M. (Philip and Mary)
Wm. & Mar. (William and Mary)	Geo. (George)
Ric. (Richard)	Vic. *or* Vict. (Victoria)

The names of King John and Queens Anne, Jane, and Mary are not abbreviated. OUP prefers to print the monarch's numeral in roman, although arabic is acceptable if consistently applied.

A session starting in one regnal year was renumbered when it passed the anniversary of the monarch's accession. A parliamentary session might, and usually did, extend over parts of two regnal years, for example *9 & 10 Geo. VI* (1945–6), or over parts of two regnal years and the whole of the intervening regnal year, such as *12, 13, & 14 Geo. VI* (1948–9), or even over parts of the regnal years of two sovereigns, such as *15 & 16 Geo. VI and 1 Eliz. II* (1951–2). It was possible to have two Acts passed (sometimes with the same name) within the same parliamentary session but bearing different regnal years.

Because this numbering system proved so confusing, since 1963 Acts of Parliament have been numbered by the calendar year in which they were passed and by the chapter number, with no reference made to the regnal year.

A useful list of regnal years may be found in appendix iii of the *The Oxford*

Companion to English Literature, and appendix a of *The Oxford Companion to the Year*.

7.13 Calendar

Variations in time-reckoning systems between cultures and eras can lead both author and editor to error. The following section offers some guidance for those working with unfamiliar calendars; fuller explanation may be found in Blackburn and Holford-Stevens, *The Oxford Companion to the Year* (OUP, 1999).

7.13.1 Old and New Style

These terms are often applied to two different sets of facts. In 1582 Pope Gregory XIII decreed that, in order to correct the Julian calendar, the days 5–14 October of that year should be omitted and no future centennial year (e.g. 1700, 1800, 1900) should be a leap year unless it was divisible by four (e.g. 1600, 2000). This reformed 'Gregorian' calendar was quickly adopted in Roman Catholic countries, more slowly elsewhere: in Britain not till 1752 (when the days 3–13 September were omitted), in Russia not till 1918 (when the days 16–28 February were omitted). The discrepancy between the Julian and Gregorian calendars was ten days until 28 February/10 March 1700, eleven days from 29 February/11 March 1700 to 28 February/11 March 1800, twelve days from 29 February/12 March 1800 to 28 February/12 March 1900, and thirteen days from 29 February/13 March 1900; it will become fourteen days on 29 February/14 March 2100.

Until the middle of the eighteenth century, not all states reckoned the new year from the same day: whereas France (which had previously counted from Easter) adopted 1 January from 1563, and Scotland from 1600, England counted from 25 March in official usage as late as 1751; so until 1749 did Florence and Pisa, but whereas Florence, like England, counted from 25 March AD 1, Pisa counted from 25 March 1 BC, so that the Pisan year was always one higher than the Florentine. Thus the execution of Charles I was officially dated 30 January 1648 in England, but 30 January 1649 in Scotland. In Florence—which used the Gregorian calendar—the same day was 9 February 1648, in France and Pisa 9 February 1649. Furthermore, although both Shakespeare and Cervantes died on 23 April 1616 according to their respective calendars, 23 April in Spain (and other Roman Catholic countries) was only 13 April in England, 23 April in England was 3 May in Spain, and in Pisa the year was 1617.

Confusion is caused in English-language writing by the adoption, in England, Ireland, and the American colonies, of two reforms in quick succession. The year 1751 began on 1 January in Scotland and on 25 March in England, but ended throughout Great Britain and its colonies on 31 December, so that 1752 began on 1 January. So, whereas 1 January 1752 corresponded to 12 January in most Continental countries, from 14 September onwards there was no discrepancy.

As a result, many writers treat the two reforms as one, using Old Style and New Style indiscriminately for the start of the new year and the form of calendar, even with reference to countries in which the two reforms were adopted at different times. This is unfortunate: Old Style should be reserved for the Julian calendar and New Style for the Gregorian; the 1 January reckoning should be called 'modern style' (or 'Circumcision style'), that from 25 March 'Annunciation' or 'Lady Day' style (or 'Florentine' and 'Pisan' style with reference to those cities), and others as appropriate, such as 'Easter style', 'Nativity style', 'Venetian style' = 1 March, 'Byzantine style' = 1 September.

It is customary to give dates in Old or New Style according to the system in force at the time in the country chiefly discussed; if the system may be unfamiliar to the reader, a brief explanation should be added. Any dates in the other style should be given in parentheses with an equals sign preceding the date and the abbreviation of the style following it: *23 August 1637 NS (= 13 August OS)* in a history of England, or *13 August 1637 OS (= 23 August NS)* in one of France. In either case, *13/23 August 1637* may be used for short, but when citing documents take care to use this form only when the original itself employs it. On the other hand, it is normal to treat the year as beginning on 1 January: modern histories of England date the execution of Charles I to 30 January 1649. When it is necessary to keep both styles in mind, it is normal to write *30 January 1648/9*, subject to the same qualification when citing documents; otherwise the date should be given as *30 January 1648 (= modern 1649)*. (Contemporary accounts could manage this as well: George Washington's date of birth was recorded in the family Bible as *ye 11th day of February 1731/2*.) Original documents may exhibit the split fraction, for example *172½*; this should be used only when exact transcription is required. For dates in Pisan style between 25 March and 31 December inclusive, write *15 August 1737/6*.

7.13.2 Chinese calendar

The Chinese year consists of twelve or sometimes thirteen months reckoned from the conjunction of moon and sun. Apart from the Christian era, introduced into mainland China in 1949 by the Communist government, years are identified in various ways. The three commonest ways of doing this are as follows:

Imperial reign

During the imperial period, an emperor would proclaim a new era with an auspicious name, usually of two characters; before 1368 emperors proclaimed new eras at will, but in the last two dynasties (Ming and Qing) each emperor announced only one era in his reign, beginning at the next new year after his accession, and was known by the name of that era after death. Hence one should not say *the Emperor Kangxi* (the emperor responsible for the great Kangxi or K'ang-hsi dictionary) or *the Emperor Qianlong* (in whose reign Qianlong or Ch'ien-lung porcelain was produced) but *the Kangxi Emperor, the Qianlong Emperor.*

Sixty-year cycle

A combination of one element from a list of ten ideographs, known as the Celestial Stems, with another element from a list of twelve characters known as the Earthly Branches yields sixty possibilities for assignment to a given year. When these sixty possible forms of date are exhausted, the cycle (which in earlier times was also used for days) begins again with the first combination. The Branches are associated with the animal cycle known with minor variations throughout the Turkic and East Asian world, familiar from such expressions as *the Year of the Rat.* Since any two-character combination can refer to any year in a sixty-year cycle going far back into history, in order to convert a Chinese year to the Christian era it must be placed in its historical context; at the very least the dynasty must be known.

Relation with the start of the Chinese Republic

Dates are reckoned according to the time that has elapsed since the foundation of the Chinese republic at the beginning of 1912. This form of dating is widely used in Taiwan, where it is simply a reapplication of the regnal-era system. The number of the year is prefixed by the characters *Min Kuo* or *Republic.* To convert this to the Western calendar, add 1911 to the number of the year.

It is usually sufficient to give only the Western equivalent for the period of one year. Caution is needed here, however, since lunar years and solar years do not correspond; the lunar year begins at some time in January or February. Those who are not Chinese linguists should seek expert assistance in the use of these reference works.

7.13.3 Greek calendars

Although the ancient Greek cities used calendars based on the moon, in which months contained thirty or twenty-nine days and a thirteenth month was intercalated when the year ran ahead of the sun, uniformity went no further: the beginning of the year, the names of the months, the intercalation of the extra month, the adjustment (or non-adjustment) of the nominal to the actual new moon were each city's business to regulate as it saw fit. Nor in the classical period was there a standard era: years were designated by the name of a magistrate or other office-holder, which meant nothing outside the city concerned. In the third century BC a common framework for historians was found in the Olympiad, or cycle of the Olympic Games, held in the summer every four years from 776 BC onwards. Thus 776/5 was designated the first year of the first Olympiad; 775/5 the second year; and 772/1 the first year of the second Olympiad. When modern scholars need to cite these datings, they are written *Ol. 1, 1*, *Ol. 1, 2*, and *Ol. 2, 1* respectively.

7.13.4 French Republican calendar

The Republican calendar (also called the 'French Revolutionary calendar' or, by the beginning of the nineteenth century, simply 'the French calendar') was introduced by decree of the *Convention nationale* on 5 October 1793, and was discontinued by Senatus-consultum on 19 September 1805, with effect from 1 January 1806. On its introduction it was antedated to begin from the foundation of the Republic (22 September 1792). The year, modelled on that of ancient Egypt as reformed by Augustus, consisted of twelve months of thirty days each; weeks within each month were replaced by three *décades* lasting ten days each. The five days left over were called *sansculottides* (under the Directoire renamed *jours complémentaires*) and observed as national holidays; in years III, VII, and XI a sixth day was kept as the *jour de la Révolution*.

The poet Fabre d'Églantine (guillotined on 16 germinal An II = 24 Nov. 1793) named the months of the new calendar according to their seasonal significance. Though difficult to translate, approximations are included in parentheses:

Autumn	Winter	Spring	Summer
vendémiaire (vintage)	*nivôse* (snow)	*germinal* (seed-time)	*messidor* (harvest)
brumaire (mist)	*pluviôse* (rain)	*floréal* (flowers)	*thermidor* (heat)
frimaire (frost)	*ventôse* (tempest)	*prairial* (meadows)	*fructidor* (fruit)

The months are not now capitalized in French, though they were at the time and may still be so in English. The days making up each *décade* were named in numerical order *primidi, duodi, tridi, quartidi, quintidi, sextidi, septidi, octidi, nonidi,* and *décadi*.

Years of the Republican calendar are printed in large roman numerals: *9 thermidor An II*; *13 vendémiaire An IV*; in English *Year II*, *Year IV*. If a conversion table is not given, parallel dates in the Gregorian calendar should be supplied for non-specialist readers, for example *from 18 floréal till 10 thermidor, Year II (7 May till 28 July 1794)*.

While English historians use the Republican calendar as much or as little as they like, in France it is still the officially correct way of giving dates from that period, for instance in citing laws passed at that time and still in force.

7.13.5 Japanese calendar

Before 1873 Japan used a lunar calendar based on the same principles as the Chinese, but since the determining longitude was that of Tokyo, not Peking, Japanese and Chinese dates did not always correspond. All dates expressed with reference to this lunar calendar should be converted to the solar equivalent, by consulting specialist reference works. Little used now, this traditional Horeki calendar was in continuous use since the first emperor around 60 BC; the year 2000 is approximately year 2060 in Horeki.

Years are identified according to the regnal era; thus 2000 is known as *Heisei 12*. Since 1868 there has been only one era per reign, but with the difference from China that the period between accession and the next New Year (which since 1873 has been 1 January) is counted as the first year of the reign: hence *Shōwa 1* = 26–31 December 1926, *Shōwa 64* = 1–7 January 1989, and *Heisei 1* = 8 January–31 December 1989. As in the Chinese custom, a deceased emperor is known by his era: Emperor Hirohito, who died on 7 January 1989, is *the Shōwa Emperor*.

Where possible give any translated dates in Western style, with the Japanese equivalent in brackets in the preferred Japanese order of year/month/day.

7.13.6 Jewish calendar

The Jewish year consists in principle of twelve months of alternately 30 and 29 days; in seven years out of nineteen an extra month of 30 days is inserted, and in some years either the second month is extended to 30 days or the third month shortened to 29 days. It follows that the conversion of dates in the Jewish calendar to their Christian equivalent cannot be done accurately without a conversion table or a complex calculation. Day-by-day tables for the Jewish years 5680/1 to 5780/1, corresponding to 1920 to 2020, are printed in the Index volume of the *Encyclopaedia Judaica*. Since the era is reckoned from a notional time of

Creation at 11.11 and 20 seconds p.m. on Sunday, 6 October 3761 BC, the Christian year corresponding to a given Jewish year can be approximated by deducting 3760 from the Jewish year; however, since the Jewish year begins in September, the year of the world (AM) 5760 corresponds not to 2000 but to a period extending from 11 September 1999 to 29 September 2000.

In Hebrew documents the year is indicated by letters used for their numerical value, the thousands normally being omitted. The approximate Christian equivalent can be calculated by adding the numerical value of the letters plus 1240 (since the Jewish year 5000 was Christian 1239/40). For example, the Jewish year תש"ח is equivalent to 1948 (*tav* (400) + *shin* (300) + *chet* (8) = 708 + 1240 = 1948.

7.13.7 Korean calendar

Dates should not prove particularly difficult for editors; nowadays, in both North and South Korea the Western calendar is in general use. In the recent past it was customary to give the date of a book in relation to the era of the legendary founder of Korea, Tangun. This was 2,333 years before our own era, so in order to find the equivalent Western date for the Korean year 4288, for example, this figure is subtracted from it, to give the date as 1955.

7.13.8 Muslim calendar

Before Islam, the Arabs used a lunisolar calendar, in which from time to time, as in the Jewish calendar, an extra month was added; a few years before his death, the Prophet announced that this entailed an impious postponement of the sacred months (Qur'ān, Sūra 9, v. 37). As a result, the Muslim year consists of twelve lunar months, so that thirty-three Muslim years roughly correspond to thirty-two Christian ones. Years are counted from the first day of the year in which the Prophet made his departure, or Hijra, from Mecca to Medina, namely Friday, 16 July AD 622; since the civil day began at sunset, it runs in Western terms from the evening of Thursday, 15 July AD 622. In former times, however, years were often counted from the Thursday just mentioned; this remained the rule amongst astronomers, who began the day at noon.

As set out in the handbooks, the Muslim calendar is one of the simplest and (in lunar terms) most accurate in the world: twelve months of alternating 30 and 29 days, with an extra day added to the last month in 11 years out of 30. However, since the month traditionally began—and in some countries still begins (at least in the case of Ramadan)—not on a pre-calculated day but when the new moon has been observed by reliable witnesses in the night sky, and since cycles of intercalation have varied both as to their length and as to the distribution of leap years within them, the actual date may well fall a day or so earlier or later than the standard conversion tables might suggest. Hence the exact Christian equivalent of a Muslim date given in a text cannot be ascertained for certain unless (as it often is) the day of the week is added, but if it is, it should be believed in preference to that suggested by a table.

The inconvenience of the lunar calendar has caused Muslims to use other systems for civil purposes: notably the Syrian calendar with Julian months reckoned from 1 October and the Seleucid era, and the Western calendar and Christian era (known as *mīlādī*, 'Nativity' dating). In modern Iran, the civil calendar is a solar calendar (*täqvim-e hejri-ye šämsi*) reckoned from AD 622; the New Year (Nouruz, a major festival) falls at the vernal equinox on or about 21 March. The first five months are of 31 days, the next six of 30, the last of 29 except in leap year, when it has a 30th day. Leap year normally falls every four years, but is occasionally postponed by a year in accordance with a complex mathematical formula.

Quotations

8.1 General principles

A quotation is a group of words taken from a text or speech and repeated in some form by a person other than the original author or speaker. It can be of any length, though there are legal restrictions on how much of someone else's work a person may repeat; for more on copyright *see* **CHAPTER 14**.

8.1.1 Accuracy and interpolation

All extracts quoted in a work must be in the exact words of the original; treat any deviation as paraphrasing rather than as a direct quotation. Set words interpolated by anyone other than the original author in square brackets ([ ]) to show that they are not part of the quoted matter. Square brackets can also be used to alter quoted matter to match its placement in text or conventions adopted elsewhere:

> Article 29 requires that '[t]he present Convention . . . be subject to ratification by the signatory [S]tates'.

However, such scrupulous normalization is often unnecessary, so long as the result is not grammatically wrong. Readers will not expect a quotation to conform rigidly to surrounding text:

> Article 29 requires that 'The present Convention . . . be subject to ratification by the signatory states'.

The Latin *sic*, meaning 'thus' or 'so', is used in English as a parenthetical comment by an editor on quoted or copied words, drawing attention to some error of fact or oddity of grammar or spelling. It is printed in italics (roman in an italic context), in square brackets, with no full point. In theory, any error of spelling or sense should be indicated by '[*sic*]'; in practice, however, authors should limit its use in general writing to those contexts in which a reader might genuinely attribute a mistake (such as a misspelling or transposition) not to the original but to its reproduction. Where editorial policy allows latitude for standardizing flaws encountered in the original, an author may prefer to make a silent correction. Often it is unfair and unnecessary to use it to draw attention to what may be no more than dittography or printer's error: unless the mistake has textual significance, transmitting the content of the quoted matter is usually more important than reproducing its original form, warts and all. In cases of violent editorial protest '[*sic*]' is better than '[!]', but use neither device merely to scoff.

To avoid ambiguity, insert '[*sic*]' directly after the matter glossed. For example, in Daisy Ashford's *The Young Visiters* and Steve Katz's *The Exagggerations of Peter Prince*, the title of each work was misspelt in the original (unintentionally in the first instance, intentionally in the second). They may therefore be styled as *The Young Visiters* [*sic*] and *The Exagggerations* [*sic*] *of Peter Prince*.

Punctuation of the extract should be exactly as in the original, with two exceptions. First, when quoting only part of a sentence or phrase, you may standardize punctuation by ending a grammatically complete sentence with a full point, which falls within the closing quotation mark. Secondly, when reproducing matter that previously has been set using forms of punctuation differing from house style, you may silently impose the usual conventions, such as replacing double quotation marks with single, em rules or hyphens with en rules, expanding ampersands to *and*, or otherwise standardizing foreign or antiquated typographical constructions. For example

> Asked to name her greatest love, she replied:—"Chocolate."

can in most contexts be safely altered to

> Asked to name her greatest love, she replied: 'Chocolate'.

Similarly, you may silently correct obvious errors such as a missing full point, or unclosed parentheses or quotation marks.

Do not, however, impose any silent emendations—in spelling, punctuation, or typography—where it is important to reproduce copy in facsimile, as in legal and many scholarly works, or for bibliographical study or textual criticism.

8.1.2 **Layout**

Quotations can be run on in text or displayed. Those that are run on in text are enclosed in single quotation marks (*see* **5.13**) and are referred to as 'run in' or 'embedded'.

- Do not break off quotations in text for display unless the matter exceeds sixty words in prose, or about five lines when set in normal type and measure. If the quoted extract comprises fewer than about sixty words, it is run on in the text matter, with quotation marks at the beginning and end.

Short prose quotations may be broken off if the context demands it, for example if the author sets them out as examples or specimens, or if they are comparable in nature to longer quotations treated as extracts, and displaying them would give a more uniform look to the page. Conversely, even longer extracts can be run on in the text within quotation marks if the author weaves the quotations into his or her own paragraphs or even sentences, making it awkward to break them off. In verse quotations even a single line of poetry can be broken off for display (*see* **13.7**), as can epigraphs.

Quotations that are broken off from text are called 'displayed quotations', 'block quotations', or 'extracts'. Displayed extracts are not enclosed by quotation marks, and therefore any quotations within them are enclosed by single quotation marks, not double. They begin on a new line—which is not indented unless the original was—and can appear in various formats: they may be set in smaller type (usually one size down from text size), or in text-size type with less leading; set to the full measure, or to a narrower measure; set with all lines indented from the left, or block centred (indented left and right); or set justified or unjustified. Normal OUP practice in academic books is to set displayed quotations one size down, full measure, and justified.

- If two or more separate quotations (i.e. not continuous in the original) are displayed to follow one another with none of the author's own text intervening, the discontinuity is shown by leading (usually 3-point vertical spaces) separating each quotation from the next.

8.2 Foreign-language quotations

Foreign-language quotations given in English writing follow the same rules as for English quotations: the information a quotation contains is most important. The style of quotation marks can be normalized (e.g. « » or „ " changed to ' '); so too can the relative order of punctuation surrounding it, though not that within it.

General words or phrases in another language may be treated differently, however, when they are used in isolation or by way of example; for more on this, and for guidelines on translations run in with foreign-language quotations, *see* **6.5**.

- Languages written right to left, such as Arabic, Aramaic, Hebrew, Persian, and Ottoman Turkish, can pose special problems when they are given in the original characters, particularly in setting turn-lines. If, for example, a Hebrew quotation embedded in an English typescript has to be broken over two lines in the printed English running text, the first word of the quotation—which is in fact the last word from an English perspective—starts on the right-hand side of the uppermost line and fills all the available space to the left. The continuation starts as far to the right as necessary on the next line to ensure that the Hebrew finishes flush with the left margin, as in Example 1. Conversely, if a Hebrew phrase split over two lines in the typescript can be accommodated in the printed English text in a single line, the word order will be as shown in Example 2.

Example 1

Typescript

The tribulations of the scholar are not new. Ecclesiastes tells
us, עשׂות ספרים הרכה אין קץ ולהג הרבה יגעת בשׂר
('Of making many books there is no end; and much study is a
weariness of the flesh').

Printed page with line break

…new. Ecclesiastes tells us, עשׂות ספרים הרכה אין קץ ולהג
הרבה יגעת בשׂר ('Of making many books there is no end; and much
study is a weariness of the flesh').

Example 2

Typescript with line break

…new. Ecclesiastes tells us, עשׂות ספרים הרבה אין
קץ ולהג הדבה יגעת בשׂר ('Of making many books there is
no end; and much study is a weariness of the flesh').

Printed page

The tribulations of the scholar are not new. Ecclesiastes tells us,
עשׂות ספרים הרכה אין קץ ולהג הרבה יגעת בשׂר ('Of
making many books there is no end; and much study is a weariness
of the flesh').

To facilitate this process for non-specialist typesetters and proofreaders, editors can clarify the order by numbering each word in the quotation individually, beginning with the first and working left to the end. This is particularly useful when the quotation is submitted as print-ready copy, and must be stripped into the text by hand.

- Where a displayed translation is followed by a displayed original—or vice versa—editors should mark for a 3-point vertical space between each extract, with the second of the two quotations set off in parentheses. Where the second of the two displayed quotations is the original, some authors prefer to have it set in italics.

  For conventions governing quoted material in foreign-language writing, *see* the language concerned. For quotations drawn from different translations of the Bible *see* **13.8**.

8.3 Epigraphs

8.3.1 Types and arrangement

In publishing, an epigraph is a short quotation or saying at the beginning of a book or chapter, intended to suggest its theme. Prose epigraphs are set differently from normal displayed quotations. In OUP's academic books they are set in small type, four picas shorter than text measure and centred on the measure. Verse epigraphs are given the same mark-up as ordinary displayed verse quotations (*see* **13.7**): set in small type, optically centred. Two epigraphs in succession are separated by 6-point spaces. An epigraph is separated from its following translation by a 3-point space.

8.3.2 Sources

Epigraph sources are treated similarly to verse sources: they fall directly beneath the text, ranged right on the epigraph's measure and separated by a 3-point space. (Less space may be needed where the last turn-line is short.) If the reference is very long, it starts 1 em farther in than the start of the epigraph, with turn-lines ranged left on the beginning of the source. Prose and verse epigraphs have about a 3-line drop from their source to the start of text.

> Remember that the most beautiful things in the world are the most useless; peacocks and lilies for instance.
>
> (John Ruskin, *The Stones of Venice*)

Publication details are not usually included as part of an epigraph's source, nor even the common bibliographical appendages such as volume, page, act, scene, or canto: since an epigraph is not directly related to a book's subject matter, it is not expected that the reader will need to look up the reference. Obscure sources may be listed in full in the bibliography or a note, and a translation may be given if the reader would benefit from it, either immediately below the epigraph or in a note. Similarly, the date or circumstances of the epigraph, or the author's dates, may be given if they are thought to be germane.

> Ah, la belle chose que de savoir quelque chose. [Knowledge is a fine thing.] (Molière, *Le Bourgeois Gentilhomme*)
>
> You will find it a very good practice always to verify your references, sir! (Martin Joseph Routh (1755–1854))

8.3.3 Mark-up

If epigraphs are frequent, editors can give them a colour-code analogous to the usual green for prose displayed quotations; interpretation of the coding can be given in a Note to Printer. It is still advisable, however, to provide specific mark-up at least at the first occurrence in a text, or where layout or arrangement is complicated.

8.4 Omitted matter

8.4.1 Prose

Ellipses (points of omission) are not usually necessary at the beginning or end of either run-in or displayed quotations, as one can assume the reader will know that a quotation is excerpted from another source. (*See also* **5.7**.) This holds even if the quotation does not begin with a capital, since a lower-case first word gives sufficient warning that the quotation begins in mid-sentence. However, an ellipsis must be retained—even at the start or finish—when it forms part of the original material. Never delete an ellipsis within a quotation, even by inserting, say, 'he writes' in its stead, since this might confuse the meaning and will destroy the integrity of the original.

If the preceding sentence ends with a full point, this is placed close up to the final word, and followed by three spaced points of omission. When quoting in text a complete sentence that ends with a full point followed by an ellipsis, do not place another full point outside the closing quotation mark. When quoting an incomplete sentence ending in an ellipsis, place a full point outside the closing quotation mark.

Since a quoted sentence linked to another by an ellipsis does not end in a full point unless the original quotation has one there, it is possible for a new sentence to follow only three points. In the following quotation, the absence of a full point before the ellipsis indicates that *rang* was not the final word in the first sentence:

> We were quietly drinking during the interval when the bell rang... The first half had been quite tedious, but we decided to stay for the 'Mouster Dance'.

An ellipsis used either by the original author as a rhetorical device or by a subsequent author or editor to signal elided text need not be enclosed in square brackets, as in Continental practice. However, where both types of ellipsis occur within a single extract, the latter must be differentiated by square brackets. An editorial ellipsis—that is, one imposed upon a quotation and not part of the original—may be combined with an editorial interpolation. When this occurs, the interpolation can sometimes obviate the need for the ellipsis, where grammatically it is clear that all or some missing matter has been replaced by an editorial gloss. Take, for example, this original sentence:

> The poet's *Scillaes Metamorphosis*, later published as *Glaucus and Scilla*, is the earliest of many Ovidian epyllia in the Elizabethan period.

An editor may alter the text by either adding to or deleting from it:

> The poet's [Thomas Lodge's] *Scillaes Metamorphosis* [1589], later published [1610] as *Glaucus and Scilla*, is the earliest of many Ovidian epyllia [minor epics] in the Elizabethan period.

or

> *Scillaes Metamorphosis* [by Thomas Lodge] . . . is the earliest . . . [minor epic] in the Elizabethan period.

- Ellipses can show the omission of one or more whole paragraphs of prose. In displayed prose, ordinarily it is unnecessary to indicate the length of the lacuna: it is sufficient to mark the omission by points at either the end of the last text or the beginning of the next—or both—breaking into paragraphs as indicated by the original.

However, in the case of lists or numbered paragraphs, most especially in legal or official documents, a long omission is marked by an ellipsis set full left between paragraphs, with the space between each point increased to 2 ems.

An original sentence or fragment may include an ellipsis, for example as points of suspension, that should not be deleted. For clarity, any later ellipsis inserted in such a passage must be set in square brackets. This passage from *The Importance of Being Earnest*, for example, contains two ellipses:

> The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me . . . I don't actually know who I am by birth. I was . . . well, I was found.

In the following extract, the square brackets make clear which are in the original and which have been added subsequently:

> The fact is, Lady Bracknell, [. . .] my parents seem to have lost me . . . I don't actually know who I am [. . .]. I was . . . well, I was found.

For general use of the ellipsis *see* **5.7**.

8.4.2 **Poetry**

As verse extracts run into text largely follow the same rules as for prose extracts, similarly ellipses in poetry should be set within square brackets to distinguish them from the poet's own points of suspension (if any). Within displayed poetry, ellipses mark the omission of one or more whole lines by a line of points, separated by 2-em spaces; the first and last points should fall 2 ems inside the measure of the longest line. To indicate the omission of part of a line, use three spaced points of omission if the right-hand part of the line is being chopped off; indicate by ranging (usually right with the next line) if the left-hand part has been cut, with no ellipsis preceding. (*See* **13.7**.)

Two examples follow of displayed quotations from a play. The inclusion of the reference in the first, and the character's name (in spaced small capitals) in the second, reflect the purpose to which each quotation might be put: poetry extract and verse play extract respectively:

> ... even in the dead of night;
> Halloo your name to the reverberate hills,
> And make the babbling gossip of the air
> Cry out, 'Olivia'.
>
> [3-pt. space]
>
> *Twelfth Night*, I. v. 260–3

and

> VIOLA. ... even in the dead of night;
> Halloo your name to the reverberate hills,
> And make the babbling gossip of the air
> Cry out, 'Olivia'.

Include stage directions only when the context demands it. For more on setting plays *see* **13.6**.

8.4.3 Ancient works

In works from antiquity, omission of matter is indicated in a variety of ways according to the type and length of the lacuna; the following principles should be followed when indicating absent or indistinct text in copy. They apply in the first instance to Greek and Latin papyri, that is to fragments of manuscripts written in classical antiquity itself; they are also used for inscriptions, and may be extended to descriptions of other damaged sources. Conventions vary for ancient Egyptian literature (*see below*).

Where a character is visible but unidentifiable, its existence is marked by a subscript (inferior) dot, either by itself (̣) or beneath the most likely candidate for the indistinct character (e.g. ḥ). There used to be a practice of underlining imperfectly preserved but unambiguous letters; this has been given up because no two scholars could always agree on where to draw the line. Spaces between words are not a normal feature of ancient papyri or inscriptions; where a space does occur, the practice is to write *v.* (for *vacat*). Where spaces between words are common in the original this is indicated by an ordinary space of the line.

Where a line (or part of a line) is illegible but the number of characters is visible, set a subscript dot for every missing character; these points are not spaced (unlike ellipsis points), except that a space may be added after every fifth point for clarity. If the lacunae are so long that points would look unsightly, give the total number of characters in each instance, preceded by *c.*(*circa*) if there is any uncertainty, for example '[*c.*25]'. Where figures are used, they should be in parentheses if the traces are still visible, in square brackets if they are not.

Where the source has been damaged such that the start or end of a line is absent, use a square bracket to mark the cut-off point. If characters have been lost in the middle of the line, set subscript dots within square brackets for the number of characters estimated to be missing.

When the number of letters is uncertain, use hyphens to indicate a rougher guess than subscript points: whereas .... indicates relative certainty that four letters are missing, - - - - indicates that three or five must also be reckoned with.

A row of points means that the top or bottom of a column is missing; these points are set on the line (not below it), separated by 2-em spaces; the minimum number is two, the maximum five, depending on the width of the column measure. When lines within the column are missing, it is best to put '[*line lost*]', '[*3 lines lost*]', and so on.

Square brackets close up [] may be used to mean 'hole in the papyrus, but not sure it contained anything'.

The following symbols are standard in editing papyri and are used increasingly in editing inscriptions:

( )	= expansion of abbreviation or conventional symbol
< >	= wrongly omitted in source, editorially supplied
{ }	= wrongly added in source, editorially deleted
[ ]	= matter lost because writing surface lost or worn smooth, supplied editorially
⟦ ⟧	= deleted by scribe/stonecutter
⌊ ⌋	= matter not preserved in this source, but supplied from others
‘ ’	= written above line

These symbols are also used in editing other texts, such as textual editions, though many people still use [ ] for { }. In the nineteenth century [ ] were used for editorial supplements (now < >), and they still are by modern linguists and other non-classicists; Russian scholars use < > to indicate deletions, [ ] for editorial interventions. In Latin it is no longer normal to mark emendations and expansions by italics.

Angled brackets are used to indicate a phrase omitted by the copyist, but which can be restored: for example, a refrain.

The classicist convention of using one subscript dot for each missing character is not generally used for ancient Egyptian literature. The convention here is to indicate lost matter using dots—*not* subscript, but on the line—within square brackets. Alternatively, a phrase indicating the latter may be supplied:

> [6 lines fragmentary, then about 7 lines missing]
>
> [gap of about 12 lines]

Lists and tables

9.1 Lists: general principles

Lists are used to arrange and present related elements of text in a form that is easy for the reader to grasp. As such, it is worth taking the time to ensure that the matter thus enumerated is in its most logical and digestible form, whether run into text or broken off and formally displayed. Tables are used for more complicated data that cannot be accommodated by a list.

9.1.1 Arrangement of elements

Regardless of how they are presented, the elements that constitute a list should refer to things of the same kind: it is inappropriate to write *red, white, spring, and tropical flowers*, confusing colour, season, and habitat. An open-ended list should specify enough items (normally at least three) that are sufficiently similar to show how the list might go on. *Apples, oranges, mangoes, etc.* may clearly be extended to include more types of fruit, but *items such as armadillos, ice cream, and helium* creates a mysterious non sequitur, since no correlation between the items is instantly recognizable.

Lists should be grammatically consistent and structurally parallel. Do not, for example, write *The hindbrain comprises cerebellum, a pons, and the medulla oblongata*. Either the first item alone should have an article (*comprises the* [or *a*] *cerebellum, pons, and medulla oblongata*) or all three items should have no article (*comprises cerebellum, pons, and medulla oblongata*). It is usually unnecessary for each item to be preceded uniformly by a definite or indefinite article (*comprises the cerebellum, the pons, and the medulla oblongata*), unless the list is complicated and the reader would benefit from the additional structuring this affords:

> The hindbrain comprises the cerebellum, formed of two spheres—one on each side of the central region (*vermis*)—and overhung by the occipital lobes of the cerebrum; the pons (Pons Varolii), linking the medulla oblongata and the thalamus, bulging forwards in front of the cerebellum; and the medulla oblongata (myelencephalon), the extension within the skull of the upper end of the spinal cord, forming the lowest part of the brainstem.

If the sentence is very complex—or just very long—it may need to be broken off and displayed (*see* **9.1.4**).

9.1.2 Run-in lists

A list occurring as part of a *run-in* (in-text) sentence or sentences follows the same rules governing any other sentence. A straightforward list within a single sentence needs no numbers or letters to aid the reader:

> Rabbits are divided into four kinds, distinguished as warreners, parkers, hedgehogs, and sweethearts.

This is true even of a list of many items:

> Nine different varieties of Cornwall mead are still available: Mead, Sack Mead, Metheglin, Sack Metheglin, Bochet, Pyment, Hippocras, Cyser, and Melomel.

It is usually acceptable to arrange into lists information where each element has only a few simple parts, so long as these are treated unambiguously:

> Indicative (sēo, siehst, sieþ), Subjunctive (sēo, sēo, sēo), Imperative (seoh)
>
> Oxford Bitter (ABV 3.7%, OG 1037), Oxford Mild (ABV 3.7%, OG 1037), Varsity (ABV 4.3%, OG 1041), Graduate (ABV 5.2%, OG 1052), and College (ABV 7.3%, OG 1072)

Information in many run-in lists may equally be displayed, or indeed presented as simple three-column 'open tables' (*see* **9.2.7**).

9.1.3 Numbering

When elements of a list are cited in text, or when a list creates the basis for structuring the text to follow, then providing some form of enumeration clarifies the sense. It is preferable to enumerate lists with lower-case italic letters in roman parentheses—(*a*), (*b*), (*c*), (*d*), etc:

> The Inca Empire consisted of three dynasties: (*a*) the Kingdom of Cuzco, ruled in turn by Manco Capac, Sinchi Roca, Lloque Yupanqui, Mayta Capac, Capac Yupanqui, Inca Roca, Yahuar Huacac, and Viracocha Inca; (*b*) the Empire, ruled by Pachacuti, Topa Inca, Huayna Capac, Huascar, and Atauhuallpa; and (*c*) the Vilcabamba State, ruled by Topa Huallpa, Manco Inca, Sayri Tupac, Titu Cusi Yupanqui, and Tupac Amaru.

Instead of lower-case italic letters, lower-case roman numerals are possible—(i), (ii), (iii), (iv), etc.—though it is preferable to reserve these for enumerating any further subheading within the (*a*), (*b*), (*c*), (*d*) level (*see* **9.1.5**). Roman numerals are normal for displayed proofs in logic, but these are not strictly lists and follow slightly different rules. Excepting necessarily complicated texts, avoid further subheadings.

Numbered paragraphs are styled and indented just like other paragraphs, with the addition of the figures that start each; vertical space between items is not needed. Use a paragraph (1-em) indent before the numeral, but only the space of the line following it; no concession is made to double-digit figures where they occur: each number is indented to the same depth. Mark for an en space to separate the points from the items in the list, and for turn-lines and subsequent lines to be set full out to the margin, not ranged on the start of each line of text as for a hanging list:

4.1. *Record-keeping.* Create a hazard-logging and -monitoring system that traces hazards from preliminary hazard analysis through to testing and system validation.
4.2. *Safety engineers.* Appoint safety engineers who have explicit responsibility for the safety aspects of the system.
4.3. *Safety review.* Use safety reviews extensively throughout the development process.
4.4. *Safety certification.* Create a safety certification system, whereby safety-critical components are formally certified for their assessed safety.
4.10. *Configuration management.* Use a detailed configuration-management system to track all safety-related documentation and align it with associated technical specifications.

Many publishers prefer to use arabic figures, but other forms of numbering may be used where it is important to follow the style of an official document, legal contract, philosophical treatise, etc., or to correspond to the established hierarchy of numbered sections or paragraphs.

9.1.4 Displayed lists

Lists are usually *displayed* if they are of more than one sentence, or composed of many lengthy or compound elements. A displayed list is broken off from the text (usually by 3-point spaces above and below), and often set one size down from the surrounding text. In general any enumeration of more than five or six items, or any list requiring an additional level of internal structure, will benefit from this treatment. Lists of numbered paragraphs may be broken off to distinguish them from the main text: text with numbered paragraphs throughout is not displayed, because the paragraphs *are* the main text.

The punctuation for a displayed list is treated precisely the same as if the items within it had no number or letter separating them. List items that are complete sentences start with capitals and end in full points, regardless of the length of the sentence or number of subheadings. Sentence fragments do not, and are usually (but not exclusively) lower-case.

Enumerate lists composed of whole sentences with arabic numerals, each figure followed by a full point. Unless the measure is very narrow, mark for a 1-em indent before each number and a 1-en space after, to separate the points from the items in the list. The numbers align on the full point, so also instruct the typesetter to allow for double-digit figures where they occur. In the so-called *hanging list*, turn-lines and any subsequent lines hang from (align on) the start of each line of text:

1. The cerebellum forms two spheres—one on each side of the central region (*vermis*)—and is overhung by the occipital lobes of the cerebrum.
2. The pons (Pons Varolii), linking the medulla oblongata and the thalamus, bulges forwards in front of the cerebellum.
3. The medulla oblongata (myelencephalon), the extension within the skull of the upper end of the spinal cord, forms the lowest part of the brainstem.

Elements in a displayed list may be arranged by means other than a simple numerical hierarchy; for example, this extract from the *Anglo-Saxon Chronicle* is ordered by year:

449 Mauricius and Valentines obtained the kingdom; and reigned seven winters. In their days Hengist and Horsa, invited by Wyrtgeorn, king of the Britons, sought Britain at a place called Ypwines fleot, at first to help the Britons but later they fought against them.
455 Hengist and Horsa fought King Wyrtgeorn in the place called Agæles threp, and Horsa his brother was killed. After that Hengist took the kingdom and Æsc his son.
457 Hengist and Æsc fought the Britons at a place called Crecganford and slew there four thousand men, and the Britons left Kent and fled to London in great terror.
465 Hengist and Æsc fought the Welsh near Wippedes fleot, and there slew twelve leaders of the Welsh, and one of their own thanes was slain whose name was Wipped.
473 Hengist and Æsc fought the Welsh and took countless spoil; and the Welsh fled from the England like fire.
488 Æsc succeeded to the kingdom and was king of the Cantware for twenty-four winters.

Each item in this example list equally could have been ordered by arabic numerals and points rather than by year. The logic governing any non-numerical hierarchy (e.g. chronological, alphabetical) should be immediately apparent.

Lists—particularly short lists where each element is a sentence or less—may use a typographical symbol such as a bullet (●) or square (■)—as in this book—in place of numbers. This device is useful for arranging displayed items without imposing an artificial hierarchy upon them. Here are two examples of unordered lists:

▶ Bulka
▶ Hundertspiel
▶ Špády
▶ Trappola

- The battlements or crenellation (*der Zinnenkranz*)
- The tower platform (*die Wehrplatte*)
- The merlon (*die Zinne*)
- The inner ward or bailey (*der Burghof*)
- The draw-well (*der Ziehbrunnen*)
- The keep or donjon (*der Burgfried*)
- The dungeon (*das Verlies*)

When listed items have no sequential order, arrange them alphabetically, but ensure that you are not disrupting another order (e.g. spatial in the second example) whose arrangement is not immediately apparent. Indent bullets 1 em from the measure, with an en space separating them from the start of the following text. Each typeface has a standard 'bullet' size, so there is normally no need to specify this.

9.1.5 Lists within lists

There are no absolute rules regarding the layout of displayed lists with more than one level, although typically there should be at least two items on each level. Since the goal is to make the hierarchy as clear as possible, each subsequent level should be indented 1 em and, where necessary, its turn-lines hung on that indent, as in any combination of the examples above.

In displayed lists, the first level of element should be an arabic number with a full point and no parentheses. Subsequent levels are the same as those for run-in lists: (*a*), (*b*), (*c*), (*d*), etc. followed by (i), (ii), (iii), (iv), etc.

Aristotle's hierarchy of citizenship may be ordered thus:

1. First-class citizens
    - (*a*) Full citizens
    - (*b*) Immature citizens
        - (i) Boys
        - (ii) Girls
    - (*c*) Superannuated citizens
    - (*d*) Female citizens
2. Second-class citizens
3. Resident aliens
4. Foreign visitors
5. Slaves

Editors will need to instruct the typesetter to allow for double- or treble-digit figures where they occur, and for the figures to be ranged on the closing parenthesis. Hierarchies may be enumerated differently, particularly to correspond to numbered sections or paragraphs, or where an awkward or novel page layout suggests a different design.

9.2 Tables: general principles

The purpose of a table is to display data—statistical or otherwise—as plainly and concisely as possible. Tables are best used for information that is too complex to be presented clearly in a list or in running text, and particularly for information intended for comparison, either within a single table or between similar tables. There is usually more than one way to arrange tabular information, and marking up table copy for setting can be time-consuming for editors. For these reasons authors should submit all typescript for tables as double-spaced copy, with a minimum of rules—the editor will add them as necessary.

- Authors and editors should take the time to consider whether each table is in fact necessary in its present form. Could the material it contains be more digestibly presented in a few sentences of ordinary English, or alternatively as a figure or graph? Does it show what it is supposed to show? Even if it does, is that information truly relevant, and if it is, has it all been given in another table, or in text? Could two or more tables be merged, or a larger one split up? If all the information *is* necessary, might it be more usefully gathered in a statistical appendix, where it is less a distraction for the reader than tables scattered every few pages throughout?
- Tables, being merely a spatial arrangement of text, are normally set by a typesetter. But where tabular matter strays from an uncomplicated presentation in columns and rows it may be difficult to determine when a table leaves off and a figure begins: in other words, what a typesetter will be able to set and what will need to be treated as artwork. It may, for example, be possible to set conventionally a simple truth table, pedigree, matrix, financial statement, or Punnett square composed purely of text and figures, ordered as necessary by vertical and horizontal rules. On the other hand, the complex hierarchy, symbols, and diagonal and dashed rules in, say, a decision tree, extended genealogical table (*see* **FIG. 9.1**), computer data-flow diagram, Venn diagram, or Mendelian genetic chart require careful layout and design, and copy should be prepared as artwork and inserted separately into text as figures. Certainly any table that contains drawn elements, such as arrows, boxes, or tints, will probably need to be numbered and named as a figure. When in doubt authors should flag problematic tables or seek advice from their editor.
- Normally, the text should not read into a table, to allow flexibility in page make-up (for an exception *see* **9.2.7**). Rather, tables should appear as near to the point of reference as possible—preferably following it. Frequent or large tables may be better placed at the end of the chapter or as an appendix to text.

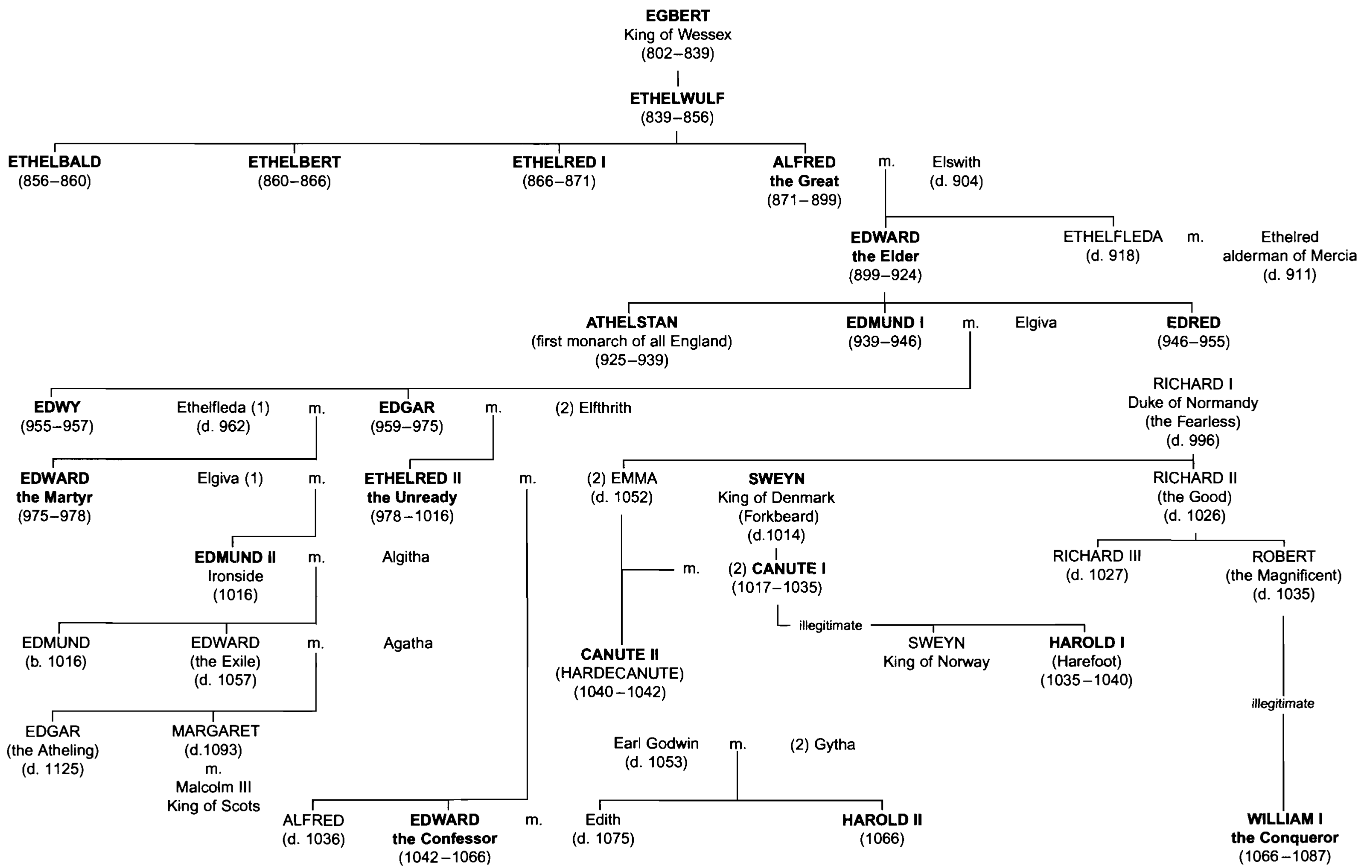


Figure 9.1: **The House of Wessex, 802–1066**

- Most publishers omit as superfluous all vertical rules in tables. If correctly spaced and aligned, presentation is clearer and less cluttered without them: only tables with extremely complex internal structures benefit from them. Horizontal rules should be kept to a minimum, although head and tail rules are included in most cases. In particular, open tables (*see* **9.2.7**) and those tables with only two columns should be set without rules. It is important to distinguish head and tail rules from internal rules: at OUP head and tail rules are both standardly one-half point thick, and internal rules one-quarter point thick.
- Spans in headings must not overlap: *1920–9, 1930–9, 1940–9* or *1–5, 6–10, 11–15* rather than *1920–30, 1930–40, 1940–50* or *1–5, 5–10, 10–15*.
- Capitalize only the first word and proper names in each heading for a column or row; do not number headings unless the numbers are referred to in text. Give units (if any) in parentheses and not as part of the heading: *Income (£/yr)*, not *Annual income in pounds*. Do not repeat the unit or percentage symbol next to each figure in the table.
- Do not abbreviate unnecessarily. Familiar abbreviations are acceptable, such as *%*, *&*, country abbreviations, and those well known in the reader's discipline. Abbreviations common in tables include *n/a* for 'not applicable' (or in banking 'no account'), an em rule (—) for 'not available' or 'no answer', and a zero for 'no amount'. Since these all have distinct roles, do not attempt to standardize or amalgamate them, for instance by replacing all em rules with zeros. Repeat information rather than use ditto marks.

  In general, the more cramped the space, the more truncated forms may be required. However, information reduced to telegraphese is both irritating and liable to be misinterpreted; even seemingly unambiguous abbreviations may still prove confusing, and unfamiliar abbreviations must be explained in the notes (*see* **9.2.5**). The reader should be able to understand the table independently of the text.
- Do not include tables within footnotes or endnotes: ancillary data that cannot be incorporated into the text should be relegated to an appendix, either to the chapter or to the whole text.
- When tables are open at the sides, the horizontal rules should not extend beyond the width of the first and last columns.
- Running heads are set normally over full-page portrait (upright) or landscape (turned or broadside) tables, unless the area of the table encroaches on the running head's space.
- Guidelines for table layout are based on giving the greatest clarity in the most common circumstances. Nevertheless, the variety and combination of tabular matter is such that editors may deviate from any of these guidelines if the result is clearer or more visually pleasing on the page.

9.2.1 Title

Set a table title at the head of the table, numbered by chapter or section in the order in which each is mentioned; if there are only a few tables they may be numbered in a single sequence throughout the text. Tables in an appendix are numbered separately. Typically the title is centred above the table, as are any turnover lines, and the whole of a short title; alternatively it can also be aligned (ranged) on the left. Titles of tables in academic books may be printed italic, though different treatments are possible. Words in tables are styled the same as in text. For example, if the three types of rice grown in West Bengal appear as *aman*, *aus*, and *boro* in text, they must also appear in italic in the table, or in reverse font if the title is italic. Table titles should match captions for illustrations, if any.

- The descriptive elements to be included in a particular table's title will depend on the other tables in the book, and the context in which they are found. For example, a table in a book on the comparative economics of fruit-growing may need to have *United States: price of apples . . .*, but one in a book on US agriculture will not need *United States* in the title.
- Make the title as clear and concise as possible: a daunting heading like 'Fluctuations in the price of various types of apples (in US dollars per ton) over the period 1954–1976 in different parts of the country' may be distilled to 'Table 15.1. Price of apples, by region, 1954–1976 (*$/ton*)'.
- Give units that apply to the entire table (*00,000*, *$/ton*) in parentheses after the title, in reverse font; they are run in as a continuation of the title, not set on a separate line. Such elements as *by region* or *by date* form part of the title proper and are not given in parentheses. Dates in table titles are presented in full, but are elided in the table's body.
- The style used for the title label will depend on the type of book: at OUP, heavily statistical works (e.g. economics or sociology texts) with many tables may have 'Table' in capital and lower-case letters. Less statistical works (e.g. history or classics texts) with only the occasional table may have 'TABLE' in spaced capital and small capital letters.

9.2.2 Column headings

At OUP column headings are usually set in roman capitals and lower case. They should be aligned on the left (turnover lines not indented) and be unjustified. Though they should be set full left in the column, short headings—such as symbols or single or double letters—may look better centred.

Align all column headings on the first line of each column across the page. If an item in the first column has more than one line and is a 'title' that applies to items running across the table, those items should align

Table 9.1: **College housing**

Housing allowance (£)	**College houses** — **Rent paid**	**College responsibility**	**Responsibility for rates**	**Arrangements about capital improvements**
356	Nil	Major repairs and decorations	College	Paid by college
269	450, 490, 500, 170, 98, 360, 72, 140	External and major internal repairs	Part paid by college	Interest usually added to reduction
500	300, 360	Structural repairs; external decoration, materials for internal decorations	Fellow if rent paid; college otherwise	College, if of value to future occupants
50 for two fellows with vested interest	—	Maintenance and repairs	Rent free	No fixed policy

horizontally on its first line. Tables should not be spaced out to full measure, but set to give good spacing between columns, with a minimum of 1 em between each column (*See* **TABLE 9.1**).

- Number columns only if the numbers are referred to in the text. These numbers appear in parentheses on the same horizontal line, 3 points below the deepest heading element. Letters can be used instead of numbers, particularly if it makes it easier to impose consistency throughout tables.
- More than one set of data may be compactly presented by arraying the matter beneath more than one level of column head. This arrangement, called nested or decked column heads, is especially useful for comparing related information within the same table. The first level of column head spans subsidiary columns set beneath it, separated by straddle (also called spanner) rules, each of which extends only to the width of the columns it relates to. (**TABLES 9.1, 9.4, 9.6,** and **9.7** employ nested headings.) Formerly a horizontal brace was sometimes used instead of a straddle rule; this is still possible when reproducing antique formats; a vertical brace may be used where spanning the contents or stubs of several rows. While a large and complicated table may contain several levels of nested heads, consider whether the information could be more lucidly presented in two or more tables.

9.2.3 **Stub**

The stub is the left-hand column of the table, which labels the table's rows, just as the column head labels the columns; only the first word and proper names are capitalized. It may or may not have a heading like other columns, but similar tables should be treated similarly.

- Unrelated items should have some logical order (alphabetical, chronological, size, etc.) imposed on them, as this makes them easier for the reader to use. Do not rearrange items that have no relationship with one another, but whose relationship is clear from scrutinizing the order in other tables meant for comparison with it.
- Items may be grouped under stub headings, which should be typographically distinct (italics, small capitals), but not indented further. No rule or additional space is required, unless the subheads carry totals of their own, in which case they should be preceded by a (usually 3-point) space. Matter set beneath stub headings can be set full left or indented (*see* **TABLE 9.1**).
- Indent turn-lines 1 em. While figures are aligned with the stub's last line, any text within a table aligns with the first line of the stub item to which it applies. (*See* **TABLES 9.1** and **9.3**.)
- Where the stub consists entirely of dates, it often aids clarity to introduce a 3-point space at decade breaks, or at some other logical point.
- Totals may be set off by a 3-point space (not by a rule), and flagged by the word 'TOTAL' in spaced small capitals. Optionally, the word may be indented.

Table 9.2: **New Zealand casualties, 1939–1945**

Branch	**Deaths**	**Wounded**	**Prisoners**	**Interned**	**Total**
Army	6,839	15,324	7,863	—	30,026
Navy	573	170	54	3	800
Air Force	4,149	255	552	23	4,979
Merchant Navy	110	—	—	—	—
TOTAL	11,671	15,749	8,469	149	36,038

Source: R. Kay (ed.), *Chronology: New Zealand in the War, 1939–1945* (Wellington, 1968).

9.2.4 Body

The body of a table is simply the tabular data introduced and ordered by the columns and stubs; especially in the USA, 'cell' is the term for each intersection of a column and stub, representing a single piece of data.

The unit(s) used in the table should suit the information: for example, national agricultural production figures may well be more meaningful and easier to compare if rounded to 1,000 tons; rounding off large quantities also saves space. Editors should not make wholesale changes without querying them with the author, however. Tables intended to be compared should ideally present their data consistently in similar units—not metres in one, yards in another, and cubits in a third; ensure that abbreviations are consistently applied from one table to another, and all units and percentages are defined. While data drawn from a variety of sources may need to be recast to accommodate comparison, ensure that doing so does not introduce inaccuracy or anachronism, or distort the material's integrity (if the source is in copyright).

- Turn lines in simple items in columns are indented 1 em, with no extra vertical space between items (*see* e.g. column 2 in **TABLE 9.3**). Turn lines in discursive or run-in items (e.g. data in a chronology) should be set full left in a column as panels or blocks of text, not indented, with a 3-point vertical space between each item (*see* e.g. column 4 in **TABLE 9.3**; columns 3, 4, and 5 in **TABLE 9.1**).

Table 9.3: **Beaufort wind scale**

Force	**Description of wind**	**Mean wind speed (*knots*)**	**Specification for use at sea**
0	calm	less than 1	Sea like a mirror
1	light air	1–3	Ripples with appearance of scales are formed, but without foam crests
2	light breeze	4–6	Small wavelets, still short but more pronounced; crests have a glass appearance and do not break
3	gentle breeze	7–10	Large wavelets; crests begin to break; foam of glassy appearance, perhaps scattered white horses
4	moderate breeze	11–16	Small waves becoming longer; fairly frequent white horses
5	fresh breeze	17–21	Moderate waves, taking a more pronounced long form; many white horses are formed (chance of some spray)
6	strong breeze	22–7	Large waves begin to form; the white foam crests are more extensive everywhere (probably some spray)
7	moderate gale *or* near gale	28–33	Sea heaps up and white foam from breaking waves begins to be blown in streaks along the direction of the wind
8	fresh gale *or* gale	34–40	Moderately high waves of greater length; edges of crests begin to break into spindrift; foam is blown in well-marked streaks
9	strong gale	41–7	High waves; dense streaks of foam; crests of waves begin to topple, tumble, and roll over
10	whole gale *or* storm	48–55	Very high waves with long overhanging crests; the resulting foam, in great patches, is blown in dense white streaks; the sea takes a white appearance; the tumbling of the sea becomes heavy and shock-like; visibility affected
11	storm *or* violent storm	56–63	Exceptionally high waves at sea; the sea is completely covered with white patches of foam; visibility affected
12+	hurricane	64 and above	The air is filled with foam and spray; sea completely white with driving spray; visibility very seriously affected

Sources: Smithsonian Institution, *Smithsonian Meteorological Tables* (1966); Hydrographer of the Navy (UK).

- Related figures in a single column should have the same number of decimal places. Unrelated figures may have a different number of decimal places, but only if reflecting different levels of accuracy. Often it is possible to round them off to a common level for consistency's sake, but editors should query this with the author; percentage totals may vary slightly above or below 100 per cent as a result of rounding.
- Even if four-digit figures are set close up in text, impose commas in tabular matter where they need to align with figures of more than four digits; technical and scientific works use a thin space instead of a comma. Different languages have different conventions regarding commas and full points in figures (*see* **7.1.3**), so tables drawn direct from foreign sources may require closer scrutiny.
- Set mathematical operators (+, −, >, etc.) close up to the following digits. Ensure that minus signs (-) are distinguished from hyphens and from em rules (—) at their first occurrence in each table.
- When statistical matter within each column is unrelated, align it on the left with the column heading, ranged on the first figure or letter in each column (*see* **TABLE 9.4**). Optionally, the longest line can be designed so that it is centred under the heading, if the result suits the material better.

  When statistical matter within the columns is related, align it so that the longest item aligns with the column heading and other items align with the decimal point or with the final digit on the right (*see* **TABLE 9.5**). Align figures horizontally with the last line in the stub item to which they refer.

Table 9.4: **Comparison of four forests with infection present**

	Forest			
	Black	**New**	**Sherwood**	**Speymouth**
Age	20	43	35	69
Area sampled, acres	6.9	11.2	7.5	27.6
No. of trees	10,350	4,702	2,650	945
No. of infected trees	163	98	50	23
Infected trees, %	1.63	0.9	20.3	10.7
Chi-square for observed values	7.83	11.09	4.98	too small

Table 9.5: **Breakdown of the five techniques**

Technique	**Output (barrels)**	**No. of workers**	**Output per worker-year**	**Total wage bill**
I	34,200	4	12.2	225
II	45,968	10	7.4	364
III	9,732	2	4.7	198
IV	213,427	15	96.3	2,000
V	2,340,646	126	201.9	14,344

- Centre em rules indicating vacant quantities or data in their columns. Ignore parentheses in aligning columns; they may protrude into the margin between columns where necessary. Plus and minus signs are also usually ignored in such alignment.

9.2.5 Notes to tables

Set notes to table width, normally one size down from table size. There are four kinds: general notes, notes on specific parts of the table, notes on level of probability, and source notes; they should appear in this order, though other orders are possible if consistently applied throughout a work. When notes are mixed each different bank of notes is separated by a (usually 3-point) space. Each note should begin on a new line and end with a full point; a wide table (i.e. landscape or in a large-format work) may have room for two columns of notes beneath it. They fall directly beneath the table to which they refer; they are not incorporated with the text's footnote system.

Note cues in a table read across; for example, a cue in the last column of the first row precedes a cue in the first column of the second row. Ensure that notes to a table cannot be mistaken for text recommencing after the table.

- General notes are uncued, and are preceded by '*Note:*' or '*Notes:*', with a roman colon. They are aligned on the left and set to table width.

Table 9.6: **Issues of the de luxe edition of Ulysses, *copies 1–1,000***

		Price		
Copies	**Paper**	**France (FF)**	**UK (£/s./d.)**	**USA ($)**
–100*	Holland handmade	350	7/7/-	30
101–250	Verge d'Arches	250	5/5/-	22
251–1,000†	linen	150	3/3/-	14

* Autographed by Joyce.
† This issue, the cheapest of the three, was still 5–7 times costlier than the average book.

- Notes on level of probability are treated as a separate bank of notes (see above). Some disciplines use a single asterisk to denote level of probability at the 5 per cent level, a double asterisk at the 1 per cent level, a triple asterisk at the 0.1 per cent level, and so on. When used, this convention should be explained in the relevant note to the table: '$^{*}p < .05$ $^{**}p < .01$ $^{***}p < .001$'. Editors should not alter the asterisks to superscript italic letters or impose other symbols in their stead.
- Mark notes on specific parts of the table with a system of indices different from that used in the text (e.g. symbols as in **TABLE 9.6** or superscript italic letters as in **TABLE 9.7**). Note cues should proceed in

order, from left to right and down through the table; they are ignored in columnar alignment.

- Source notes are also uncued, and are preceded by '*Source*:' or '*Sources*:', with a roman colon. Align them vertically on the left and to table width, indenting new notes within this section. Their reference structure matches that used elsewhere in the work: author–date, short title, etc.

Table 9.7: **Summary description of local time-series used for Spain**

				Population	
Place	**Province**	**Dates**	**Record type**[a]	**1887**	**1930**
Alicante sample					
Alcolecha	Alicante	1860–1935	P	907	822
Alfaz del Pi	Alicante	1826–1975	P/C	1,200	1,101
Altea	Alicante	1840–1919	P	5,790	5,484
Benidorm	Alicante	1839–1935	P	3,181	3,099
Benilloba	Alicante	1838–1975	P/C	1,392	1,028
Campello	Alicante	1849–1935	P	(2,834)[b]	2,908
Orba	Alicante	1871–1975	C	1,067	1,356
San Juan	Alicante	1871–1975	C	2,973	2,858
Central Spain sample					
Bargas	Toledo	1821–1975	P/C	3,320	3,863
Buitrago de Lozoya	Madrid	1871–1950	C	658	787
Cabanillas de la Sierra	Madrid	1871–1950	C	282	326
Cadalso de los Vidrios	Madrid	1838–1975	P/C	(1,899)[b]	2,289
Calzada de Oropesa	Toledo	1840–1975	P/C	2,246	2,561

Note: The total number of records examined was 20,870.

[a] P = parish register, C = civil register.

[b] These places were integrated into other municipalities when these censuses were carried out, but kept vital registration records of their own. The population estimates are only approximations.

Source: Reher et al. (1997).

9.2.6 Presentation on the page

Tables may be placed on the page in portrait or in landscape format. Portrait is used where the table's width is narrower than the measure of the page. Landscape is used where the table's width is greater than the measure of the page; such tables are always printed so that the title is on the left and stub at the foot of the page.

- A table set in portrait is much easier for the reader, since it follows the arrangement of the work's text; however, sometimes the quantity of matter included within a table makes setting in landscape unavoidable. It is often possible to make a wide table fit a page's measure by rewording, using turnover lines, nesting column heads, or reversing the arrangement of column heads and stub heads. Also, tables are normally set in type one or two sizes down from text size, so more table matter can be accommodated on the page than text matter. Conversely, very narrow 'chimney-pot' tables may be presented in two or more columns, so as to increase their width on the page. Consistency is the prime consideration when a table is one of a series, or is meant to be compared with another, so do not rearrange like or related tables into differing structures.

- If necessary, both portrait and landscape tables may be presented over two or more pages of text. Except in exceptional circumstances fold-out pages are too expensive and impractical to be considered a suitable solution.

  When tables will spread onto two or more pages, column widths remain constant on the continuation pages(s). Headings are not repeated where the matter in continued tables can be read across or down a facing page: the recto of a continued table set in portrait does not repeat the verso's stub headings, and recto of a continued table set in landscape does not repeat the verso's column headings.

  Use a light (quarter-point) rule above repeated column headings to ensure they are not read as part of the table, omitting tail rules until the table is completed. When tables are landscape, column headings are repeated on the verso pages only.

  Insert a 'continued' line, such as 'Table 2 *cont.*', only if the table turns over to a verso page, not if it extends over facing pages. If several continued tables are given in succession it can be helpful to include also a short form of each table's title.

- Authors are not responsible for determining which tables will need to be set in landscape. Generally, editors need simply to warn the typesetter that landscape setting is permissible where unavoidable, though on tables extending over more than one typescript folio editors can helpfully suggest which may run on horizontally and which vertically, indicating where a split is preferred and where it is unacceptable, and marking which headings are to be repeated on verso pages.

9.2.7 Open tables

An open table is a very simple table with few elements. Used for presenting small blocks of information, no more than four or five rows, it has more impact and accessibility than a run-in or displayed list—its matter is arrayed in columns—but less formality than a full table—it has no number, title, or rules. Particularly in non-technical work, or in texts having no other tables, an open table can serve as a convenient halfway house between list and table, offering data in a readily assimilated visual form.

type of beer	**alcohol by volume (%)**	**original gravity**
Oxford Bitter	3.7	1037
Oxford Mild	3.7	1037
Varsity	4.3	1041
Graduate	5.2	1052
College	7.3	1072

An open table typically has only column heads (as in the first example) or a stub (as in the second). Any table with both column heads and stub requires the structure of a formal table, and should be set as such.

Indicative	sēo	siehst	sieþ
Subjunctive	sēo	sēo	sēo
Imperative	–	seoh	–

The size of an open table makes it less likely to be broken over a page when set, so it may be run into text and introduced by a colon:

The de luxe edition of *Ulysses* ran to a thousand numbered copies, printed in three issues on different grades of paper, with corresponding prices in French francs, pounds sterling, and US dollars:

Copies 1–100	Holland handmade paper	350F, £7. 7*s*., $30
Copies 101–250	Verge d'Arches	250F, £5. 5*s*., $22
Copies 251–1,000	linen paper	150F, £3. 3*s*., $14

(This same information is presented more formally in **TABLE 9.6**.)

While running an open table into text can be convenient in some contexts, the table cannot then be moved unless the preceding text is reworded accordingly; and while text must separate one open table from another, several open tables on a page may still pose layout problems for the typesetter.

Do not use open tables in texts in combination with full tables unless the matter they contain is of a type uniformly different from that of their bigger cousins; it would be illogical and confusing to present related matter in a mix of numbered and unnumbered tables differentiated only by size.

Illustrations

10.1 General principles

An illustration is any image prepared as artwork and printed in a text, together with a caption—also called *underline*, *cutline*, or *legend*—that explains something about the image. Some publishers, such as the University of Chicago Press, distinguish between a caption and a legend by saying that a caption is never a grammatically complete sentence, while a legend is a sentence or more of explanatory text. OUP does not make this distinction, preferring instead that *legend* be used as an alternative term for *key*.

The main forms of illustration are black-and-white line drawings, halftones (black-and-white photographs), colour transparencies and paintings, and colour artwork. A figure is an illustration integrated into the text, with text flowing above, below, and sometimes around it. A plate is an illustration separate from the text, often printed on glossy art paper. Figures are normally black and white line drawings and halftones; plates can take any form, though they are usually high-quality images that benefit from printing on higher-quality paper.

Before beginning work on illustrations, authors should talk to their editor about the following:

The number and type of illustrations appropriate to your work. Some types of illustration are particularly expensive to reproduce and make a substantial difference to the production costs and thus the final published price of the work. It is important for authors to get advice from their editor at an early stage.

Printing colour illustrations adds enormously to production costs, and is not usually undertaken unless they are considered vital to the work—as they would be, for example, in an art catalogue, dermatology textbook, or field guide. A substantial part of the cost of including colour illustrations is the processing of each picture before printing, not just the printing itself. This means, for example, that one page of colour with four photographs is considerably more expensive to produce than one page with only one photograph.

How the artwork will be prepared. Authors should explain to their editor in advance how they will be producing illustrations: drawing illustrations themselves (either conventionally or using a computer package), using a freelance artist or bureau, taking illustrations from existing publications, or providing illustrations for redrawing or relabelling by the publisher. Illustrations supplied on paper will usually be scanned by the typesetter and inserted into the digital files.

How any redrawing costs will be paid. For most texts the author is expected to supply artwork that is 'press-ready'—that is, suitable for reproduction. If the author is unable to supply print-ready artwork, the publisher can arrange for relabelling or redrawing to be done, but the costs may be chargeable to the author's royalties.

Specimen drawings. Authors preparing their own illustrations should submit some specimen illustrations before undertaking the bulk of the work. This is to make sure that the illustrations will reproduce satisfactorily when printed. It is essential to get the line widths, shading, and size of labelling right, whether the illustration is produced conventionally or via computer, otherwise it may not be possible to use them. Computer drawings can be particularly deceptive, since drawings that look fine on screen or printed on an ordinary printer may still have technical problems when put through a professional output device.

Clearing copyright. The responsibility for clearing copyright typically rests with the author. All artwork reproducing or based on someone else's work needs permission to be cleared for use, unless it has been substantially altered. For guidance *see* **14.4**; *see also* **14.2**. Normally, the author is responsible for clearing permissions to reproduce illustrations from published sources, for paying any reproduction fees, and for preparing the acknowledgements to go in the text. It is important to start work on clearing permissions at a very early stage—before submission of the typescript—because the process can take several months.

10.2 Numbering, presentation, and placement

Numbering

Typically both halftones (black-and-white photographs) and line drawings are numbered decimally by chapter: the first illustration in

Chapter 1 is Fig. 1.1, the second Fig. 1.2, and so on. Alternatively, a work with only a few illustrations may have them numbered in a single sequence throughout: FIG. 1, FIG. 2, FIG. 3, etc. Maps may be included in the same sequence with other illustrations or, if there are many of them, numbered separately. In standard academic works *Figure* is usually abbreviated in text references as well as in notes and parenthetical matter; in the caption itself, it is often styled in capitals and small capitals. (Where *Fig.* is styled in this way, so too is *Plate*.)

Plates are always numbered in a sequence separate from any illustrations in the text, conventionally with roman numerals—PLATE I, PLATE II, PLATE III, etc.—though scientific or technical works often use arabic numbers instead, and upper- and lower-case letters rather than capitals and small capitals. *Plate* is usually not abbreviated, though *Pl.* is possible in narrow measure.

Text references to *Fig.* and *Plate* should be capitalized when the illustration and reference are within the same work; references to other figures and plates should be in lower case.

Presentation

Authors should mark four things on the back of any original artwork: surname, title of the work (a short form will do), figure number (*Fig. 1.1*, *Plate I*, etc.) and an arrow pointing to the 'top' (where confusion might occur). Never use a ballpoint pen for writing on the back of the photograph: it shows up on the other side of the photograph and distorts the image. Use a soft pencil, a chinagraph pencil, or sticky labels. Never attach anything to a print with tape, staples, or a paper clip.

Placement in typescript and proofs

In the typescript, mark the desired approximate positions of the illustrations in the margin of the typescript: FIG. *18.6 near here*. (It is helpful to include a photocopy of each illustration *in situ*, but unfoliated.) The illustration will then be placed as near as possible to that part of the text when the pages are made up. Text must not read into it so as to give it an explicit and fixed introduction, for example 'in the following figure': the final placement is determined by page breaks, which cannot be anticipated before setting, and this makes rewording the text necessary if the illustration does not fit the make-up of the page.

Where high-quality illustrations are printed on glossy paper different from text paper, they are grouped together in a plate section separate from the text. Plate sections are often used for colour illustrations or for black-and-white photographs that demand especially careful printing, or for photographs that supply important background information, such as a facsimile or matter in a scientific biography. If the work includes a plate section, the author should make a list of the plates for the preliminary pages, including a brief description (one or two lines), not a full caption for each plate. Since plate sections are usually placed as unnumbered glossy pages near the middle or at the end of the work, a text reference cannot read into a plate, as in *see* PLATE *XII opposite*. (Authors should also bear in mind that publishers producing a subsequent paperback version of a hardback with plates may be obliged to omit them, and adjust the text accordingly.)

In proofs it is normally the typesetter's responsibility to set artwork correctly on the appropriate page, though frequent illustrations, or complicated or unusual layouts, may require a designer to lay out all or some of the pages beforehand. The following points outline common layout considerations, so that authors and anyone else generating their own page layouts can understand some of the principles involved. In this section, an illustration should be understood to mean the artwork plus any accompanying caption.

- As far as possible an illustration and the in-text reference to it should be kept within a two-page opening, with the illustration falling after the reference.
- Illustrations of approximately half a page or less in depth should be placed slightly above centre, with the page's text divided approximately one-third above and two-thirds below the illustration. Illustrations much greater than half a page in depth can be placed at either the head or foot of the page (preferably the head), to avoid breaking the text into only a few lines above and below the illustration. Five lines of text is the minimum number permitted on such pages.
- Where two full-width illustrations occur within a two-page opening, one illustration should appear on each page. However, if the depth of the illustrations allows, they may be set together on one page with at least a line of white space between. Where three full-width illustrations occur within a two-page opening, two may be set one above the other on one page, with a minimum of four lines of text at the foot of the page and at least a line of white between the two illustrations. Illustrations less than half a page in width should be placed as above, and on the outer edge of the page. The text then runs round on the inside of the illustration. Captions should be set to the width of the illustration.
- Inset artwork—that is, with text flowing around it—should have a line of apparent white space equal to the point size of the surrounding type inserted at the head and side(s) of the artwork. At the bottom it should have one and a half lines, though one line is acceptable where necessary.

Textbooks and the like often avoid running text round a narrow illustration, in which case the captions—if of suitable length—can be placed on the inner side of the artwork. These are aligned at the head for artwork in the upper half of a page, or at the foot for artwork in the lower half of a page, and generally have unjustified lines.

- Centre horizontally an illustration wider than half a page but narrower than a full page, setting the caption to the width of the illustration if it makes two or more lines, or centred below the artwork if it is a single line no wider than the illustration. Illustrations wider than text measure will probably need to be reduced or set landscape (turned sideways). Usually, illustrations should be centred and the captions set to text measure. Place two illustrations side by side if they occur on the same page and are each less than half a page in width. Where two illustrations of similar depth appear side by side on a page, align the bases and/or captions.
- Typesetters should leave between 6 and 9 points white space between the bottom of the artwork's printing area and the caption, with approximately 12 points white space between the caption and any following text.
- Running heads and page numbers are generally omitted from full-page illustrations in books. However, where two or more full-page illustrations occur together and facing pages do not contain a page number, the page number may be centred in parentheses at the top of the page, or at the bottom in texts where the page number normally occurs at the foot of the page. This applies whether or not the illustrations are landscape. In journals, running heads are mostly used with full-page illustrations unless the artwork fills the space for the running head.
- Illustrations should allow a minimum 10 mm border of white space to separate the edges of the illustration from the trimmed page size. Illustrations filling the whole page area (bleeding) must allow 6 mm of additional image area.
- Illustrations that have to be set landscape should always be placed with the head of the illustration turned to the left, whether on a recto or verso page.
- An acknowledgement for a halftone illustration is usually placed either in a list of illustrations or as part of the caption, run in after the acknowledgement heading (if any), following the caption text. An acknowledgement for a figure is set as a separate note below the caption under the heading '*Source*:'.

10.3 Line drawings

Line drawings include a broad range of figures such as graphs, charts, plans, diagrams, maps, cartoons, pen-and-ink studies, and woodcuts—typically any black-and-white displayed material that has no tints or shading, and that is neither a photograph nor a table. This category also includes items that are not strictly illustrations, such as any very unusual symbols and characters that cannot be achieved by the typesetter, which must be produced separately as artwork and inserted into text by the typesetter.

Drawings taken from other publications

Authors using a line illustration from another publication should supply a printed copy for the production department to scan. Photocopies are not acceptable for use in direct reproduction—any illustrations provided as photocopies will probably need to be redrawn.

Sketches for redrawing by the publisher

A publisher's art and design department or a freelance artist can redraw from accurate pencil sketches, or from photocopies with any amendments added in pen. While the draughtsperson or artist will be a professional, he or she may not be familiar with the subject of the sketch, and will not be interpreting the content of the rough drawing, but only reproducing an accurate copy of it. It is therefore important for authors to write labels clearly and to add instructions for the draughtsperson: for example, is it vital that two lines are of identical length? Is the random configuration of dots meant to represent shading, an exact figure to be followed, or simply a random pattern? Is an uneven line supposed to be reproduced as an uneven line? Are rough hand-drawn shapes meant to be reproduced as such or symmetrically? Does a pattern of shading need to be preserved because it is mentioned in the text? Circle any instructions to distinguish them from labelling on the figure itself, or write them on a separate list.

Preparing your own artwork

It is preferable, where possible, that authors prepare their own drawings, using a departmental drawing office, or working with a freelance artist or bureau. Authors doing this should prepare some specimen drawings, digital files, or both before undertaking the bulk of the work. What follows are some guidelines for producing specimen artwork. Authors supplying final digital files for printing need the publisher to provide file-format instructions.

Size

The dimensions of the artwork will depend on the format of the text, and whether the text is to be single- or double-column. In general, the more important an illustration, the greater its size. The page dimensions for some common formats are given below, with the text area available for an illustration, and the dimensions for an original destined for a standard reduction to 67 per cent. This means that each linear dimension will be reduced *to* 67 per cent of its original length—not that it will be reduced *by* 67 per cent.

Book format (mm)	Maximum final size dimensions (mm)	Artwork size for reduction to 67% (mm)
Royal octavo (234 × 156)	180 × 113	276 × 176
Demy octavo (216 × 138)	165 × 101	250 × 151
Crown quarto (246 × 189)	178 × 127	265 × 189
Demy quarto (276 × 219)	215 × 156	321 × 233

When considering the dimensions for an illustration, remember to make allowance for fitting in the caption as well. When illustrations span a two-page spread, ensure that nothing of importance is lost in the gutter where the two pages join. Fold-outs are to be discouraged, since they are unwieldy, expensive, and easily torn in use.

Labelling

For many technical and mathematical works the Times Roman typeface is a common choice for labelling: this is a good typeface for distinguishing between the letters *i*, *l*, and the roman figure 1. Where this distinction does not need to be made, any clear, solid typeface such as Helvetica (often preferred for chemistry) or Univers is acceptable.

Characters should be large enough not to 'fill in' on printing: as a rough guide, before reduction the letter 'H' should be 4 mm high, and 'x' should be 2.5 mm high. Most often this means using a typeface no smaller than 8 points (with 9-point leading) or, on drawings destined for a 67 per cent reduction, 12 points (with 14-point leading).

Spelling, hyphenation, symbols, and abbreviations for units should match those in the captions, and follow the stylistic conventions used in the text. Use a capital for the first letter of the first word only, followed by lower-case letters for everything else except proper names. There should be no full point at the end of the label. Give units in parentheses at the end of the label where necessary (for example on ordinates and abscissae in graphs). Variables—but not units—should be in italic. When symbols such as circles or triangles are used, they should be solid (filled in) rather than open, since open and half-filled symbols can fill in and appear solid when printed.

Do not include the figure number as part of the illustration: write it instead on the back of the illustration.

An alternative to labelling is to supply the publisher with original line drawings accompanied by photocopies with the labels typed or clearly written in by hand. The editor will mark up the labels to match the editing of the text, and the labels can be added to the original artwork later. This is especially recommended when labelling is heavy or mathematical, since it limits expensive corrections.

Key

The key or legend explains the symbols or tints used on a figure, and is physically part of it; authors should position it within the artwork area as part of the illustration. Do not include the key as part of the caption: the person who creates the figure should generate the key as well, as the typesetter will be unable to reproduce the key's elements. Any captions for illustrations with keys should be provided separately. Where simple letters and numbers (A, B, C, (*a*), (*b*), (*c*), 1, 2, 3, I, II, III) are used to pinpoint parts of a figure, these can be referred to directly in the caption:

> Relief carvings from the Maya ceremonial centre at Yaxchilán, Guatemala. (*a*) Penitent kneeling before a priest; a calendrical inscription gives a date *c.* AD 709. (*b*) Worshipper kneeling before a double-headed serpent deity; the inscription gives a date *c.* AD 681.
>
> Reconstruction of a Greek *trapetum* from Olynthus, for crushing olives. A solid column (1) stands in the middle of a large circular basin of lava (2). A square hole on top of this column holds an upright pin (3) fastened with lead. A wooden beam (4) fits over the pin and carries two heavy plano-convex millstones (5), turning on the centre pivot.

Conventional drawing and tints

Use opaque smooth white paper or, ideally, drafting film, which provides the best dimensionally stable base and surface for line drawings: being transparent, it is very useful for tracing from overlays or roughs. Do not use tracing paper; the colour and surface may show up on the scanned version. Technical pens such as Rotring are recommended, in four line weights: 0.25 mm, 0.35 mm, 0.50 mm, and 0.75 mm.

A tint is shading made up of fine dots, like a photograph. Tints are expressed as a percentage of black. Solid black is really 100 per cent tint; white is 0 per cent tint. For all line work, tints should be added by using specialist computer software. Authors can supply the base line artwork, drawn in black, which the publisher can scan in and add tints to. The lowest viable tint for book production is 15 per cent; the highest viable is 80 per cent. (The limitations of the print process make any tint above 80 per cent appear as black.) At least a 20 per cent difference in tint value is required to achieve contrast between areas of different tint, such as three areas with shading tinted at 20 per cent, 40 per cent, and 60 per cent. Do not use solid black for any large area, as it is difficult for the printer to avoid the ink offsetting onto the opposite page, or showing through onto the backing page.

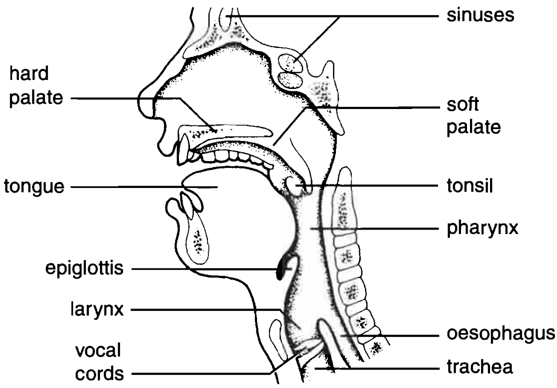


Fig. 10.1: **Nose, mouth, and throat**

Two-colour line drawings

These are black line drawings that have one other colour added to pick out or shade certain areas; they are not commonly used in figures, since the second colour adds greatly to the cost of the work: each colour has to be printed separately, so the whole text may have to be printed twice.

Authors should supply three versions of each illustration: the first is a line drawing of just the material to be printed in black; the second is a line drawing with just the areas to be printed in the second colour; neither should have labels. The third is a photocopy with the two drawings overlaid and photocopied together, demonstrating how the black and colour are to be combined. Write the labels clearly on this copy.

Colour line drawings

Various methods exist for preparing colour line illustrations. The method chosen depends entirely on the style of illustration. It is therefore important for authors to discuss the possibilities with their editor before beginning any work on illustrations of this type. Colour drawings will usually be produced as a four-colour representation. This method may not be able to render the exact colour of the original: for example, fluorescent or metallic colours require special inks at additional cost.

Using a computer package

Using a computer to prepare artwork for publication can save money and time, and facilitate corrections and updating. Many commercially available applications can produce illustrations in a format useful for print or electronic publishing purposes. Simple diagrams, such as graphs or circuit diagrams, are entirely suitable for preparation in this way, though more complicated drawings that require shading or stippling may require greater artistic skills and often a more detailed knowledge of professional-quality software. Before committing a great deal of effort, authors should discuss the project in detail with their editor and confirm the file formats required. Some such drawings may be best handled by a technical artist using specialist graphic software such as Freehand.

Producing images for presentation in a non-paper medium, such as display on a computer monitor, entails a wholly different set of criteria. Here, the determining factor for clarity is not reproduction through ink and paper, but the rather lower standard of appearance on a screen: monitors for all but the most high-end workstations demand only a resolution of 72 pixels per inch (ppi) for images, as against the equivalent of 330 ppi required for print. But while the electronic 'page' differs greatly from its paper counterpart in both dimensions and utility, the underlying considerations for presentation remain, and should be followed so far as possible.

10.4 Maps

Maps require many of the same considerations and treatment as other line drawings; their substance ideally should be limited only to those points that are of relevance to the work. Unnecessary features detract from the purpose of a map's inclusion, so authors should ensure that all the features represented will be of use to the reader. This demands careful consideration of the map's scale, perspective, and geographical and political attributes.

Maps must present their necessary information in a clear and uncluttered fashion. The scale of each map must be small enough to include all the locations and features within an applicable scope, but large enough for all details to be distinguished easily.

If the map is to be set in only one colour, do not attempt to present too many disparate data on it, for example by mixing intricate political and geographical material. It is better either to restrict the features offered or to provide two maps divided by subject. If the copy is to be reproduced in its original form and comes wholly or substantially from a previously published source, it is the author's duty to secure copyright permission to produce it, as with any other illustration. If the copy is the author's own creation, or has no copyright restrictions, or is to be significantly altered for inclusion, then no permission is necessary, although the author must provide clear guidance concerning how it is to be altered. When in doubt authors should seek advice from their editor.

Few presses still employ a full cartography department, so maps are likely to be created by design staff from author's copy (usually by computer). If a map is to be (re)drawn by the publisher, the author will need to include the following with his or her rough sketch or copy:

Scale

Authors should state the scale for each rough map (a bar scale is most appropriate). It is useful to include both SI and non-SI readings.

Orientation

In the absence of instructions to the contrary, north is assumed to be at the top of the map (usually the top of the page unless the map will be set landscape).

Text to be included

For roughs, list by category all the text to be labelled (geographical and political features), in capital and lower-case. The spelling of place names must agree with the text. Similarly, supply copy for any key or note to appear on the map, as well as a caption for every map.

Area for inclusion

Indicate where the rough is to be cropped (if necessary), either to allow for enlargement of an area or to minimize peripheral features.

Special distinctions

Two types of distinction are possible: between areas and between groups of names. Even when the finished map will probably be in black and white, distinctions between areas are best shown on the rough by colouring with tints and hatching, either throughout the area or along its boundary. Distinctions between groups of names may be distinguished typographically: a typed list of names should be divided into the relevant groups, and the results shown in the key, for example:

> [Norwich: location only]
>
> *Oxford*: earldom
>
> LANCASTER: dukedom

Projection

If known, state the type of projection used for the original.

Features must be easily distinguishable by line weights and treatment of lettering: for example, towns may be presented in roman upper- and lower-case letters, rivers in italic upper- and lower-case letters, and countries and regional features in capitals. Two- and four-colour maps follow the same procedures as those outlined for line drawings in **10.3**.

10.5 Halftone or continuous-tone illustrations (black-and-white photographs)

Quality

Publishers require black-and-white prints to be glossy bromides with good contrast: matt-finish prints do not reproduce as well as glossy, and good contrast is essential for the image to be clear on the printed page. Colour photographs can be converted to black and white, but some quality may be lost, resulting in a rather 'muddy', low-contrast appearance.

Photographs photocopied from or even cut directly out of another publication cannot be reproduced satisfactorily. Instead, authors should ask for a copy of the actual photograph when writing to the author and publisher for permission to use the illustration.

Presentation and identification

Photographs should be on normal photographic paper, not mounted, and should be cut squarely.

Labelling on the photograph

As a guide for the person who will draw any text or symbols to be superimposed on the printed illustration, authors should use a photocopy of the photograph, or an overlay (such as tracing paper), to mark labels. Make a note of any particular areas that should not be obscured by labelling. If only a part of a photograph is to be reproduced, use a photocopy or overlay as well to mark where the photograph is to be cropped. Use scale bars rather than magnification sizes in the caption.

Composite pictures

Present composite pictures—that is, illustrations with more than one part—as individual photographs, clearly identified and accompanied by a photocopy or sketch showing how the illustration is to be set out. Do not paste up original photographs in position.

10.6 Colour illustrations

Most publishers require 35-mm (mounted) or larger-format colour transparencies. They can reproduce from colour (glossy) prints if slides are not available, but some contrast will be lost. As with black-and-white photographs, colour photographs cut out of other publications will not reproduce satisfactorily.

Identification, labelling, and cropping resembles that for black-and-white photographs.

10.7 Captions

For the most part illustrations require captions, which should indicate the essential content of the illustration. They should not be discursive, though larger images can support more text beneath them without appearing unbalanced.

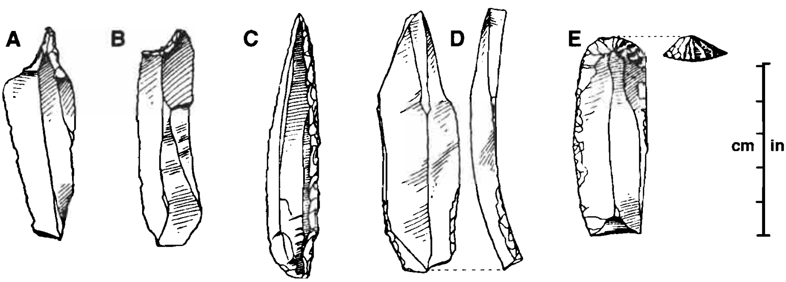


Fig. 10.2: **Upper Palaeolithic blade tools in flint. (A) Solutrean piercer or 'hand-drill', Dordogne. (B) Magdalenian concave end-scraper or 'spoke-shave', Dordogne. (C) Gravettian knife-point, Dordogne. (D) Magdalenian burin, Dordogne. (E) End-scraper, Vale of Clwyd, Wales.**

Authors should present figure captions as a separate list, double-spaced. Do not integrate them with the text or attach them to illustrations, though they can be added to roughs. Make a separate list of captions for illustrations in a plates section. Remember to check that the spellings, hyphenations, and symbols used in the captions correspond to those used in the labelling of the illustration itself (and those used in the text). Where appropriate, give the medium of the illustration's subject, and its dimensions in metric units (height, width, depth); other units of measurement can be added in parentheses as a gloss.

As a typesetter sets the captions, not an artist or draughtsperson, he or she should not be expected to match symbols used in a figure. Captions should be typeset with font, style, layout, and turn lines to match the titles of any tables found elsewhere in the text.

Terms such as *above*, *below*, *top*, *bottom*, *left*, *right*, and *clockwise* can serve to pinpoint elements in an illustration, or components of a group of illustrations. Set in italic when used as labels, the terms are followed by a colon when preceding the subject, and placed in parentheses when following the subject:

> FIG. 1. *Left to right*: Benny Goodman, Teddy Wilson, Lionel Hampton, and Gene Krupa.
>
> FIG. 2. Lionel Hampton (*centre*) and Benny Goodman (*far right*) outside the Paramount, 1937.

The following examples illustrate some of the possible styles of caption; different punctuation and arrangement of elements are possible, providing they are imposed uniformly throughout. All information shown here concerning an illustration's provenance or copyright could equally have been placed in an acknowledgements section or list of illustrations (*see* **10.8**, **10.9**; *see also* **13.5.1.2**).

> PLATE I. Gino Severini, *Dynamic Hieroglyphic of the Bal Tabarin*, 1912. Oil on canvas, with sequins. 162 × 156 cm.
>
> PLATE II. Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even* (*The Large Glass*), 1915–23. Oil and lead wire on glass.
>
> PLATE III. Lee Bontecou, *Untitled*, 1959. Canvas on a frame of welded steel. 251 × 148 × 80 cm.
>
> PLATE IV. Coëtivy Master (Henri de Vulcop?) *Philosophy Instructing Boethius on the Role of God*, from Boethius, *De Consolatione philosophiae*. Loire valley or Bourges, *c.*1465. Pierpont Morgan Library, M. 222.

> FIG. 1.1. George V and Queen Mary when they were Duke and Duchess of York, at York House, 1895. Royal Archives, Windsor Castle. Copyright reserved. Reproduced by gracious permission of Her Majesty the Queen.
>
> FIG. 2.1. US Marine Corps sword, 1865 pattern. Blades were typically 68.5–71 cm (27–8 in.) long, with 'USMC' etched on the blade.
>
> FIG. 2.2. Detail from an engraved steel and iron war mask, fifteenth-century Iran. 20 × 16.5 cm. Nasser D. Khalili Collection of Islamic Art, accession no. MTW 1390.
>
> FIG. 3.1. Underside of a Cypriot threshing sled of wood studded with flints. Length about 2.5 m.
>
> FIG. 3.2. Perspective of the Codrington Library and North Quadrangle, as proposed by Hawksmoor in February 1715. *Bodleian Library, MS Gough Plans 7.*
>
> FIG. 3.3. Design by Hawksmoor for the North Quadrangle, showing Gothic tracery in the windows of the Codrington Library. The colonnade of 1703 is shown on the left. *Worcester College Library.*
>
> FIG. 4.1. James Brown (*left, with cape*) and the Famous Flames during the recording of the *Live at the Apollo* album. Courtesy PolyGram/Polydor/Phonogram Records.

FIG. 5.1. 'The Learned Pig relating his Adventures', engraving by R. Jameson, 1 July 1786. By permission of the Houghton Library, Harvard University.

FIG. 5.2. 'Mercy! My state emblems!' Drawing by S. Tsogtbayar and N. Chuluun, *Üg*, No. 32, December 1991.

FIG. 5.3. 'Oh, for heaven's sake! Twenty years from now, will it matter whether the italics are yours or his?' Drawing by Joe Mirachi, © 1981 The New Yorker Magazine Inc.

10.8 Permissions (clearing copyright) and acknowledgements

Permission must be obtained in good time from the copyright holder to reproduce any illustrations from published sources. Where there is any doubt (as, for example, when a modified version of an illustration is to be used) it is prudent, as well as courteous, to ask for permission.

Obtaining permissions is the author's responsibility, but the editor publisher can give advice. It is usually best for the author to contact the original publisher. For a model letter *see* **14.4.2**.

If you are intending to modify a drawing, to crop part of a photograph, or to reproduce a colour illustration in black and white, ensure you mention this in your letter. If you are supplying photographs of individuals (for example, photographs of patients in a medical text), ensure that the patient has granted permission for the photograph to be used for publication. Supply details to the publisher if parts of the photograph need to be blocked out to preserve anonymity.

Any reproduction fees should be paid by the author shortly after the work is published. It is the author's responsibility to provide copies of all the permissions letters and invoices. Not all academic publishers charge reproduction fees, but most picture libraries and art galleries do. If any fee seems unusually large, seek advice from your editor.

The text of acknowledgements can appear in an acknowledgements section, or as part of a caption or list of illustrations. *See also* **14.4.3**.

10.9 List of illustrations

A list of illustrations enables the reader to locate all the figures, maps, or plates in a work. In it, each numbered item should be described in brief, with just enough information to allow it to be identified. Although the description will probably be drawn from its caption, it need not include the whole caption unless the latter is very short. The term *List of* is used on the understanding that the itemized material merely catalogues illustrations found elsewhere in the work; if the illustrations themselves actually appear collected together beneath the heading, the title should be *Illustrations* alone. When there is just one illustration, such as a frontispiece or map, a list of illustrations is unnecessary; the image can simply be listed in the table of contents.

Particularly where captions are very long, it is best to include the illustrations' sources or copyright information in the list rather than in the caption itself, unless the copyright holder instructs otherwise. If the illustrations are drawn from only a few sources one can acknowledge the sources in a separate note, either following the list itself or in a separate acknowledgements section.

Illustrations numbered consecutively in one sequence or by chapter may be presented in one collective list. Illustrations divided or numbered according to type, or plates grouped in a separate section, need to be presented in separate lists under the broad heading *List of Illustrations*; these are individually labelled *Figures*, *Maps*, *Plates*, etc. with their items numbered beneath. Lists can follow one another, though longer lists can be set on separate pages. If the lists are on the same page or run in one after the other on succeeding pages, the heading is *List of Illustrations*, with *Plates*, *Figures*, etc. as subheadings; if arranged separately on different pages, then use *List of Plates*, *List of Figures*, etc. as full headings and dispense with the umbrella term *List of Illustrations*.

Give the page reference for each illustration on pages counted in the pagination even if it is not expressed on the page; a page of plates, for example, is seldom counted in the pagination. If such illustrations are grouped together, as in a plates section, indicate *between pp. 000 and 000* below the heading *Plates*, or above each section if there is more than one. If the plates are not grouped, refer to *facing p. 000* after the first item in the list, and align the other plates' page references beneath the first.

Languages

11.1 General principles

This chapter provides guidelines on the editing and presentation of foreign languages and Old and Middle English, as well as on distinctions between US and British English. Languages are listed alphabetically, either separately or, for clarity and convenience, with related languages. Those grouped together include African languages, Amerindian languages, Baltic languages, Celtic languages (though Welsh is separate), Dutch and Afrikaans, Sanskrit and Indic languages, Scandinavian languages, and Slavonic languages (though Russian is separate).

As any of these languages may be encountered in a wide variety of circumstances, the topics stress common pitfalls and conundrums in orthography, punctuation, diacritics, syntax, and typography, and are intended to offer guidance to users across a broad spectrum of familiarity with the languages. In principle they are restricted to points where practice diverges between English and another language; the context, development, history, or pronunciation of a language is mentioned only where relevant to providing background. Overall, those languages most often met with in English-language publishing are covered in greatest depth, though not all languages of equal frequency are—or can usefully be—addressed equally: with editorial concerns foremost, distinctions between related languages have been highlighted, as this sets a frequent snare for authors, editors, typesetters, and proofreaders.

Help is given on setting non-roman alphabets in English-language texts, as well as transliteration and romanization. Some of the information anticipates fluency on the part of the user, or a work set wholly in another language, or contexts inherent only in scholarly and specialist work. Many points cannot be fully covered by formal rules: a knowledge of the language's word formation and syntax is often essential to reach correct decisions in individual cases.

The information offered in this chapter is distinct from the general topics of the proper display and punctuation of foreign quotations in English text, or their translations (*see* **8.2**). For an overview of translations and transliterations, *see* **13.11**.

11.2 African languages

In addition to the Arabic used in the northern African countries, there exist two thousand or so distinct languages in Africa, about a quarter of which have a written form. The vast majority of these use a roman-based orthography supplemented by diacritics, digraphs, 'phonetic' letters—or a combination of these—to accommodate sounds not found in European speech. Some languages (e.g. Malagasy, Hausa, Swahili, Kanuri, and Fulani) were originally, and intermittently still are, written in Arabic, while others (such as N'ko, Vai, and the ancient Geʿez) employ other writing systems.

Diacritics such as subscript (inferior) dots may be found, for example *ạ*, *ẹ*, *ọ*, *ṣ*, *ṭ*. Languages in francophone countries especially employ standard French accents: some, like those of the Ivory Coast, use *ä*, *ï*, *ö*; others in Cameroon use the barred letters *ɨ* and *ʉ*.

Swahili uses digraphs such as *ch*, *ng*, *ny*, *sh* rather than diacritics. Digraphs in use elsewhere are *bh*, *bw*, *fy*, *gb*, *gh*, *gw*, *kh*, *kp*, *mb*, *nd*, *ph*, *sw*, *th*, and *tw*. In alphabetizing, accented letters and digraphs normally follow their unaccented or single forms, as in the Yoruba *e*, *ẹ*, *g*, *gb*, *o*, *ọ*, *s*, *ṣ*.

The most frequently used 'phonetic' letter is the Ŋ ŋ (agma), followed by Ɓ ɓ, Ɗ ɗ (hooked *b* and *d*), and occasionally ƙ (hooked *k*—lower case only): note the hooks are to the left on the capitals, to the right on the lower case. Some systems replace the diacritics *ạ*, *ẹ*, *ọ*, *ṣ*, *ṭ* with ə, ɛ, ɔ, ʃ, θ, respectively. Hausa also has Ƃ.

Click languages may be represented through many different sorts. For example, the (post)alveolar click forms part of the consonant system in the Nguni and Khoisan languages. It is represented in various ways, most noticeably by an exclamation mark (!) in word-initial position.

11.3 Albanian

The Albanian language is a separate branch of the Indo-European language group, spoken in Albania, Kosovo, Greece, and elsewhere. Two main dialects exist, Geg in the north and Tosk (which since 1945 has formed the basis for standard Albanian) in the south. Latin, Greek, Cyrillic, or Arabic script was adapted for writing prior to the introduction in 1909 of a roman alphabet, which includes the diacritics *ç*, *ë*; the diacritics *â*, *ê*, *î*, *ô*, *û*, *ŷ* are found in the Geg dialect only. Diacritics and letter combinations are alphabetized as *c ç*, *d dh*, *e ë*, *g gj*, *l ll*, *n nj*, *r rr*, *s sh*, *t th*, *x xh*, *z zh*.

11.4 American English

11.4.1 General points

The success of the English language over the last three centuries has given rise to a remarkable global diversity. The USA, Canada, India, New Zealand, South Africa, the Caribbean, and the Philippines all claim varieties of English that often are as distinct from British English as they are from each other. Of these, US English has for some time been the most codified and dominant, such that the distinction between it and British English is the focus of the greatest attention. For the purposes of this section, the inexact term 'American' means the common English language of the USA, as distinct from—but not necessarily excluding—the English spoken in Canada or elsewhere. Similarly, 'anglicize'—which means technically to render in (any form of) English—here means to render into British English; a more exact but rarer term is 'britannicize'.

As many publishing houses maintain offices on both sides of the Atlantic, maintaining or transforming linguistic differences is of diminishing or merely superficial concern in many quarters. In editing US texts, it is the policy of OUP at Oxford to anglicize at least US spelling and punctuation in the absence of explicit instructions to the contrary. US grammar and vocabulary, on the other hand, are normally kept, though editors should query or alter wording that is impenetrable or misleading. Naturally, phraseology specific to the USA is retained in dialogue and quotations, as are proper nouns. Whether US English is to be preserved or transformed into British English, it is important for authors and editors to be aware of the many differences between the two varieties of writing, since their mutual intelligibility can mask potential problems. A standardized and overarching 'American' style of writing no more exists than does a similar 'British' style: variations can be found within each country. Like any other translation, changing American English to British English—or vice versa—should be undertaken by those proficient in both forms of the language.

What follows is a set of principles illustrating the primary differences between American and British English in their written forms, chiefly in spelling, punctuation, grammar, and vocabulary.

11.4.2 Spelling

Many British dictionaries, such as the *Concise Oxford Dictionary* or *Oxford Dictionary for Writers and Editors*, list common US words that can cause difficulty, such as *aluminum, maneuver, pajamas, specialty.* Certain general tendencies should be noted:

> *e* for *ae* and *oe*: *esthete, ameba, estrogen, toxemia, hemoglobin*
> *ense* for *ence*: *defense, offense, pretense, license* (noun and verb)
> *er* for *re*: *center, goiter, theater, ocher, miter, scepter*
> *f* for *ph*: *sulfur, sulfide, sulfate*
> *k* for *c*: *skeptic, mollusk*
> *ll* for *l*: *appall, fulfill, distill, enroll*
> *o* for *ou*: *mold, molt, smolder*
> *og* for *ogue*: *catalog, dialog, demagog, epilog, pedagog*
> *or* for *our*: *color, honor, labor, neighbor, harbor, tumor*
> *z* for *s*: *analyze, paralyze, cozy* but *advise, surprise*

Before a suffix beginning with a vowel, the final *-l* is doubled only where the last syllable is stressed: *labeled, jeweler, counselor, traveling, marvelous, quarreled, rivaled*; but note *fulfill, skillful, thralldom*; *occurred* but *worshiped, kidnaped.* Before a suffix beginning with a vowel, the final *-e* is often omitted where in British usage it is retained, as in *milage* and *salable.* But it is always retained after a soft *c* and g, as in British usage.

11.4.3 Punctuation

American usage varies slightly for most marks of punctuation, though British editors should generally be able to impose British punctuation on US texts with little difficulty; for more on individual distinctions *see* **CHAPTER 5.**

Most significant is the placement of some punctuation relative to closing quotation marks in US (and often Canadian) English: commas and full points fall *within* quotation marks regardless of whether they are part of the quoted material. This practice means that such texts do not distinguish whether closing punctuation is part of the original quote:

> He considered the theory to be "novel, provocative—the *dernier cri.*"

Was '*cri*' the last word in the original quotation? In American writing the distinction is lost. While this does not vex Americans very much, the ambiguity can cause editorial problems when transforming American text and transposing closing punctuation.

Americans use the term *parentheses* instead of *brackets* (which for them means 'square brackets'). In all contexts, parentheses within parentheses are set using the mathematical hierarchy of brackets: ([{⟨⟩}]).

11.4.4 Grammar and structure

A few verbs inflect differently in American use: *dove* for *dived, fit* for *fitted.*

The past participles *kneeled, leaned, learned, spelled,* etc. are preferred to the alternatives *knelt, leant, learnt, spelt.* The participle *gotten* replaces *got* in the sense 'obtain': *She's just gotten a new bathing suit.* (This older usage survives in Britain in *ill-gotten* and *misbegotten.*) But note that the past participle *forgotten* may be treated as *forgot* in the USA.

US writers use the subjunctive form of the verb more widely than is common in British use—*If I were going I would have told you*—even in the negative: *It is better that he not leave.*

Split infinitives are to be avoided on both sides of the Atlantic, although how writers recast a sentence to avoid one may vary. The British tendency is to transpose any separating words before the *to,* while in US style they tend to be transposed after the infinitive, often at the end of the sentence.

US writers rarely use plural verbs and pronouns with 'group' nouns, even if the elements in each are meant severally. This extends to such collective nouns as *audience, committee, crew, family,* where the British might readily use the plural forms: *The jury has argued before coming to its verdict.*

US writers are more inclined to place phrases—especially parenthetical ones—at the beginning or end of a sentence, where their British counterparts would insert them within the body of the sentence. This practice, while sounding odd to a British ear, rarely needs to be altered and, when a phrase is long or complicated, can prove quite useful. For example:

> While sounding odd to a British ear, this practice rarely needs to be altered, and can prove useful when a phrase is long or complicated.

US writers do not place a clarifying comma between a complex subject and its verb except in the event of a parenthetical phrase, in which case two commas—not one—are needed. A British writer might be tempted to do so if too many words fell between the subject and its verb. For example:

> Even an inordinately lengthy or complicated subject of a sentence constructed with all due care and attention by a scrupulous American writer[,] has no comma before its verb.

Instead the tendency would be to rework or reword such a sentence—not a bad idea on either side of the Atlantic, since commas placed thus are considered substandard in British English.

An American question and answer involving the verb *have* usually takes the form *Do you have any brothers? Yes, I do,* rather than *Have you got any brothers? Yes, I have.* Note, however, that using *do* for reinforcement—*He must have done*—is peculiar to British English.

The redundant but idiomatic combination *off* (*of*), as in *It came off of the shelf* or *Get off of the bed*, is considered slang in both British and US English, although it is quite common in US speech. In British English it is non-standard to use *out* for 'out of': *He jumped out of* [not *out*] *the window*; this is not the case in American English, where *out the window* is acceptable usage. (It is acceptable also in British English in a figurative or colloquial sense: *Well, that's my free time out the window.*) By contrast, *outside* is preferable to *outside of* on both sides of the Atlantic: *He stood outside* [not *of*] *the gate*. The use of *outside of* to mean 'apart from' is considered substandard.

Time is reckoned in relation to the following (not preceding) hour: *a quarter of three* = *two forty-five*, *five of six* = *five to six*. The British form is also used interchangeably with the *of* form in the USA. *After* is also used as an equivalent to *past* in specifying a time: *I strolled in about ten minutes after two.*

11.4.5 Vocabulary

This is a vast subject, and as the two languages are in constant contact, the boundaries are continually shifting—at even greater and more unpredictable rate thanks to the Internet. Many books deal in depth with the 'common tongue' separating the two countries, and UK and US dictionaries often provide individual references encompassing the other's lexicon. While something in a dictionary labelled 'British English' can safely be assumed to have more currency in Britain than in the USA, it is not clear whether that usage is restricted to Britain or is found elsewhere, e.g. in Australia, New Zealand, or South Africa. Similarly, a term labelled 'American English' may also be in use in Canada or the Caribbean. The fluidity and speed with which the two varieties of English are exchanged provides a cross-pollination that blurs a term's national provenance, thereby making many definitions a moving target.

Since a country's culture affects vocabulary significantly, an author may reasonably expect Americans to understand words taken from baseball terminology more than those taken from cricket, and Britons to feel more at home with an allusion to *the GWR* or *Spaghetti Junction* than *the LIRR* or *Route 66*. More subtly, terms not directly linked to a culture may appear to be in the realm of specialist data in one country but common knowledge in the other. For example, many Britons feel more at home with botanical than medical terminology, while many Americans feel the reverse, the result being that a Briton might have a *heart attack* while planting *antirrhinums*, while an American might have a *myocardial infarction* while planting *snapdragons*.

Many of the differences between the two countries' vocabularies—such as *apartment* for *flat*, *fall* for *autumn*, *zipper* for *zip*, *driver's license* for *driving licence*, *elasticized* for *elasticated*, *elevator* for *lift*, and *windshield* for *windscreen*—are either sufficiently self-evident or familiar that they seldom lead to misunderstanding. Thus readers can encounter *jump rope* for *skipping rope*, *jumper cables* for *jump leads*, and *dog leash* for *dog lead* perhaps without even noticing the difference. Some distinctions seem neatly confined to those technological realms that developed in parallel but independently, for example the nomenclature of the railway, telephone, kitchen, and motor car. Still other differences have entirely dissolved over the years: for example, British Telecom's own title for their telephone directory is now *phone book*, and an engaged line is now *busy*, whereas in 1935 the author of *Modern American Usage* felt obliged to clarify that the British equivalent of the American *tonsorial parlor* was *hairdressing saloon*.

Nevertheless, variation in vocabulary is pre-eminently the area in which an Americanism may cause actual misunderstanding to a British readership. The list beginning p. 244 contains common American terms with their British equivalents. However, the most important and insidious differences in vocabulary concern those words that are superficially intelligible to a British reader but have different meanings in the USA. These include the following:

Billion, trillion. Formerly in the UK a *billion* meant a million million (10^{12}) and a *trillion* meant a million million million (10^{18}). Recently British usage has largely aligned itself with US usage, where a *billion* means a thousand million (10^{9}), what was formerly called a *milliard* in Britain, and a *trillion* means a million million (10^{12}). In the UK specific amounts of more than one billion or trillion sometimes become plural (*three billions*), while in the USA they always remain singular (*three billion*). In both countries general amounts are normally plural (*trillions of pounds*).

Bomb (noun). (UK) a large sum of money (*costs a bomb*) or a resounding success, especially in entertainment (*went down a bomb*). (US) disastrous failure, a usage derived from its verb form. The natural confusion between the senses of success and failure has in Britain allowed the two forms to exist side by side in uneasy truce. Thus the meaning of each derives only from context, so that a play can be thought *to be a bomb* (be terrible) by one reviewer but *to go down a bomb* (be wonderful) by another.

Brainstorm (noun). (UK) a violent or excited outburst, mental confusion. (US) a sudden bright idea (= *brainwave*). Although British usage has adopted the US verb *brainstorming* to describe a concerted, intellectual, and spontaneous discussion of a problem, the noun form is not used.

Caboose. (UK) a kitchen on a ship's deck. (US) a guard's or workmen's van on a train, usually coupled at the end.

Chicory, endive. (UK) *chicory* a blue-flowered plant, *Cichorium intybus*, cultivated for its flowers and root; *endive* a curly-leaved plant, *Cichorium endivia*, used in salads. (US) these meanings are reversed.

Crank. (UK) (of a person) eccentric. (US) a bad-tempered person.

Dim, dumb. (UK) *dim* obscure or ill-defined, not clear, only faintly visible, with the additional sense of stupid or slow to understand; *dumb* unable or unwilling to speak, having no voice or emitting no sound. In US use *dumb* has the sense of stupid or slow to understand rendered in the UK by *dim*, though the UK has adopted this US sense in e.g. the phrase *dumb blonde*.

First floor. (UK) the first storey of a building. (US) the ground floor.

Foxy. (UK) sly or cunning. (US) slang for (of a person) sexually attractive.

Homely. (UK) simple, plain, unpretentious, cosy. (US) unattractive in appearance, ugly. For the British sense Americans use *homey*.

Inquiry. (UK) an official or formal investigation, *enquiry* being reserved for the act or an instance of seeking information. (US) *enquiry* is not used, so *inquiry* covers both British senses, making no distinction between them.

Knickers. (UK) women's or children's panties or underwear. (US) plus-fours or breeches.

Lumber, timber. (UK) *lumber* cumbersome objects; *timber* dressed or prepared wood for carpentry or building. (US) *lumber* dressed or prepared wood, *timber* rough or partly prepared wood. Thus an American *timber wolf* lives in the woods rather than in either a US *lumber yard* or a British *timber merchants*.

Mezzanine. In theatre contexts (UK) a floor or space beneath the stage. In theatre contexts (US) the dress circle.

Moot point. (UK) something debatable, undecided, open to question. (US) something having no practical significance, abstract or academic.

Nervy. (UK) easily excited or disturbed. (US) bold, impudent. For the British sense Americans use *nervous*.

Nonplussed. (UK) surprised and confused, the former US sense. (US) unperturbed, *not* surprised and confused—a recent and still substandard use of the word.

Off colo(u)r. (UK) not in good health. (US) somewhat indecent.

Pecker. (UK) beak or bill, in the phrase *keep your pecker up* (remain cheerful). (US) vulgar slang for penis (now also common in the UK).

Peckish. (UK) hungry. (US) irritable.

Pokey. (UK) uncomfortably small and cramped, (especially of a car) having considerable power or acceleration. (US) annoyingly slow, also slang for jail.

Redcap. (UK) a member of the military police. (US) a railway porter.

Robin. (UK) a small European bird, *Erithacus rubecula*, which symbolizes

Christmas. (US) a large thrush, *Turdus migratorius*, which symbolizes the coming of spring.

Rubber, rubbers. Certain senses of these terms cause mutually exclusive embarrassment on either side of the Atlantic. *Rubber* meaning eraser is rare in the USA, and *rubbers* meaning galoshes is rare in the UK. In both countries the foreign term is liable to be confused with the colloquial word for condom.

Semi. (UK) the colloquial term for a semi-detached house. (US) the colloquial term for a semi-trailer.

Sherbet. (UK) a sweet, flavoured, effervescent powder, sweet, or drink. (US) a water ice.

Skillet. (UK) a small metal cooking pot with a long handle and (usually) legs. (US) a frying-pan.

Slate. (UK) criticize severely, scold. (US) make arrangements for, schedule, or propose, nominate.

Snifter. (UK) (a glass for) a small drink of alcohol. (US) a balloon glass for brandy etc.

Table (a matter, as in a meeting). (UK) bring forward for discussion or consideration. (US) postpone consideration indefinitely, shelve.

Tenderloin. (UK) the middle part of a pork loin. (US) the undercut of a sirloin.

Trapezium, trapezoid. (UK) a *trapezium* is a quadrilateral with only one pair of sides parallel, and a *trapezoid* is a quadrilateral with no two sides parallel. (US) the definitions are reversed.

Unilateralism. (UK) unilateral disarmament. (US) the pursuit of a foreign policy without allies.

Waffle. (UK) (indulge in) verbose but meaningless talk or writing; avoid committing oneself, prevaricate. (US) only the second definition is in use.

The following list of American words with their British equivalents reflects tendency rather than dogma, and is intended to illustrate differing terms at their widest divergence rather than similar or identical usage in both countries. British and US writers continue to enjoy borrowing from each other's vocabularies, and the appearance of a word in one category does not mean that it is not in occasional—or even frequent—use across the Atlantic. Similarly, there are words in each category that may be considered regionalisms, archaisms, or proprietary rather than generic names. Some of the equivalents given below may be parallel rather than identical, so be wary of treating every pair as exact synonyms.

As with any translation, individual words seldom lend themselves to mechanical substitution, and contexts frequently forbid replacing one word with another. A rote rendering from US to British English will result in false and needless mutation: *the New York Underground* is just as nonsensical as *the New York Métro*—or, for that matter, *the London Subway.* This holds for spelling variations as well: *Pearl Harbour, Piers Ploughman,* and *first draught of a letter* are all well-meaning but meaningless attempts at cisatlantic translation.

about-face = about-turn
alligator clip = crocodile clip
antenna [*radio, TV*] = aerial
apartment = flat
apartment house = block of flats
appointment book, datebook = diary
area code = dialling code
arugula = rocket
aside from = apart from
athlete = track and field sportsman or -woman
automobile/auto [*car*] = motor car/motor

baby carriage = pram
backstretch [*horse racing*] = back straight
back-up lights [*car*] = reversing lights
baggage room = left-luggage office
balcony [*theatre*] = dress circle
bandage/Band-Aid = plaster/Elastoplast
bangs = fringe
bank swallow = sand martin
barrette = hair/-slide, -grip
baseboard = skirting board
bass viol = double bass
bathe [*verb*] = bath
bathrobe = dressing-gown
bathroom = bathroom, lavatory
bathtub = bath
beachfront = seafront
beer = lager
bellhop = bellboy
bell pepper = green pepper
the Big Dipper = the Plough, Charles's Wain
bill [*paper money*] = (bank)note
billboard = hoarding
billfold = wallet
bill of goods = consignment of merchandise
billyclub, nightstick = truncheon
blackjack = pontoon, vingt-et-un
blacktop = asphalt, tarmacadam
bleachers [*sports ground*] = terraces
blender = liquidizer
blind [*hunting*] = hide
blinders [*horse*] = blinkers
blue collar = working class
blue law = Sunday trading law
boardwalk = promenade
bobby pin = hair/-grip, -pin, kirby grip; *not* curler
bookmobile = mobile library
booth [*telephone*] = box, kiosk
botfly = warble fly
boxcar [*railway*] = freight wagon
braces [*teeth*] = brace
brackets [*typography*] = square brackets
brass knuckles = knuckleduster
brights [*car*] = high beams
broil = grill
brook trout, speckled trout = brook charr
buffet [*furniture*] = sideboard
bulletin board = noticeboard
bullhorn = megaphone
bun [*savoury*] = bap, roll
business suit = lounge suit
buzzard = turkey vulture

caboose [*train*] = guard's *or* workmen's van
calico [*animal*] = piebald
call [*telephone*] = ring up
call collect [*telephone*] = reverse charges
calling card = visiting card, business card
can = tin
candy = sweets
candy apple = toffee apple
candy bar = bar of chocolate
candy store = sweet shop, confectioner's
carnival [*with rides and amusements*] = (fun)fair
carom [*billiards, pool*] = cannon
cart [*shopping, tea*] = trolley
cash register = till

casket = coffin
cater-, catty-, kitty-cornered = diagonal(ly)
cell phone = mobile (phone)
charter member = founder member
check, bill [*restaurant*] = bill
checkers = draughts
checking account = current account
check mark = tick
checkroom = cloakroom
chicory = endive
chin-up = pull-up
(potato) chips = crisps
cider = (cloudy) apple juice
citation [*law*] = summons
city editor = local editor
clipping (service) = (press-)cutting (service)
closet = cupboard, wardrobe
clothespin = clothes peg
collect [*telephone*] = reverse charge
(down) comforter = duvet
common stock = ordinary shares
concentrate [*drink*] = squash
conductor [*train*] = guard
connect [*telephone*] = put through
cookie = (sweet) biscuit
corn = maize
cornstarch = cornflour
cot = camp bed
cotton batting = cotton wool
cotton candy = candyfloss
counterclockwise = anticlockwise
countertop [*kitchen*] = worktop
courtyard = yard
cracker = (savoury) biscuit
crawfish = freshwater crayfish
creamer = cream jug
cream of wheat = semolina
crèche = nativity scene
crescent wrench = adjustable spanner
crib = cot
cross tie = railway sleeper
crosswalk = zebra crossing
cuffs [*trousers*] = turn-ups
curb cut = dropped kerb
cutlery = knives
daddy longlegs = harvestman
dashboard [*car*] = fascia
datebook = engagement diary
daycare = crèche
daylight saving time = summer time
dead end = cul-de-sac, close
deck [*cards*] = pack
decorator = interior designer
deductible [*insurance*] = excess
defrost [*car*] = de-ice
denatured alcohol = isopropyl alcohol
derby [*hat*] = bowler
desk clerk = receptionist
dessert = pudding, sweet
detour [*road*] = diversion
devil's bit [*plant*] = blazing star
devil's paintbrush [*plant*] = orange hawkweed
diaper = nappy
divided highway = dual carriageway
doctor's/dentist's office [*practice*] = surgery
doghouse = dog kennel
dormitory [*university etc.*] = hall of residence
downtown = city centre, town centre
draft, selective service [*military*] = conscription
dresser = dressing table, chest of drawers
druggist = pharmacist
drug store = chemist
drygoods store = draper
drywall, wallboard [*building*] = plasterboard
dues [*for club, society*] = subscription
dump [*noun and verb*] = tip
dumpster = skip
dump truck = tipper lorry
duplex = two-storey maisonette, semi-detached
Dutch door = stable door

editorial [*newspaper*] = leader
eggplant = aubergine
egg roll = spring roll
eighth note = quaver
electric cord = flex
elementary school = primary school
elevator = lift
emergency room [*hospital*] = casualty department

endive = chicory
English horn = cor anglais
English muffin [*savoury*] = muffin
entrance/exit ramp = slip road
envision = envisage
eraser = rubber
Erector set = Meccano
exclamation point = exclamation mark
express/way, free-, high- = motorway

face card = court card
fall = autumn
fanny = bottom
faucet = tap
fender [*car*] = wing, mudguard
firecracker = firework, banger
firehouse = fire station
fireplug = fire hydrant
first floor = ground floor
fix = mend
flapjack = pancake
flashlight = torch
flat = puncture
flatware = cutlery
floor lamp = standard lamp
floorwalker = shopwalker
flyover = fly-past
football = American football
freight train = goods train
French door = French window
french fries = chips
frontage road = service road
front desk [*hotel*] = reception
front office = head office
frosting = icing
fusee [*railway*] = signal flare

garbage = rubbish
garbage can, — man, — truck = dust/bin, -man, -cart
garbanzo (bean) = chickpea
garter belt = suspenders, suspender belt
gas(oline) = petrol
gas station = filling station, petrol station
German shepherd = alsatian
gift certificate = gift token
goose bumps = goose pimples
grab bag = lucky dip
grade [*school*] = class, form
grade [*schoolwork, noun and verb*] = mark
grade crossing = level crossing
grade school = primary school
graduate [*adj., noun*] = postgraduate
grain = corn
green thumb = green fingers
grill [*verb*] = barbecue
ground [*electricity*] = earth
ground meat = mince
gutter [*on or in ground*] = gully
gyro = doner kebab

half note = minim
hall(way) = corridor
hardware store = ironmonger
hassock = footstool
hickey = lovebite
highboy [*furniture*] = tallboy
highrise [*noun*] = tower block
hockey = ice hockey
hood [*car*] = bonnet
hope chest = bottom drawer
housebroken = housetrained
hunting [*game*] = shooting
hutch = display cabinet [*with glass doors*], Welsh dresser [*without*]

Information [*telephone*] = Directory Enquiries
intermission = interval
intern [*hospital*] = house officer
Internal Revenue = Inland Revenue
intersection = crossroads

janitor = caretaker
jawbreaker [*sweet*] = gobstopper
jelly roll = Swiss roll
John Doe = Joe Bloggs
jumper = pinafore dress
jumper cables = jump leads
jump rope = skipping rope
jungle gym = climbing frame

kerosene = paraffin
Kleenex = tissues

knickers = plus fours

ladybug = ladybird

laundromat = launderette

laundry = washing

lease, rent [*noun and verb*] = letting, let

leash = lead

legal, public holiday = bank holiday

license plate = number plate

life preserver = life jacket, lifebelt

lightning bug = firefly

lightning rod = lightning conductor

line = queue

line-up [*police*] = identity parade

liquor = spirits

liquor store = off licence

longshoreman = docker

longwearing = hard-wearing

lost and found = lost property

low beams [*car*] = dipped headlights

lumber = prepared [*dressed*] timber

maid of honor = principal bridesmaid

mail [*noun and verb*] = post

mail/box, -man = post/box, -man

Main Street = High Street

mass transit = urban transport

math = maths

matt [*for picture*] = mount

median strip, divider [*road*] = central reservation

mezzanine [*theatre*] = dress circle

milepost = mile marker

mimosa [*drink*] = Buck's Fizz

molasses = black treacle

monkey bars = climbing frame

monkey wrench = adjustable spanner

mononucleosis = glandular fever

mortician = undertaker

motor home = caravan

movie theater = cinema

moving van = removal van, pantechnicon

muffin = American muffin

muffler [*car*] = silencer

mutual fund = unit trust

named for = named after

navy bean = haricot bean

newsdealer, newsstand = newsagent

nipple [*baby bottle*] = teat

normalcy = normality

number [*written cipher*] = figure

numbers [*data*] = figures

oarlock = rowlock

odometer = milometer

of [*time*] = to

office [*doctor*, *dentist*] = surgery

off of = off

off-ramp = exit ramp

one-way [*ticket*] = single

orchestra [*theatre*] = stalls

ordinance [*law*] = bye-law

outlet [*socket*] = power point

oven = cooker

overalls = dungarees

overly = excessively

over/pass, under- = flyover

pacifier [*comforter*] = dummy

paddle [*table tennis*] = bat

pantry = larder

pants = trousers

pantyhose = tights

paper route = paper round

parentheses = brackets

parka = anorak

parking lot = car park

parquet [*theatre*] = orchestra pit

pass [*vehicle*] = overtake

pavement = road surface

peavey = cant hook

pedestrian crossing = zebra crossing

pedestrian underpass = subway

period = full point, full stop

pharmacy = chemist

phone book = telephone directory

phonograph [*record player*] = gramophone

pigpen = pigsty

pinto [*horse*] = piebald

pit, seed [*fruit*] = stone, pip

pitcher = jug

playbill = (theatre) programme

plexiglas = perspex

pocketbook, purse = handbag
podium [*for speaker*] = rostrum, lectern
popsicle = ice lolly
porch = veranda
Porta Potti = Portaloo
postage meter = franking machine
pot holder = oven glove, oven mitt
powdered sugar, confectioner's sugar = icing sugar
prenatal = antenatal
prep school = public school
principal [*school*] = headmaster, headmistress
private school = prep school *or* public school
pruning shears = secateurs
public school = state school
pull-off [*road*] = lay-by
pump = court shoe
pushpin = drawing pin
push-up = press-up

quarter note = crotchet
Quonset hut = Nissen hut

railroad = railway
raise = pay rise
raisin [*seedless*] = sultana
range [*kitchen*] = cooker
real estate = real property
real estate agent, realtor = estate agent
recess [*school*] = break
reformatory = borstal
restroom = public lavatory
résumé = curriculum vitae
romaine [*lettuce*] = cos
roomer = lodger
round-trip ticket = return ticket
row house = terrace house
rubber = condom
rubbers = galoshes
rubbing alcohol = surgical spirit
rummage sale = jumble sale
run [*hosiery*] = ladder
run [*public office*] = stand
rutabaga = swede

sales clerk = shop assistant
salvage yard = breaker's yard
Saran Wrap, plastic wrap = cling film
scab [*union disputes*] = blackleg
scallion = spring onion
scalper = (ticket) tout
scaup duck = bluebill
Scotch tape = Sellotape/sticky tape
scratch pad = note pad, scribbling block
second floor = first floor
sedan = saloon car
Seeing Eye dog = guide dog (for blind people)
seltzer (water) = soda (water)
semi = HGV, articulated lorry
Senior Citizen = Old Age Pensioner
shade [*window*] = blind
sheers, under drapes = net curtains
shoestring = shoelace
shopping bag = carrier bag
shot [*injection*] = jab
shredded coconut = desiccated coconut
shrimp = prawn
side mirror [*car*] = wing mirror
sidewalk = pavement
silent partner = sleeping partner
silverware = cutlery
sink = wash/basin, hand-
sixteenth note = semiquaver
sixty-fourth note = hemidemisemiquaver
skillet = frying pan
skimmer = darter (dragonfly)
Slavic = Slavonic
sled = sledge
sleeper car, pullman [*train*] = sleeping car
slingshot = catapult
slot machine = fruit machine
slowpoke = slowcoach
snap = press stud, popper
sneakers [*trainers*] = plimsolls
snifter [*glass*] = balloon glass
snow pea(s) = mangetout(s)
soccer = football
soda cracker = cream cracker
specialist [*medicine*] = consultant
spelunking = caving
spool [*sewing*] = cotton reel

sprinkles [*confectionery*] = hundreds and thousands

squib [*newspaper*] = filler

squirt gun = water-pistol

station wagon = estate car

stenography = shorthand

stick shift = gear lever

stockholder = shareholder

stop light, traffic signal = traffic light

store/front, -keeper = shop/front, -keeper

stove = cooker

straight [*drink*] = neat

straight razor = open/cutthroat razor

street/car [*trolley car*] = tram

string bean = green bean

stroller = pushchair

Styrofoam = polystyrene

subway = underground, Tube

suspenders = braces

switch [*railway*] = points

tablet [*paper*] = writing pad

tag [*clothing*] = label

talk show = chat show

tease [*hair*] = backcomb

tempest in a teapot = storm in a teacup

thirty-second note = demisemiquaver

thread [*sewing*] = cotton

thumbtack = drawing pin, pushpin

tick-tack-toe = noughts and crosses

timber = rough [*undressed*] lumber

time payment, installment plan = hire purchase

traffic circle = roundabout

traffic jam = tailback

trailer, mobile home = caravan

trailer park = caravan site

train car = railway coach

training wheels = stabilizers

transom = fanlight

trashbag = bin bag, — liner

truck = lorry

truck farm = market garden

trundle bed = truckle bed

trunk [*car*] = boot

tub [*bathroom*] = bath

tube [*electrical*] = valve

tuition [*education*] = fees

turnout [*car*] = passing place

turn signal [*car*] = indicator

tuxedo = dinner jacket, black tie

ultralight [*aircraft*] = microlight

underpass = subway

undershirt = vest

unlisted [*telephone*] = ex-directory

vacation = holiday

vacationer = holidaymaker

vacuum = hoover

valance = pelmet

vending machine = slot machine

vest = waistcoat

veteran = ex-service/man, -woman

vice [*corruption*] = vice

vise [*workshop*] = vice

visiting nurse = district nurse

wall tent = frame tent

wall-to-wall [*carpet*] = fitted

Wanderjahr = gap year

washcloth = face cloth, flannel

washroom = lavatory

wash the dishes = wash up

wash up = wash one's hands

wastebasket = waste-paper basket

water heater [*electrical*] = immersion heater

water heater [*gas*] = boiler

whole note = semibreve

wholewheat = wholemeal

windbreaker [*jacket*] = windcheater

windshield [*car*] = windscreen

wire [*noun and verb, telegram*] = telegram

wrench [*noun*] = spanner

xerox = photocopy

yard = garden

yarn [*knitting*] = wool

Yield [*sign*] = Give Way

zee [*letter*] = zed

zero [*the figure* '0'] = nought

zip code = postcode

zucchini = courgette(s)

11.5 Amerindian languages

Over 900 languages have been recorded as being spoken among the indigenous peoples of North, Central, and South America; it is estimated that several hundred became extinct following post-Columbian colonization. Some of those languages that had not developed their own writing systems were initially recorded, with varied success, by missionaries using largely Spanish- or English-influenced orthography. In the nineteenth century several languages were recorded using newly invented writing systems, either by native or non-native speakers. Many of these writing systems have found continued use. Those employed by native speakers tend to admit of greater variation than those employed by linguists and philologists, who may apply diacritics and other conventions not normally part of the vernacular. In the wake of recent government policy and funding, new scripts are being derived to supplement or replace existing forms, so many existing systems are in a state of reappraisal.

Writing systems derived from Old World orthography do not logically reflect the divisions of New World language families, which in many instances are still contested. The following are some of the many families, with common language representations.

11.5.1 Algonquian languages

The Cree syllabary was invented in 1840 to render Cree and Ojibwe (Chippewa). Written left to right in geometric characters derived from shorthand, there is great freedom in which and how shapes of characters are presented, and what spacing, punctuation, and additional diacritics (if any) are used. Lenape (Delaware) is rendered in the same alphabet as English, with the inclusion of digraphs *ll*, *mm*, *tt* and (in some texts) the acute accent and tilde. The Potawatomi alphabet, too, is much like English, and is ordered: a b c d e e' g h i I j k m n o p s sh t u w y z zh. A distinctive feature is the capital *I*, which is distinct from the lower-case *i*.

11.5.2 Athabaskan languages

Navajo uses the following diacritics to denote vowel length (superscript dot, macron, or acute), brevity (breve or circumflex), or nasalization (cedilla or tilde), which can be used in combination over a single letter; some are used on consonants as well. The alphabet—which has no capitals—is ordered: a æ b c d e g ğy gh ğw h' i j k' kw k ky l ł m n ń o q s sh t t' u w x y z; letter forms are the crossed (Polish) *ł* and *ae* ligature.

The apostrophe can stand as a separate sound or modify *k* or *t*. Chipewyan and other related languages employ a writing system based on the Cree syllabary.

11.5.3 Central and South American languages

The Aymara alphabet is ordered: a c ch e g i j l m n ñ o p q r s t u v x y z; diacritics are the tilde over *n*, and the acute over vowels. A pictographic script exists as well, though it is not standardized. The Guarani alphabet is ordered: a b c ch d e g i j l jh k m n ñ o p r s t u y; diacritics are the tilde over *n*, and the acute and circumflex over vowels. Quechua, the language of the Inca empire, used quipu strings, a system of recording documents by means of differently coloured and knotted threads; their language is rendered with an alphabet ordered: a c ch f q i j k l ll m n ñ o p r s t u w y. About fifteen Mesoamerican glyphic writing systems existed in the pre-Columbian period, the best known being Maya. The modern Maya language, Yucatec, has several roman-alphabet transliteration systems. Zapotec has its own glyphic writing system; in roman orthography, the Zapotec alphabet is the same as that for English, but without *f* and *w*.

11.5.4 Eskimo-Aleut languages

Though the Eskimo-Aleut peoples are not ethnically Amerindian, their languages are generally considered together with them. Inuktitut (Inuit) is written in a related system (reformed in 1976); its roman orthography uses the additional sort *ł*, though this is not used in all dialects, which cover an enormous geographical area. It also has a syllabary, based on the Cree, used mainly in Canada. Yupik was before 1937 written in the roman alphabet, with the additional characters *ə*, *ł*, *ŋ*, *b*, and apostrophe; thereafter it was written in the Cyrillic alphabet, with the additional characters *г*', *к*', *н*', and *х*'. In the nineteenth century Aleut was written in the Cyrillic alphabet, with additional characters, though both the writing system and language are now moribund.

11.5.5 Iroquoian languages

Cherokee has a writing system invented by a native speaker in the nineteenth century. Its own distinctive alphabet exists in several forms. Alphabetization follows the order of its syllabary, which has more than one order, and may be read according to rows or columns. The Mohawk alphabet is ordered: a d e g h i k n o r s t u v w y; diacritics are the grave over vowels and apostrophe. The Seneca alphabet is ordered: a c œ e ẽ h i k n s t u ũ w y; diacritics are the tilde (*ẽ*, *ũ*) and apostrophe.

11.5.6 Muskogean (Sioux) languages

The Choctaw alphabet is ordered: a a̲ āī āū b ch e f h hl i i̲ k l ł m n o o̲ p s sh t u u̲ v y. The crossed (Polish) *ł* is used in addition to a normal *l*, as are underlined *a*, *i*, *o*, and *u*; the letter *v* is sometimes replaced by *w*. The Sioux alphabet is ordered: a b c ć c̣ d e g ġ h ḣ i k ḳ l m n ŋ o p p̣ s ś t ṭ u w y z ź; variant diacritics that may be found include *ą*, *į*, *ṡ*, *ų*, and *ż*.

11.5.7 Uto-Aztecan languages

The Nahuatl alphabet is ordered: a c ch e h i l m n o p q t tl tz u x y z. Variations exist, some of which have accents over consonants.

11.6 Arabic

11.6.1 Representation

Whether written or typeset, Arabic is composed of a cursive script consisting of twenty-eight letters, all of which are consonants; each has several forms according to position within the word. Many accents are used, representing vowel sounds and other phonetic features: the three long vowels (*ā*, *ī*, *ū*) are usually represented in the script by the so-called 'letters of prolongation'. The three short vowels (*a*, *i*, *u*) and other phonetic features are optionally represented by a system of diacritics in vocalized Arabic: the short-vowel marks and other orthographic signs are *always* written in editions of the Koran, in schoolbooks, and usually in editions of classical poetry. Otherwise they are omitted and employed sporadically only to resolve ambiguity. Augmented forms of the Arabic alphabet are used for Persian, Urdu, and Ottoman Turkish.

Arabic script in English texts

Arabic is read from right to left; hence if any passage is divided, the right-hand words must go in the first line, and the left-hand words in the second line. Therefore wherever two or more Arabic words occur together within English text, each word should be numbered for the printer, to ensure proper placement in the event of turn-lines. (For more on this process *see* **8.2**.) Indexes, glossaries, and copy using Arabic script in tabular form should be set with the Arabic aligned right (rather than left), and the English text, page references, and so on following on at the right.

Numbers

Unlike Arabic script, numbers in Arabic are read from left to right. Derived originally from Sanskrit, they differ from those arabic numerals used in English (for which they formed the basis), and must be used in preference to them where Arabic script is set; 1–9 and 0 is ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ٠. In the countries of the Maghreb (Morocco, Algiers, Libya) the European forms are normally used. Formerly Arabic letters called *abjad* were used as ciphers to render numbers, with each assigned a specific value, as in Greek; they were used especially in, for example, antique astronomical and mathematical works and Persian chronograms, where arranged alphabet numbers form words. They are still used occasionally as the equivalent of roman numerals in the preliminary matter of a book.

11.6.2 Transliteration

There is no standard internationally agreed system of spelling words from Arabic when set into roman type. Indeed, the Arabic script is more widespread than the language itself, being employed as a primary or secondary writing form not just by languages related to Arabic, but by unrelated languages such as Berber, Pashto, Kurdish, Sindhi, Kashmiri, Sulu, Malay, and Malagasy.

Table 11.1: **Arabic transliteration**

Alone	Final	Medial	Initial			Alone	Final	Medial	Initial		
ا	ـا			'alif	'	ض	ـض	ـضـ	ضـ	ḍād	ḍ
ب	ـب	ـبـ	بـ	bā'	b	ط	ـط	ـطـ	طـ	ṭā'	ṭ
ت	ـت	ـتـ	تـ	tā'	t	ظ	ـظ	ـظـ	ظـ	ẓā'	ẓ
ث	ـث	ـثـ	ثـ	thā'	th	ع	ـع	ـعـ	عـ	‘ayn	‘
ج	ـج	ـجـ	جـ	jīm	j	غ	ـغ	ـغـ	غـ	ghayn	gh
ح	ـح	ـحـ	حـ	ḥā'	ḥ	ف	ـف	ـفـ	فـ	fā'	f
خ	ـخ	ـخـ	خـ	khā'	kh		ـق	ـقـ	قـ	qāf	q
د	ـد			dāl	d		ـك	ـكـ	كـ	kāf	k
ذ				dhāl	dh		ـل	ـلـ	لـ	lām	l
ر	ـر			rā'	r		ـم	ـمـ	مـ	mīm	m
ز	ـز			zāy	z		ـن	ـنـ	نـ	nūn	n
س	ـس	ـسـ	سـ	sīn	s		ـه	ـهـ	هـ	hā'	h
ش	ـش	ـشـ	شـ	shīn	sh	و				wāw	w
ص	ـص	ـصـ	صـ	ṣād	ṣ		ـى	ـيـ	يـ	yā'	y

The detail offered in any transliteration depends on the level of audience being addressed; in the main any logical transliteration system is acceptable, provided that it has been consistently applied. None the less, it is preferable to choose one of the several competing 'semi-national' systems that exist, and employ it consistently throughout a single work. The system espoused by the *Encyclopaedia of Islam* is frequently encountered (especially in English, and among those writing on history, religion, or literature), as is that of the *International Journal of Middle East Studies* (*IJMES*) (favoured by German and French writers, and those writing on linguistics). The system of the US Library of Congress has become increasingly adopted in the English-speaking world: it is the form employed by the automated cataloguing systems of the Bodleian Library and other Oxford libraries, as well as the British Library.

Writers and editors may face the dilemma of incorporating into one work Arabic previously transliterated using different systems. This is often indicated by varied representation of a number of letters: ṯ or *th*, ǧ (also d̲j̲) or *j* (ŷ in Spanish), ḵ or *kh*, ḏ or *dh*, š or *sh*, ḡ (also ġ) or *gh*, ḳ or *q*. (The *Encyclopaedia of Islam* system recommends underlining the digraphs *d̲h̲*, *g̲h̲*, *k̲h̲*, *s̲h̲*, *t̲h̲*; their ḳ is considered obsolete.) Similarly there are two diphthongs, rendered as *ai* or *ay*, *au* or *aw*. In every case choose either the first or second form; do not mix them within the same text.

- In specialist texts employing transliteration, prefer *a* and *i* to *e*, ǧ to *j*, *ai* to *ei*, and *u* to *o* or the Gallic *ou*. The feminine singular ending (*tā' marbūṭa*) should be transliterated as *ah* or *a* rather than variants such as *eh* or *e*; established usage to the contrary is acceptable, however, particularly when recreating colloquial or dialectal forms. In non-technical contexts common proper names are usually best left in their most easily recognizable form: *Bedouin, Emir, Khartoum, Koran, Mecca, Oman, Suez, Yemen.*
- The definite article *al* should always be joined to the noun with a hyphen: *al-Islām, al-kitāb*. When the noun or adjective defined by *al* begins with one of the fourteen 'sun' letters (*t, th, d, dh, r, z, s, sh, ṣ, ḍ, ṭ, ẓ, l, n*), the *l* of the definite article is assimilated to the 'sun' letter. This is often indicated in transliteration by variations such as *ad-*, *an-*, *ar-*, *as-*, *at-*, or *az-*. However, the usual scholarly usage is to write the article–noun combination without indicating the resulting pronunciation through spelling. In text this is often encountered in personal names, for example *al-Nafūd* not *an-Nafūd*, and *al-Ṣafī* not *aṣ-Ṣafī*. For more on personal names *see* **4.2.6**.
- The language spoken throughout the Arabic world varies widely in pronunciation, hence regional variants often occur in transliteration: for example, the Arabic consonant *jīm* is normally pronounced as a soft *j* (as in *jazz*) in standard Arabic, but as a French *j* (as in *bonjour* or *joufflu*) in Syria, and as a hard *g* (as in *girl*) in Egypt; it may be so transliterated in

texts concerning Syrian or Egyptian Arabic. Ottoman Turkish can be transliterated according to the modern Turkish roman alphabet that came into being in 1928 (sometimes augmented by diacritics, especially for words of Arabic origin). The Turkish influence in Iraq has resulted in names and local words of Turkish origin, for which the letters *ch*, *e*, and *p* can be used in transliteration. (*See also* **11. 43**.)

11.6.2.1 Accents and diacritics

Diacritics should be limited as much as possible, except in specialized or linguistic works, where underlining (ṯ, ḵ, ḏ), subscript dots (ḥ, ṣ, ḍ, ṭ, ẓ), and háčeks (ğ, š) are usual. Long-vowel marks should be represented by a macron, not a circumflex or acute: *tawārīkh* not *tawârîkh*, *maʿlūm* not *maʿlûm*, *rubāʿī* not *rubáʿí*.

- Typographically, the transliteration of Arabic *ʿayn* and *hamza* corresponds to that of Hebrew *ʿayin* and *alef*. These are often represented by Greek asper (‘) and lenis (’), respectively, but some typesetters have separate Semitic sorts (ʿ and ʾ), which should be preferred when available. Examples:

  ʿayn: ʿālim, muʿallim, majmaʿ
  hamza: amīr, muʾallif, dāʾ

  In each case the sort is to be treated as a letter of the alphabet and part of the word, and must not be confused with a quotation mark. Where necessary editors should insert a thin space between the diacritic and a quotation mark, or use double quotation marks; if quotations occur frequently in transliterated material, use guillemets (« ») for quotation marks, as in Arabic or French practice. Note that an apostrophe, denoting elision, usually appears before *l* followed by a hyphen, for example *ʿAbdu 'l-Malik*. Do not use an opening quotation mark (turned comma) for *ʿayn*.
- Like aspers, *ʿayns* are often mistyped as opening quotation marks or lenes. If an *ʿayn* cannot be correctly achieved on copy, be consistent in imposing its closest approximation, and then instruct the typesetter to replace it with *ʿayns* accordingly. The *ʿayn* has both capital and lower-case forms (ʿ ʿ). Note the distinction between them and the sorts used in transliterating Ancient Egyptian (*see* **11.16**).

11.6.2.2 Capitalization

Problems of Arabic capitalization occur only in transliteration, since the Arabic alphabet does not distinguish between upper- and lower-case letters. The definite article *al* normally is capitalized only at the beginning of a sentence, but not at the start of a reference title. As with Italian and Spanish, for instance, OUP prefers to capitalize only the first word and proper nouns (e.g. personal or place names) in titles of books and journals, e.g. *Tamhīd al-dalā'il wa-talkhīṣ al-awā'il* rather than *Tamhīd al-Dalā'il wa-Talkhīṣ al-Awā'il*. Authors wishing to capitalize 'important' words in the English fashion may do so if they wish, however, provided that form is consistently employed; this is often preferable for names of organizations.

11.7 Aramaic

Aramaic is a branch of the Semitic family of languages, especially the language of Syria used as a lingua franca in Southwest Asia from the sixth century BC. Later dividing into other varieties of languages, including Syriac and Mandaic, Aramaic and its derivations are represented in a variety of scripts, which are also used for Iranian and Altaic languages. Aramaic is one of the three languages in which the Bible was originally written.

11.8 Armenian

Armenian is a separate branch of the Indo-European language family. Classical Armenian, called Grabar, remains the ecclesiastical language of the Armenian Church; its distinctive thirty-six-letter script, created in the fifth century and with corresponding numerical values, remains the basis for the modern alphabet. Two mutually intelligible literary dialects—East and West Armenian—are spoken. East Armenian (the language of the ex-Soviet Armenia) has preserved the distribution of voiced and (unaspirated) voiceless stops in the classical language, but West Armenian (largely spoken by those Armenians in the West) has changed them round, so that *Petrosean* (*Petrosjan*) becomes *Bedrosean* (*Bedrossian*). When West Armenians transliterate from other languages they spell according to their own pronunciation, so that the classical or East Armenian *Venetik* becomes *Venedig*.

There are two standard transliteration systems: the Hübschmann-Meillet system (employed by the British Library) was devised for students of the classical language, and therefore follows the classical values; the Library of Congress system reflects West Armenian dialect, and distinguishes between East and West Armenian through the choice of different consonants.

In Hübschmann–Meillet the alphabet is ordered *a b g d e z ē ə tʻ ž i l x c k h j ł č m y n š o čʻ p ǰ ṙ s v t r cʻ w pʻ kʻ u ō f*. In the Library of Congress the alphabet is ordered *a b/p g/k d/t e* (also *y*) *z ē ĕ tʻ zh i l kh ts/dz k/g h dz/ts gh ch/j m y* (also *h*) *n sh o chʻ p/b j/ch ṛ s v t/d r tsʻ w pʻ kʻ u ō f*. (West Armenian alternatives follow the solidi.) The opening quotation mark or (preferably) asper follows the letter in both systems. A ligature (*e͜w*) may be found, though separate letters are normally used.

11.9 Baltic languages

The Baltic languages Latvian and Lithuanian are written in the roman alphabet, with the addition of diacritics to represent palatal consonants and long vowels, such as *Rīga* ('Riga'), *Rīgā* ('at Riga'). The diacritics used for Latvian are *ģ* (capital *Ģ*), *č*, *š*, *ž*, *ķ*, *ļ*, *ņ*, *ŗ*, *ā*, *ē*, *ī*, *ū*. (In recent years *ğ* has become widely used as an alternative for lower-case *ģ*.) The subscript commas of *ķ*, *ļ*, *ņ* are often set as cedillas, so do not change them on proof if they are consistent. The letters *ch* and *ŗ* were abolished by the Soviet regime; since independence they have not been reinstated uniformly, though their use by émigrés has continued uninterrupted. Alphabetize as *a b c č d e f g ģ h i j k ķ l ļ m n ņ o p r ŗ s š t u v z ž*.

Lithuanian uses the diacritics *ė*, *č*, *š*, *ž*, *ą*, *ę*, *į*, *ų*, *ū*; the acute, grave, and tilde are found in grammars but not in ordinary writing. Alphabetize as *ą c č e ę ė i į y s š u ų ū z ž*, ignoring accents on vowels; the digraph *ch* is not alphabetized separately. The letter *y* counts as *i*. Do not divide the digraphs *dz*, *dž*, *ie*, *uo* in word breaks.

11.10 Basque

Basque (*Euskara* in Basque) is related to no known language, though it contains at least some words from the Iberian spoken before the Romans came. The official regional language of the País Vasco (Spain) and the Pays Basque (France), it is written in the roman alphabet. In standard modern spelling the only accent used is the tilde on *ñ*; in earlier texts one may find the acute on any vowel, or on *ŕ*, the grave on any vowel, the tilde on *d̃*, *l̃*, *s̃*, *t̃*, and the umlaut on *ü*; some sources also distinguish *ll* and *tt* from *l* and *t*.

11.11 Burmese

Burmese, a Sino-Tibetan language, is written left to right using the Burmese alphabet; spaces do not separate words, and punctuation is normally limited to ၊ (comma or semicolon) and ။ (full point). The Library of Congress romanization system uses the diacritics *ṅ*, *ḍ*, *ḷ*, *ṃ*, *ṇ*, *ṭ*, *ā*, *ī*, *ū*, *ñ*; special characters are ʾ (*hamza*), ʿ (ʿ *ayin*), ′ (prime), and ″ (double prime). The ordering of consonants in Burmese can vary, though the order of vowels (*a ā i ī u ū e ai o ui*) is standard.

11.12 Catalan

11.12.1 General

Catalan is now at least on a par with Castilian in Catalonia, where it is the official regional language; it is also the official regional language of Roussillon in France, as well as the official language of Andorra.

Although Catalan was already the official language of the Kingdom of Aragon in the twelfth century, the modern language was standardized only in the early twentieth century: certain features mark it off both from other Iberian languages and from its own earlier literature, such as the use of *-i* as the theme-vowel in the present subjunctive, for which the other languages have *-e* in *-ar* verbs and *-a* in *-er* and *-ir* verbs.

11.12.2 Alphabet

The digraph *ll* (called *ella*) has the same value as in Castilian; it is extremely common, being the normal reflex of Latin initial *l-* as well as *-ll-*. However, it is not treated as a separate letter; nor are *ny* (called *enya*, corresponding to *ñ*) and the modified letter *ç* (*ce trencada*).

To *c*, *g*, *ç*, *j*, *qu*, *gu* before *a*, *o*, *u* correspond *qu*, *gu*, *c*, *g*, *qü*, *gü* before *e*, *i*; thus the plural of *boca* 'mouth', *pasqua* 'Easter' is *boques*, *pasqües*; in contrast to Castilian and Portuguese, *j* in the root is similarly changed, so that *pluja* 'rain' makes *pluges*, and *pujar* 'to rise' makes *puges* 'you (singular) rise', subjunctive *pugi* '(that) I/he rise'. However, *je* is found in a few words, for example *jeure* 'to lie (opposed to stand)'.

Except in *ny*, Catalan does not use *y* outside certain proper nouns. In learned words, Latin or Greek *ll* is represented by *l·l* (*il·legal*, *metàl·lic*).

Like Portuguese, Catalan (but not Valencian) retains the distinction between voiced and unvoiced sibilants; to voiceless *s* (initial)/*ss* (medial) and *x* correspond voiced *z* (initial)/*s* (medial) and *j*. Some masculine nouns ending in *-s* make their plural in *-ssos*, others in *-sos* (feminines, and masculines not stressed on the final syllable, have no separate plural form). Catalan never had that distinction between *ç*, *z* and *ss*, *s*, and therefore writes *Saragossa* for Castilian *Zaragoza*, from the medieval *Çaragoça*.

After a vowel other than *i*, the [ʃ] sound of English *sh* is represented by *ix*, the *i* not being separately pronounced (*baix*, feminine *baixa* 'low', plural *baixos*, *baixes*). In the same circumstances in a stressed final syllable *ig* represents the [tʃ] sound of English *ch*, but changes on inflection to *j* before *a* and *g* or *tg* before *e*: *roig*, 'red' (feminine *roja*, plural *roijs*, *roges*); *lleig* 'ugly' (feminine *lletja*, plural *lleigs*, *lletges*); similarly *mig* 'half', pronounced [mitʃ]. In other circumstances, [ʃ] is written *x* and [tʃ] *tx*.

The group *tll* represents a long *ll* sound (*batlle*, 'mayor'). Before *m*, Catalan writes *com-* (when not reduced to *co-*), *im-*; not *con-*, *in-* as in Castilian and Galician: Catalan *commoció*, Castilian and Galician *conmoción*, Portuguese *comoção*. *B* and *v* are distinguished in some parts of Catalonia, though not in Barcelona.

Object pronouns follow the imperative, infinitive, and gerund; they are attached by a hyphen when they contain a vowel, by an apostrophe when they do not: *creu-me* 'believe me', *creu-nos* 'believe us', but *creure'm* 'to believe me', *anem's-en* 'let us go away'.

The apostrophe is also used before a vowel or *h* in object pronouns preceding the verb, in the preposition *d'* for *de*, and usually in the definite article *l'*, corresponding to *el* masculine and *la* feminine before a consonant; but *el* is retained before a rising diphthong (*el iode* 'iodine', *el hiatus*) and *la* before unstressed (*h*)*i* (*h*)*u* (*la idea*, *la hipotenusa*, *la unió*, *la humanitat*), and in certain cases where the vowels are pronounced separately: *a-* as a negative prefix (*la asimetria*, to avoid confusion with *la simetria*), *la una* 'one o'clock', *la ira* 'wrath', *la host*, 'the host (large number)', *la e i la o* 'the E and the O'. Contrariwise, since initial *s* plus consonant in modern loanwords is pronounced as if it were *es*, 'the snob' is *l'snob*.

11.12.3 **Accents**

Catalan uses the following accents on vowels to indicate stress, vowel quality, or hiatus: the acute on *e*, *i*, *o*, *u*, the grave on *a*, *e*, *o*, and the diaeresis on *i* and *u*. Words ending in a vowel, or vowel +*-s*, or in *-en* *-in*, have normal stress on the penultimate, others on the final syllable. They take an accent only when a weak vowel capable of forming a diphthong with its neighbour does not do so, and is stressed.

Words with abnormal stress take the grave on *a*, open *e*, and open *o*, the acute on closed *e*, *i*, closed *o*, and *u*. The plural of *caràcter règim* is *caràcters règims*, without change of stress. Diphthongs ending in a weak vowel are held to be falling, and in a final syllable attract normal stress (*canteu* 'you (plural) sing').

A word ending in a consonant followed by a weak vowel itself followed by a strong vowel, strong vowel + *s*, or *-en*, *-in* has normal stress on the weak vowel (*vivia*, *vivies*, *vivien*, but *vivíem*, *vivíeu* with abnormal stress). The accent is written when the stress falls earlier, e.g. *acadèmia*. When three vowels of which the second is weak and the third strong stand together, these two are presumed to form a rising diphthong: *teia* 'torch' with normal stress on the penultimate *te*; *veia* 'I saw' (imperfect), *vèiem* 'we saw'. When a weak vowel capable of forming a diphthong with a neighbouring vowel does not do so, it is written, if unstressed, with a diaeresis (*traïdor* 'traitor', *lloï* '(that) I/he praise', subjunctive). If stressed, then if (given the separate syllables) the stress is normal it is indicated with the diaeresis, if not, with the acute. Thus 'I was pleasing' is *plaïa*, 'we were pleasing' *plaíem*; similarly, the plural of *país* 'country' is *països*. There are, however, exceptions: the suffixes *-isme*, *-ista* do not take the diaeresis (*egoisme*, *panteista*); no diaeresis is used after a prefix (*coincidir*) or in post-tonic syllables (*Màrius*); in verbs in *-uir*, the diaeresis is suppressed in the infinitive (*-uir*), future indicative (*-uiré* etc.), conditional (*-uiria* etc.), and gerund (*-uint*), but added in other forms, e.g. past participle *-uït* (feminine *-uïda*, plural *-uïts*, *-uïdes*), second-person plural present indicative *-uïu*, imperfect *-uïa*.

In the strong forms, verbs in *-iar*, *-uar* are stressed on the *-i* and *-u*; inflectional *i* takes a diaeresis (*canviï*, *evacuï*).

A following object pronoun, whether attached by a hyphen or an apostrophe, has no effect on the spelling of the verb (*posa* 'put', *posa-me-n'hi* 'put some there for me', *compri* 'buy' (polite imperative), *compri'ls* 'buy them').

Adverbs in *-ment* retain a written accent (*ràpidament*). When two adverbs come together, it is the second, not the first, that may lose the suffix; but this is not compulsory.

Contrastive accents are used on words such as *déus* (gods) ~ *deus* (springs), *dóna* (gives) ~ *dona* (woman), *dónes* (you (singular) give) ~ *dones* (women), *féu* (he did) ~ *feu* (you (plural) do), *nós* (we) ~ *nos* (us), *ròssa*, plural *ròsses* (nag) ~ *rossa*, plural *rosses* (blonde), *sí* (yes) ~ *si* (if).

11.12.4 Word division

Take over *ll*, but divide *l·l* as *l|l*; take over *ny*, but divide *rr*, *ss*, and other consonant groups (including *tj*, *tll*, *tx*, *tz*) except *b*, *c*, *f*, *g*, *p* + *l* or *r*, and *dr*, *tr*. Divide *ix* pronounced [ʃ] after the silent *i* (*bai-xos*). Divide compounds: *nos|altres*. Hyphens are not repeated at the start of a new line.

11.12.5 Punctuation

The inverted question and exclamation marks are not used.

11.12.6 Miscellaneous

The normal polite form of address in urban usage is *vostè*, plural *vostès*, with the third person; but *vós* with the second-person plural may also be used as a polite singular, the plural then being *vosaltres* as in familiar address.

Nouns in *ç* or *x* take *-os* in the plural if masculine and stressed on the last syllable, otherwise simply *-s*: so for example *índexs* and the feminines *falçs* 'scythes', *esfinxs* 'sphinxes'.

The 'personal *a*' is incorrect except before an emphatic pronoun, in the expression *l'un a l'altre* 'each other', and after the comparative conjunctions *com* and *que*.

There is no future subjunctive; the *-ra* form, formerly used as in Castilian, is the regular imperfect subjunctive in Valencian but in Catalan proper is now confined to the alternative conditionals *fóra* etc. beside *seria* 'I should be' and *haguera* etc. beside *hauria* 'I should have'.

Haver is used with the past participle to form compound tenses; when the direct object is a non-reflexive pronoun of the third person the participle agrees with it (*l'he vist* 'I have seen him', *l'he vista* 'I have seen her'). But *aquesta cançó, l'he sentit cantar*, 'I have heard this song sung', since *l'* is the object of *cantar*; contrast *l'he sentida cantar*, 'I have heard her sing'.

The very frequent compound tense *vaig cantar* is not a future like French *je vais chanter*, but a preterite, 'I sang'.

For a list of quick identifiers for Iberian languages *see* **11.42.3**.

11.13 Celtic languages

The Celtic languages fall into two main groups, Q-Celtic or Goidelic and P-Celtic (Brythonic and the extinct Gaulish), according to whether

Indo-European *qu* was retained or converted into *p* (Indo-European *p* is lost in all Celtic). All these languages are notable for the changes ('mutations') made to initial consonants, and the prefixes added to initial vowels, in certain syntactical relations: the details differ from language to language, era to era, and dialect to dialect, but it should be noted that in four of the six languages 'his' and 'her' (in Irish also 'their') can be distinguished only by their effect on the following noun.

11.13.1 Brythonic: Cornish, Breton, and Welsh (for Welsh *see* 11.45)

Cornish (*Kernowek*) and Breton (*Brezoneg*) are closer to each other than to Welsh (*Cymraeg*). Cornish died out in the eighteenth century but has been revived with a grammar based on the medieval literature and a standardized spelling in which long vowels are sometimes marked in linguistic work by the long mark or the circumflex, and fronted *u* as *ü*. (Formerly the letter *y* was always used rather than *i*, but this is no longer the case.) In contrast to Welsh, there is no *ll* or *rh*, and *w* is not a vowel; *dh* is used for the voiced sound of Welsh *dd* (in the authentic texts *th* is used, but this is now only the voiceless sound as it is in Welsh), *f* and *v* correspond respectively to Welsh *ff* and *f*, *gh* or *h* to *ch* (Cornish *ch* has the English sound, and becomes *j* when lenited), *qu* in loanwords to *cw*, *wh* to Welsh *chw*; *k* is used before *e*, *n*, *y* and at the end of the syllable, *c* before *a*, *h*, *l*, *o*, *r*, *u*, and with the /s/ sound before *e*, *y* in loanwords.

Breton, though generally discouraged by the French authorities, continues to be spoken and written. The letter *c* is used only in *ch* (= French *ch*, English *sh*) and *c'h*, which count as separate letters between *b* and *d*; *q* and *x* are not used. Accented characters additional to those found in French are *ñ*, *ü*, though not all used by all writers; note too the initial *'f*.

11.13.2 Goidelic: Irish, Scots Gaelic, Manx

All three are known to their speakers as 'Gaelic' (Irish *Gaeilge*, before 1947 *Gaedhilge*, Scots Gaelic *Gàidhlig*, Manx *Gailck*, or *Gaelg*); in English the normal terms are as given, except that the Scots form is frequently called 'Gaelic' (pronounced 'gallic'; with Irish reference 'gaylic'); 'Scots' by itself refers to Scottish varieties of English. The name 'Erse'—properly a Scots form of 'Irish'—was formerly used of Scots Gaelic, and sometimes of Irish; it may now be regarded as obsolete.

Both Irish and Scots Gaelic are written in an eighteen-letter alphabet (with no *j*, *k*, *q*, *v*, *w*, *x*, *y*, *z*, except in some modern loanwords); in Irish the lower-case *i* is sometimes left undotted. The orthography of both languages is based on twelfth-century Irish pronunciation, though Irish underwent a mild reform in 1947. Manx spelling, known to us mainly from seventeenth- and eighteenth-century documents, is impressionistically based on English sound values and orthographical conventions.

Until the mid-twentieth century, Irish (but not Scots Gaelic) was often written and printed in insular script, in which the modification of consonants known as lenition or aspiration, expressed in roman script (as also in Scots Gaelic) by adding *h* after the mutated letter, was indicated instead by placing a dot on it, which unlike the *h* was ignored in alphabetization. This represented a standardization of earlier usage, in which either method was employed indiscriminately; in the modified insular script occasionally used for display purposes, *h* may be used as in roman spelling.

Irish marks vowel length with an acute accent (*á, é, í, ó, ú*); Scottish also uses the grave (*à, è, ì, ò, ù*). A special character in Irish, the undotted 'i' (ı), was sometimes used instead of normal *i* as more distinct from *í* and closer in character to Gaelic script. Both ı and *i* should not be found together. Scots Gaelic makes greater use of the apostrophe: note especially that even a single sentence may, and an extended passage will, contain both *a*—variously 'his', 'her', 'from', the relative particle, or the vocative particle—and *a'* ('the' before *bh, ch, dh, gh, mh*, or the equivalent of '-ing' with a verb beginning with a consonant). In Manx, *çh* (= English *ch*) is distinguished from *ch* (aspirated *c*); in some texts the circumflex will be found on *a, e,* and *o*. However, since the language is now restricted mostly to summarizing the Acts of the Manx parliament, and spelling varies considerably between texts, there is little point in going into further detail here.

In Irish, the mutation known as eclipsis is indicated by writing the sound actually pronounced before the consonant modified: *mb, gc, nd, bhf, ng, bp, dt*; if the noun is a proper name, it retains its capital, the prefixed letter(s) being lower case: *i mBaile Átha Cliath* 'in Dublin', *bliain na bhFrancach* (previously *bliadhain na bhFranncach*) 'the year of the French' (1798). The same combination of initial lower-case letter followed by a capital occurs when *h* or *n* is prefixed to a name beginning with a vowel: *go hÉirinn* 'to Ireland', *Tír na nÓg* 'the Land of the Young', or *t* is prefixed to a vowel or *S*: *an tAigéan Atlantach* 'the Atlantic Ocean', *an tSionnain* 'Shannon'. Before lower-case vowels, *h* is prefixed directly (*na hoíche* 'of the night'), as is *t* before *s* (*an tsráid* 'the street'), but *n* and *t* take a hyphen before a vowel (*in-áit* 'in a place', *an t-uisce* 'the water'). In standard Scots Gaelic, eclipsis is not found with consonants (though it is heard in dialects); prefixed *h-, n-,* and *t-* always take the hyphen: *an t-sràid* 'the street', *Ar n-Athair* 'Our Father', *na h-oidhche* 'of the night', *an t-Òban* 'Oban' (literally 'the Bay'), *Mac an t-Saoir* 'McIntyre' (literally 'son of the carpenter').

11.14 **Chinese**

11.14.1 Characters and language

The forms of Chinese spoken in areas occupied by those of Chinese origin differ so widely from one another that many may be deemed to constitute languages in their own right. The principal dialects are Northern Chinese (Pekinese, Mandarin), Cantonese, Hakka, the Wu dialect of Soochow, and the dialect of Min (Fukien). All of these, however, share a common written language consisting of thousands of separate ideographs or 'characters'—the K'ang-hsi dictionary of 1716 contained over 40,000—of which approximately 7,000 are still in regular use. Side by side with modern colloquial Chinese there has existed a language used for the compilation of official documents totally unlike the spoken language—as is the language in which the classic texts of Chinese literature are expressed. For this, also, the same script is adopted.

The structure of individual ideographs can sometimes be very complicated in script, involving the use of as many as twenty-eight separate strokes of the brush or pen. A code of simplified characters is in use on the mainland, but more traditional forms are found in Hong Kong, Taiwan, Singapore, and areas beyond Chinese jurisdiction.

The language is monosyllabic, one ideograph representing a syllable. The syllables are morphemic and some ideographs will be both morphemes and words. Each ideograph is pronounced in a particular inflection of voice, or 'tone'. The National Language uses four separate tones, Cantonese, nine. The National Language is derived from the pronunciation of North China (notably that of the Peking area), which has traditionally been adopted for the transaction of official business—hence the term 'Mandarin', which is sometimes used to categorize it. Alternative names for it are *putonghua* ('speech in common use') or *Kuo-yü* (otherwise *Guoyu*, 'National Language').

11.14.2 Romanization

Two romanization systems are currently and commonly in use for the purpose of rendering the National Language: the earlier Wade–Giles and Pinyin. It is desirable to indicate the tone when transcribing; of these, the Pinyin system particularly lends itself to this purpose (though typographically there is the problem of adding the tone mark over the umlaut in the case of the syllable *nü*). Other romanization systems are in less frequent use, notably the Gwoyeu Romatzyh system (GR for short), formerly the official system in Taiwan, which builds the tone into the transcription. Use only one system in a given work. However, if Pinyin is adopted it is permissible to add earlier spellings in parentheses for clarification: *Zhou (Chou)*, *Qing (Ch'ing)*. Some writers prefer not to impose Pinyin retroactively, using the earlier spelling in referring to persons no longer living and Pinyin in the case of the living.

Wade–Giles dates from 1859. Although by current standards somewhat unscientific and unrepresentative of actual pronunciation, this system is still in common use in the production of English-language texts in English-speaking countries. It incorporates certain modifications (the accents *ê*, *ŭ*, and *ü*) to differentiate vowel pronunciation, for example *tsu* and *tzŭ*. The asper ʿ (frequently replaced by an apostrophe) indicates aspiration in consonants, for example *chên* and *chʿên*. (Even apostrophes are often omitted in newspapers and non-specialist works, which can lead to ambiguity when converting from one system of transcription to another.) Hyphens are used as syllabic dividers for personal and geographical names. In strict romanization, tone difference can be indicated by the use of a superscript figure ^{1} ^{2} ^{3} or ^{4}, in older texts also ^{5}, following most syllables; toneless syllables may be followed by ^{0}, or left unmarked.

Pinyin was perfected in 1958 and has been in official use in China since 1979. Combinations of characters that have a single meaning when translated into English are transcribed to form a single word, for example *Zhongguo* (China) in contrast to the Wade–Giles *Chung-kuo*.

In strict romanization, the superscript accents ¯ ´ ˇ ` are used to indicate tone over any of the vowels *a*, *e*, *i*, *o*, *u*, and *ü*: contrast *Hanshi wenxian leimu* (without tone markers) and *Hànshǐ wénxiàn lèimù* (with indication of tone). An apostrophe, with no space either side, is used to mark syllabic divisions, which is necessary when a syllable beginning with *a*, *o*, or *e* occurs in the middle of a polysyllabic word, for example *ke'ai* 'lovable', *dang'an* 'archive'.

The *Chicago Manual of Style*, and several websites, have tables for the conversion of Wade–Giles into Pinyin, and vice versa, though these should be used only by those with specialist knowledge.

Although Chinese characters are almost always romanized as if the language of origin is the National Language, it might rarely prove necessary to reproduce a dialect form. With the possible exception of Cantonese, there are almost no standards for scholars to achieve this.

11.14.3 Capitalization

In an English sentence, practice largely follows the standard adopted for European languages, with non-assimilated expressions italicized and in lower case. Names of institutions, schools of thought and religions, etc. are set in roman if they are capitalized or in italics if they are lower-case.

11.14.4 Italicization

Chinese words assimilated into English usage—e.g. 'dim sum', 'kowtow', 'kung fu'—are not italicized, and the vowels carry no tone marks in non-specialist contexts. Proper nouns are italicized only when they would be so treated in English, for example in titles of books and periodicals, films and plays, works of art, ships, and legal cases.

11.14.5 Chinese characters in English text

In producing specialist texts it may be necessary to provide Chinese characters to follow the romanized version of the item they represent. It is normal for typesetters in the West to treat each character as a special sort for the purpose of setting, either accessing the characters from an author's disk (if the characters have been correctly achieved) and inserting them as print-ready copy at proof stage, or sending the relevant copy to a specialist typesetter for setting. If print-ready copy is to be supplied, the editor should ensure that it is of sufficient clarity for the characters to be legible when reduced to text size. Where sufficient reduction is impossible, the relevant lines may need to be set with extra leading to fit in the characters.

It has nowadays become the practice to provide a separate glossary of Chinese terms, arranged in alphabetical order by romanization, that juxtaposes the Chinese characters with the term they depict. This procedure clarifies any problems in romanization, and avoids the necessity of inserting Chinese characters into running text.

11.15 Dutch and Afrikaans

Dutch, the language of the Netherlands, belongs to the West Germanic branch of Indo-European languages; it is also the official language of Suriname and the Netherlands Antilles. The Dutch spoken in northern Belgium, formerly called Flemish, is now officially called Dutch (*Nederlands* in Dutch): Flemish (*Vlaams*) refers only to dialect, Walloon (*Wallon*) only to patois. Afrikaans is one of the official languages of South Africa, and was derived from the Dutch brought to the Cape by settlers in the seventeenth century, combined with French, Malay, and Khoisan languages.

11.15.1 Dutch

Alphabet

The alphabet is the same as English, but *q* and *x* are used only in borrowed foreign words. Formerly the combination *IJ*, *ij* (which developed out of *Ÿ*, *ÿ*) was represented by the one-piece sort *Ĳ*, *ĳ*; this is no longer the case even in Dutch setting, though the letters should be kerned to avoid awkward space between them, and the pair is not separated in letter spacing. In dictionaries *ij* precedes *ik*; in directories and encyclopedias it is sometimes treated as equivalent to *y*; do not follow this usage in English indexes except for books on historical topics in which both spellings may occur. The apostrophe is used in such plurals as *pagina's* 'pages', but not before *s* in the genitive.

Accents

The acute is used to distinguish *één* ('one') from *een* ('a'), and *vóór* ('before') from *voor* ('for'). Otherwise the only accent required—except in foreign loanwords—is the diaeresis: *knieën* 'knees', *provinciën* 'provinces', *zeeën* 'seas', *zeeëend* 'scoter, sea-duck'. Double consonants are not used at the end of words: *stuk* 'piece', but plural *stukken*; double vowels in closed syllables correspond to single vowels in open: *deel* 'part', plural *delen*. In titles and matter quoted from before 1948, double vowels will be found where modern Dutch has single vowels, for example *Mededeelingen* 'communications'; *-sch* (as in *Nederlandsch*) for modern *-s*; and *ph* for *f*. Hence if the title of a periodical appears to be inconsistently spelt, check the dates of the issues before intervening. Early texts may have *ae* for modern *aa*, *oe* for modern *oo* as well as modern *oe*, *ck* for modern *k* or *kk*, and *gh* for modern *g*.

Division of words

Compound words should be broken into their constituent parts; prefixes should be kept together, as should the suffixes *-aard*, *-aardig*, *-achtig*, and all those beginning with a consonant. This applies to the diminutive suffix *-je*, but note that a preceding *t* may itself be part of the suffix: *kaart-je* 'ticket', but *paar-tje* 'couple'. Otherwise take over single consonants; the combinations *ch*, *sj*, *tj* (which represent single sounds) and *sch*; and consonant + *l* or *r* in loanwords. In other cases take over the second of two consonants (including the *g* of *ng* and the *t* of *st*), but when more than three come together take over as many as can begin a word. Do not divide double vowels or *ei*, *eu*, *ie*, *oe*, *ui*, *aai*, *eei*, *ieu*, *oei*, *ooi*.

Punctuation

Punctuation is less strict than in, for example, German. Capitals are used for the polite *U*, *Gij* 'you' and *Uw* 'your', for terms indicating nationality

(*Engelsman*, *Engels*), and for adjectives derived from proper nouns, but not for days or months; in institutional names capitalize all words except prepositions and articles. This practice is often followed for books and periodicals: if copy is consistent it need not be altered, but otherwise impose minimum capitalization as used in official bibliographies. The abbreviated forms of *des* and *het* (*'s* and *'t* respectively) take a space on either side except in the case of towns and cities, where a hyphen follows (*'s-Gravenhage*). When a word beginning with an apostrophe starts a sentence, it is the *following* word that takes the capital: *'t Is*.

11.15.2 Afrikaans

Alphabet, accents, and spelling

There is no *ij* in Afrikaans, *y* being used as in older Dutch; *s* is used at the start of words where Dutch has *z*, and *w* between vowels often where Dutch has *v*. The circumflex is quite frequent; the grave is used on paired conjunctions (*èn*...*èn* 'both...and', *nòg*...*nòg* 'neither...nor', *òf*...*òf* 'either...or') and a few other words; the acute is found in the demonstrative *dié* to distinguish it from the article *die*, and in certain proper nouns and French loanwords. Dutch *zeeëend* is Afrikaans *see-eend*, Dutch *zeeën* Afrikaans *seë* (as distinguished from *seën* 'bless', 'blessing' = respectively Dutch *zegenen*, *zegen*); but after a *stressed* final *ie* an *-ë* is added: *knieë*. There is no diaeresis with *ae* (*dae* 'days'), since these letters never form a digraph for a single sound.

Since Afrikaans was not generally used in writing till the 1920s, books on early twentieth-century South Africa may quote the same phrases first in Dutch and then in Afrikaans. Word division is largely on Dutch lines, but division according to pronunciation is tolerated.

Capitalization

As in Dutch, when a word beginning with an apostrophe starts a sentence in Afrikaans, the following word is capitalized. This rule is of great importance, since the indefinite article is written *'n*: thus *'n Man het gekom* 'A man has come'. The pronoun *ek* 'I' is not capitalized; otherwise capitalization, in general and in titles of books, matches English practice.

11.16 Egyptian

Egyptian is the language of ancient Egypt up to the time of the Muslim conquest, after which it was replaced by Arabic. Sometimes called Ancient Egyptian to differentiate it from the Arabic of present-day Egypt, it consists of four main forms: Hieroglyphic, a system based on pictographs; Hieratic, a form of abridged hieroglyphics used by priests; Demotic, a simplified, cursive script; and Coptic, which survives as the liturgical language of the Coptic Church.

Hieroglyphic could be written from right to left, left to right, or top to bottom in columns; the Hieratic and Demotic scripts, both derived from hieroglyphs, were written only from right to left. In transliteration Hieratic and Demotic use ś, ḥ ḳ (or *q*), ḏ (or *dj*), ẖ (or *ch*), ṯ (or *tš*), š (or *sh*), ḫ (or *kh*), ĥ. The ś and *z* of Old Egyptian (the language of Old Kingdom texts) coalesced in the Middle Kingdom as *s*; at a slower pace ḏ was absorbed by *d*, and ṯ by *t*.

Special characters are *hamza* ꜣ (capital) and ꜣ (lower case) (sometimes approximated in typescript by a 3), and ʿ*ayn* ʿ (capital) and ʿ (lower case) (sometimes approximated in typescript by a 9), ʾI ỉ (*alef lenis* combined with *I* and *i*, often called the 'lenis-i'). The Ancient Egyptian *alef* and ʿ*ayn* are both larger than the corresponding Arabic characters, and have capital and lower-case forms: ʿ ʿ ꜣ ꜣ ʾI ỉ.

In scholarly works, suffixes known or thought to be derived from independent words are appended by a medial (raised) point: *sḏm·tw·f* (Old Egyptian *śḏm·tw·f*) 'he is heard'. A full point is often substituted in typescript, and even in printing. A hyphen is used only in compounds such as *ʾImn-ḥtp* 'Amenhotep' (or better 'Amenhotpe'), literally 'Amun is pleased'.

Nouns and verbs are separated from suffixes by an equals sign, which is often angled. Some writers use a full point instead of an equals sign, and do not mark roots and endings.

The Coptic alphabet, adopted from Greek, is written left to right. In transliteration, Coptic has the digraphs *kh*, *ks*, *ph*, *ps*, and *th*, and the diacritics ḏ, ē, h̄, k̄, m̄, n̄, ō, ô, r̄, and š.

11.17 Esperanto

Esperanto is an artificial universal language invented by Lazarus Ludwig Zamenhof in 1887. It uses the accents ŭ, ĉ, ĝ, ĥ, ĵ, and ŝ. When alphabetizing they fall in the order *c ĉ g ĝ h ĥ j ĵ s ŝ u ŭ*.

11.18 Estonian

Estonia having been ruled in turn by Sweden and Russia, Estonian has been heavily dominated and influenced by the languages of these two countries. Estonian uses the roman alphabet with the following accents: *č*, *š*, *ž* (used for foreign words only), *õ*, *ä*, *ö*, *ü*; these are alphabetized as *s š z ž t u v õ ä ö ü* (earlier and in Swedish printing *ü ä ö õ*). The status of *č* is problematic, with *tš* often being used to replace it.

11.19 **Finnish**

While Finnish began to be written in the sixteenth century, its status as a national language dates only from 1863, Swedish being previously used. It is set in ordinary roman characters with the accented letters *å*, *š* (both used for foreign words only), *ä*, and *ö*. In alphabetizing, *w* is not treated as distinct from *v*; the order is *å ä ö* after *z*. A text with *y* and *yy* will be Finnish, and one with *ü* and *üü* will be Estonian. Both Finnish and Estonian have long words, doubled vowels, and doubled consonants, but if in any but a very short text the only final consonants are *n*, *s*, or *t*, the language will be Finnish.

11.20 **French**

11.20.1 **Abbreviations**

Such words as *article*, *chapitre*, *scène*, *titre*, *figure* are abbreviated only when in parentheses, as references; in the text they are set in full. Retain the hyphen when a hyphenated form is abbreviated: *J.-C.* (Jésus-Christ), *J.-J. Rousseau* (Jean-Jacques Rousseau), *P.-S.* (post-scriptum).

When *saint* and *sainte* occur very often, as with names in religious works, they may be abbreviated, taking a capital letter: *S. Louis*, *Ste Marie*. But in place names, surnames, names of feast days, etc. capital letters and hypens are used (*Saint-Germain-des-Prés*, *Saint-Domingue*, *Sainte-Beuve*, *la Saint-Jean*). Properly these are not abbreviated, but in gazetteers and guide books one may find e.g. *St-Germain*, *Ste-Catherine*, *St-Hilaire*, *la St-Jean*, *l'église St-Sulpice*.

A full point is not placed after a contraction (i.e. when the last letter of the word and the last letter of the contraction are the same): *St*, *Ste*, *Mme*, *Mlle*, etc.

When not followed by a proper noun the words *monsieur*, *messieurs*, *madame*, *mesdames*, *monseigneur*, *messeigneurs*, *mademoiselle*, and *mesdemoiselles* are written in full and all in lower case:

> Oui, madame. Non, monsieur le duc. J'espère que monseigneur viendra. J'ai vu monsieur votre père.

Initial capitals are used before names: *M.* (for *monsieur*), *Mme* (for *madame*), *Mgr* (for *monseigneur*). When followed by another title the words *Sa Majesté* (*S. M.*), *Son Éminence* (*S. É.* or *S. Ém.*), *Leurs Altesses* (*LL. AA.*) are abbreviated as initials, thus *S. M. l'Empereur*; but not otherwise.

When a first name is abbreviated in a French text, if the second letter of the name is an *h*, the *h* is retained, hence *Th. Gautier* (Théophile Gautier), *Ch. Mauron* (Charles Mauron). This style need not be followed in books not printed wholly in French.

The name *Jésus-Christ* is abbreviated only immediately following a date: *337 avant J.-C.* This is sometimes printed *337 av. J.-C.*

Some common examples of abbreviations in French:

abrév.	abréviation	l.c.	loc. cit. (Lat.)
apr.	après	liv.	livre
av.	avant	M.	monsieur
c.-à-d.	c'est-à-dire	Me, M^{e}	maître
chap.	chapitre	Mlle, M^{lle}	mademoiselle
Cie, C^{ie}	compagnie	MM.	messieurs
conf.	confer (Lat.)	Mme, M^{me}	madame
d^{o}	dito	ms.	manuscrit
Dr	docteur	mss.	manuscrits
éd.	édition	n^{o}	numéro
etc.	et cætera	p.	page
ex.	exemple	p., pp.	pages
f^{o}	folio	P.-S.	post-scriptum
I^{er}, 1er	premier	qqch	quelque chose
II^{e}, 2^{e}, II^{ème}, 2ème	deuxième	qqn	quelqu'un
ill.	illustration	s., ss., suiv.	suivant
in-4^{o}	in-quarto	s.d.	sans date
in-8^{o}	in-octavo	s.l.	sans lieu
inéd.	inédit	t.	tome
in-f^{o}	in-folio	v.	voyez, voir
in pl.	in plano (Lat.)	Vve	veuve

11.20.2 Diacritics

The acute (´) is used only over *e*; when two *e*s come together the first always has an acute accent, as in *née*. The grave (`) is used over *a*, *e*, *u*; the circumflex (ˆ) is used over any vowel. The cedilla c (ç) is used only before *a*, *o*, *u*. The diaeresis is found on *i* (*naïf, ouï-dire*); it is also used on *e* and *y*, in the seventeenth century quite often, but still now in such words as *aiguë*, *ambiguë*, in the classical river *le Caÿstre*, and in the name of the writer Pierre Louÿs. Do not separate the digraph formed by the combination of *o* and *e*.

OUP retains all accents on capital letters. Although there is no uniformity of practice in France, there is a consensus on retaining accents for the letter *E*: *Étienne*, *Étretat*. The letter *A*, when a capital standing for *à*, is often not accented by French printers when beginning such lines as *A la porte de la maison, A cette époque*, and in full-capital display lines:

HÔTEL A CÉDER
MACHINES A VAPEUR

In all-capital lines accents should be printed: *DÉPÔT*, *ÉVÊQUE*, and *PRÉVÔT*. Small capitals, where used, are accented in the same way as full capitals.

Occitan, the medieval or modern language of Languedoc, includes literary Provençal of the twelfth to fourteenth centuries. It uses a generic spelling based on medieval orthography that can be accommodated to various dialects by assigning the appropriate sound values to letters. The Félibrige orthography, an attempt to represent the various modern dialects in a modified French spelling, uses the diacritics *á*, *é*, *í*, *ó*, *ú*, *à*, *è*, *ò*, *ï*, and *ç*.

11.20.3 Capital and lower case

General rules

French surnames beginning with the feminine article *La* take a capital: *La Fontaine*, *La Rochefoucauld*; but the masculine article *le* with the names of Italian writers and painters is written lower-case (*le Tasse*, *l'Arioste*, *le Corrège*—*Le Dante* for Dante follows a mistake sometimes made in Italian). Names beginning *de* or *de La* take lower case in the preposition, but *Du* and *Des* are found besides *du* and *des*. In the nineteenth century *de la* was found, but is now most often *de La*. (For more on French names *see* **4.2.5**.) In case of doubt, consult *Le Petit Larousse*. In place names the article has a lower-case initial (*le Mans*, *le Havre*) unless starting a sentence.

The first word of a title takes an initial capital letter (*Les Femmes savantes*, *Le Monde*). However, where an author prefers lower-case *l* for the definite article (*le*, *la*, *les*) beginning a title, this style can be adopted. The article is construed with the surrounding sentence: 'les *Femmes savantes* sont le chef-d'œuvre de Molière'. If a substantive in a title immediately follows *Le*, *La*, *Les*, it is also given a capital letter (*Les Précieuses ridicules*). If such a substantive is preceded by an adjective, this also is capitalized (*La Folle Journée*); if, however, the adjective follows, it is lower case (*L'Âge ingrat*). If the title begins with any other word than *le*, *la*, *les*, or an adjective, the words following are all in lower case unless they are proper nouns (*Un lâche*, *À la recherche du temps perdu*); so too if the title forms a sentence (*La guerre de Troie n'aura pas lieu*).

In titles of fables and dramatic works the names of the characters have capital initials (*Le Renard et les Raisins*; *Le Lion et le Rat*; *Marceau, ou les Enfants de la République*).

In catalogues or indexes having the first word(s) in parentheses after the noun starting the line, the first word transposed is capitalized (*Homme* (*Faiblesse de l'*), *Honneur* (*L'*), *Niagara* (*Les Chutes du*)); the same rule is followed if the words in parentheses are part of the title of a work (*Héloïse* (*La Nouvelle*), *Mort* (*La Vie ou la*)).

In French usage *rue* is not capitalized in street names (*rue du Quatre Septembre*, *rue de Rivoli*, *rue Royale*). In English contexts, however, it is normal to capitalize *rue*.

Capitals

Use capital letters for words relating to God (*le Seigneur*, *l'Être suprême*, *le Très-Haut*, *le Saint-Esprit*), for religious festivals (*la Pentecôte*), for the pronoun *Elle* referring to *Votre Majesté* etc., for surnames and nicknames (*Louis le Grand*), and for honorary titles (*Son Éminence*, *Leurs Altesses*).

In enumerations, when each item commences a new line, a capital is put immediately after the ordinal figure:

1° L'Europe.
2° L'Asie, etc.

But when the enumeration is run on, lower-case letters are used (*1° l'Europe*, *2° l'Asie*).

Capitalize the planets and constellations (*la Terre*, *la Lune*, *Mars*, *le Bélier*—but *la terre*, *la lune* in everyday contexts), people of a nation (*les Anglais*, *les Français*), adjectives in geographical expressions (*la mer Rouge*, *le golfe Persique*); and the names of the cardinal points designating an extent of territory (*l'Amérique du Nord*, *aller dans le Midi*).

Capitalize historical events or periods, and people relating to them (*la Révolution*, *la Restauration*, *la Renaissance*, *l'Antiquité*, *la Réforme*, *les Anciens et les Modernes*). Capitalize names of streets, squares, public buildings, churches, etc. (*la rue des Mauvais-Garçons*, *la place de la Nation*, *la place Vendôme*, *la fontaine des Innocents*, *l'Opéra*, *l'Odéon*, *le Moulin-Rouge*). In names of institutions, public bodies, companies, associations, and religious, civil, or military orders, according to strict rules only the first element (or first element after the article) is capitalized: *l'Académie française* (but *la Comédie-Française*, *le Théâtre-Français*, and *la Comédie-Italienne*), *la Légion d'honneur*, *le Conservatoire de musique*, *Association française de* *normalisation, Agence nationale pour l'emploi, Compagnie française des pétroles.* In practice this is less often followed, with capitalization following the English pattern.

Capitalize *église* when it denotes the Church as an institution (*l'Église catholique*) but not when relating to a building. Capitalize *état* when it designates the nation, the country, or the institution (*La France est un puissant État*, so too *coup d'État*); likewise, the word *Constitution* in its political sense (*La Constitution des États-Unis*).

Capitalize adjectives joined by hyphens to preceding nouns themselves with capitals (*Comédie-Française, Palais-Royal*), and trademarks and proprietary names (*un jupe en Tergal, un stylo Bic*), even when used generically.

Lower case

Use lower-case letters for the names of members of religious orders (*un carme* 'a Carmelite', *un templier* 'a Templar'), but the names of the orders themselves take capitals (*l'ordre des Carmes, l'ordre des Templiers*).

Use lower case for days of the week (*lundi, mardi*) and names of months (*juillet, août*), for the names of the cardinal points (*le nord, le sud*), for languages (*le swahili, l'italien*), and for adjectives derived from proper nouns (*la langue française, l'ère napoléonienne*).

Members of religious sects, adherents of political movements, and their derivative adjectives are lower-case (*calvinisme, calviniste, chrétien(ne), humaniste, jansénisme, janséniste, les musulmans, protestant(e), romantique, romantisme, socialisme, socialiste*). Note *les juifs* when considered as a religious group, but *les Juifs* when considered as a people; when in doubt prefer the capital.

Objects named from persons or places are lower-case (*un bec bunsen* 'a Bunsen burner', *un verre de champagne*), but *la Bourse* for the French stock exchange, named after the Bruges family Van der Burse.

Plays

The following rules relate to plays set wholly in French; extracts from French plays presented in English-language texts follow the rules for English plays. The dramatis personae at the head of scenes are set in spaced large capitals, and those not named are set in spaced small capitals:

SCÈNE V

TRIBOULET, BLANCHE, HOMMES,

FEMMES DU PEUPLE

In the dialogues use spaced small capitals for the names of speakers, and set them in the centre of the line. When stage directions and the asides are displayed, set them in smaller type, within the text measure; when they are run on in text they follow in italics. If the play is in verse, set directions and asides in parentheses over the words they refer to. If there are two stage directions in the same line, it is advisable to split the line:

(Revenu sur ses pas.)
Oublions-les! restons. —
(Il s'assied sur un banc.)
Sieds-toi sur cette pierre.

Directions not relating to any particular speaker are set, if short, full right:

Celui que l'on croit mort n'est pas mort. — Le voici! (Étonnement général.)

11.20.4 Punctuation and spacing

In general, French punctuation is rhetorical, not logical, and tends to be lighter than in English: for example, commas are often used where English would have colons or semicolons, and the comma is omitted before *et* in enumerations. However, the comma is more freely used than in English to set off an adverbial phrase at the beginning of a sentence: *Sur la rivière, on voyait un bateau.* Set a space of the line before as well as after a colon.

Dash

The following relates to text set wholly in French. French extracts presented in English-language texts follow rules for English dashes.

Dashes take a thin space before and after them. Unlike the English dash, they are never put close up to a word; similarly, they are never put after colons. They are used to indicate conversational matter in quotations, or to give more force to a point:

> Il avait un cœur d'or, — mais une tête folle; et vraiment, — je puis le dire, — il était d'un caractère très agréable.

They are also used, as in English, for parenthetical matter:

> Cette femme — étrangère sans doute — était très âgée.

Hyphen

Place names containing a medial article or the preposition *en* or *de* should have a hyphen between the component parts (*Saint-Germain-des-Prés*, *Saint-Valery-en-Caux*, *Lyons-la-Forêt*); but there is no hyphen between the introductory *le* or *la* and the noun in such names as *la Ferté-Milon*, *la Ferté-sous-Jouarre*.

Names of places, buildings, or streets to which one or more distinguishing words are added usually take hyphens: *Saint-Étienne-du-Mont*, *Vitry-le-François*, *rue du Faubourg-Montmartre*, *le Pont-Neuf*, *le Palais-Royal*, but *Hôtel des Monnaies*. Distinguish *Saint-Martin de Tours* (the church of St Martin situated at Tours) and *Saint-Martin-de-Laigle* (where the name of the church is the same as that of the parish in which it is—or was—situated). Composite place names are hyphenated, for example *Saint-Denis-de-la-Réunion*. The hyphen is optional, however, between the first name and the surname in street names: *rue Victor-Hugo* or *rue Victor Hugo*.

Hyphens are used to connect cardinal and ordinal numbers in words under 100 (*vingt-quatre*, *trois cent quatre-vingt-dix*). But when *et* joins two numbers no hyphen is used, e.g. *vingt et un*, *cinquante et un*, *vingt et unième*.

Certain classical names are regularly hyphenated, such as *Tite-Live*, *Quinte-Curce*, *Aulu-Gelle*; similarly *Jésus-Christ*. Some that were formerly hyphenated are no longer (*Marc Antoine*, *Marc Aurèle*).

Compounds of *né* are hyphenated (*nouveau-né*, *un artiste-né*).

Since 1932, compounds of *grand* with feminine nouns have been spelt with a hyphen: *grand-mère*, not *grand'mère*.

Quotation marks

Texts set wholly in French should use special quotation marks called *guillemets* (« »); these need not be used for French text in English-language books. Space of the line (sometimes a thin space) is inserted inside the guillemets, separating the marks from the matter they contain; most often there is space outside them as well. Spacing with, and direction of, guillemets differs in other languages.

A guillemet is repeated at the head of every subsequent paragraph belonging to the quotation. In conversational matter guillemets are sometimes put at the beginning and end of the remarks, and the individual utterances are denoted by a spaced dash. But it is more common to dispense with guillemets altogether, and to denote the speakers by a dash only.

If the » comes after *points de suspension* (see below), a thin space is put before it (although the French themselves regularly use the space of the line instead):

> La cour a décrété qu' « attendu l'urgence… »

If a passage is quoted in dialogue, the « is put before the dash:

> « —Demain, à minuit, nous sortirons enfin! »

Formerly, in tabular matter the » denoted an absent quantity or nil:

125	15	130	»
10	»	15	25

It does not indicate 'ditto', which may be indicated by an em rule. Where necessary, clarify the older practice, but do not perpetuate it except when repeating older conventions.

When a sentence contains a quotation, the punctuation mark at the end of the quotation is put before the », and the mark belonging to the sentence after (a comma follows close up to the closing guillemet):

> « Prenez garde au chien! », lisait-on à l'entrée des maisons romaines.

If the matter quoted ends with a full point, and a comma follows in the sentence, the full point is suppressed:

> « Le plus petit croquis vaut mieux qu'un long rapport », a dit Napoléon.

Also, if the point at the end of the quotation is a full point, and the sentence ends with a question or exclamation mark, the full point is suppressed:

> Pourquoi a-t-il dit: « Je reviendrai » ?

When quotation and sentence end with the same punctuation mark, only the quotation is given the mark:

> Quel bonheur d'entendre: « Je vous aime! »
>
> Pourquoi a-t-il dit: « Qui sait? »
>
> Il a dit: « Je viendrai. »

But if the punctuation at the end of the quotation differs from that of the sentence, both marks are included unless the sentence would take a full point:

> Pourquoi a-t-il dit: « Quel grand malheur! » ?

but:

> Il a dit: « Quel grand malheur! »

In a quotation within a quotation, the « must stand at the commencement of each line of the enclosed quotation:

> On lit dans *le Radical*: « Une malheureuse erreur a été
> commise par un de nos artistes du boulevard. Ayant à dire:
> « Mademoiselle, je ne veux qu'un mot de vous! », il a fait
> entendre ces paroles: « Mademoiselle, je ne veux qu'un
> « mou de veau! »

When every line begins with a guillemet, put a thin space after the « commencing each line. Only one » is put at the end of two quotations ending simultaneously.

Spacing

No space precedes, but a space always follows, the *points de suspension*, which are three points set close together (...), denoting an interruption or a rhetorical pause. Ensure that they are distinguished from 'editorial' ellipses, which are spaced and (where necessary) placed within square brackets. Use a thin space before (or after) section marks, daggers, and double daggers. Any asterisks and superior figures referring to notes usually take a thin space before them where they are not enclosed in parentheses. For guillemets see above.

A space follows an apostrophe coming after a word of two or more syllables (*Bonn' petite*, *Aimabl' enfant!*).

Spaces are put in figures such as *10 h 15 min 10 s* (10 hours 15 min. 10 sec.); formerly this was also printed $10^h\ 15^{min}\ 10^s$.

11.20.5 Word division

Words should be divided according to spoken syllables, as in what the French call *épellation* (i.e. syllabification), and in only a few cases according to etymology. A single consonant always goes with the following vowel (*amou|reux*, *cama|rade*), *ch*, *dh*, *gn*, *ph*, *th*, and groups consisting of consonant + *r* or + *l* counting as single consonants for this purpose (*mé|chant*, *Prou|dhon*, *ca|gneux*, *nénu|phar*, *Doro|thée*, *pa|trie*, *ca|price*, *li|vraison*). Other groups are divided irrespective of etymology (*circons|tance*, *tran|saction*, *obs|curité*), except that a prefix is detached before *h* (*dés|habille*). However, *ll* is always divided even if sounded *y* (*travail|lons*, *mouil|lé*). Do not divide between vowels except in a compound (*extra|ordinaire* but *Moa|bite*) nor before or after an intervocalic *x* or *y*: *soixante*, *moyen* are indivisible. Never divide abbreviated words, nor between or after initials, nor after *M.*, *Mme*, or *Mlle*.

Compound words with internal apostrophe are divided by pronunciation: *s'en|tr'aimer*, *pres-qu'île*, *aujour|d'hui*, *pru|d'homme*. When breaking words over a line, avoid ending the line with an apostrophe, as in *Quoi qu'|il dise*. Verbs taking a euphonic *t* should always be divided before the latter (*Viendra-|t-il?*).

In a narrow measure a syllable of two letters may stand at the end of a line (*ce|pendant*, *in|décis*) but a syllable of two letters must not be taken over to the next line; therefore *élégan|ce*, *adversi|té* are not permissible. Mute syllables of more than two letters may be turned over to the next line (*ils don|nent*, *les hom|mes*). Avoid such divisions, however, wherever possible, and avoid ending a paragraph with only the final syllable of a word in the last line.

If a number expressed in figures is too long to go into a line, or cannot be taken to the next without prejudice to the spacing, a part of the number should be put as a word (*100 mil|lions*).

11.20.6 Italic and roman type

Titles of works, plays, and journals, names of ships, and titles of tables mentioned in text are put in italic ('La pièce *La Chatte blanche*', 'J'ai vu *Les Rois en exil*', 'On lit dans le *Figaro*', 'le journal *Le Temps*', 'le paquebot *France*').

Words (and short quotations containing words) foreign to French are, as in English, italicized ('*Cave canem!* lisait-on…'); so too are superior letters in italicized words (*Histoire de Napoléon I^{er}*).

In algebraic formulae, capital letters are always roman and lower-case letters italic. Where the text is in italic the lower-case letters are then roman.

11.20.7 **Numerals**

Formerly, when cardinal numbers were expressed in lower-case roman numerals, the final unit used to be expressed by a *j*, not an *i*, thus: *ij*, *iij*, *vj*, *viij*; this should be followed when duplicating exactly an earlier style.

In text, numbers are put in words if they only occur occasionally; when they are used statistically, print them in figures. Degrees of temperature, and latitude and longitude, are given as in English: *15° 15′*. Fractions with a horizontal stroke are preferred in mathematical and scientific works; but in ordinary works the solidus can be used, thus: *1/2*, *2/3* (½, ⅔).

Age must be given in words (*huit ans*), and also times of day, if expressed in hours and fractions of hours (*six heures*, *trois heures et quart*). But time expressed in minutes should be set in figures (*6 h 15*, *10 h 8 min 30 s*).

As in English, dates, figures, etc. are put in words in legal documents: *l'an mil neuf cent quatre* 'the year one thousand nine hundred and four'. Roman numerals indicating centuries are generally set in small capitals in roman type ('*le* XI^{ème} [or XI^{e}] *siècle*') but full capitals in italic ('*le XI^{ème}* [or *XI^{e}*] *siècle*'). Capitalize numerals belonging to proper nouns (*Louis XII*) but not the numbers of the arrondissements of Paris (*le 16^{e} arrondissement*).

Numbers of volumes, books, titles, acts of plays, the years of the Republican calendar, are put in large capitals (*an IV*, *acte V*, *tome VI*); *see also* **7.13.4**. Numbers of scenes of plays, if there are no acts, are also put in full capitals ('*Les Précieuses ridicules*, sc. V'); so too chapters if they form the principal division ('*Joseph*, ch. VI'). If, however, scenes of plays and chapters are secondary divisions, they are put in small capitals ('*Le Cid*, acte I, sc. II'; '*Histoire de France*, liv. VI, ch. VII').

In figures spaces are used to divide thousands (*20 250*); but dates, and numbers in general, are not spaced (*l'an 1466*, *page 1250*, *Code civil*, *art. 1102*).

Note cues for references are generally rendered (1) or [1]. Sometimes an asterisk between parentheses (*) or standing alone *, or italic superior letter, e.g. [a], is used instead. Superior figures not enclosed in parentheses are the best practice from the English point of view. In books or articles written wholly in French, these figures should precede any mark of punctuation. The figure in the note itself is put either 1., (1), or [1]. In many works the reference figure is put [1], and the note figure 1.

11.20.8 Earlier spellings

Texts quoted from previous centuries may show spellings now obsolete: note especially the imperfect and conditional in *-ois*, *-oit*, *-oient*, and similarly *françois*, *anglois*; the omission of *t* in the plural of words ending in *-nt* (e.g. *les tourmens*, now *les tourments*); the acute accent in the ending *-ége*, now *-ège* (*collége*, *Liége* (used in Belgium till 1946), *siége*, etc.), was maintained until 1878, along with the diaeresis in *poëme* (now *poème*). In the seventeenth century there were wider divergences from modern usage: *desir* for *désir*, *pére* for *père*, *teste* for *tête*, also *portés* for *portez* and vice versa. If an author is reproducing exactly the original spelling of a quoted work, follow the copy exactly.

Gaelic *see* CELTIC LANGUAGES 11.13.

11.21 Galician

11.21.1 General

In the Middle Ages Galician was a literary language, used for lyric poetry even by King Alfonso the Wise of Castile, the father of Castilian prose. It was again used for poetry by Rosalía de Castro in the nineteenth century, and since 1982 has been the official language of Galicia.

In many respects Galician is closer to Portuguese than to Castilian, despite basing its orthography on the latter: compare *o cabalo branco* 'the white horse', *o ano* 'the year', *a lúa* 'the moon' with Portuguese *o cavalo branco*, *o ano*, *a lua*; Castilian *el caballo blanco*, *el año*, *la luna*; and Catalan *el cavall blanc*, *l'any*, *la lluna*. Object pronouns are attached to finite verbs, the infinitive may take personal endings (*obedeceren* 'their obeying', 'that they obey'), the *-ra* form is a pluperfect indicative not a subjunctive. However, Galician agrees with Castilian in lacking nasal vowels, in ending third-person singular strong preterites in *-o* not *-e*, and in making little use of the future subjunctive.

Peculiar features include the velar nasal *nh*, for example *unha* 'a, one (feminine)', *inhumano*; the second-person singular pronoun (*see* **11.21.6**); and penultimate stress in the first- and second-person plural of verb forms with tense extensions: imperfect indicative *cantabamos*, *cantabades* against Portuguese *cantávamos*, *cantáveis*, Castilian *cantábamos*, *cantabais*, Catalan *cantàvem*, *cantàveu*; similarly pluperfect *cantaramos*, *cantarades*, conditional *cantariamos*, *cantariades*, imperfect subjunctive *cantarasemos*, *cantarasedes* (but in the future subjunctive *cantarmos*, *cantardes* as in Portuguese).

11.21.2 **Alphabet**

The Galician alphabet, like the Castilian, recognizes the separate letters *ch*, *ll*, *ñ* following *c*, *l*, and *n* respectively; but *j* and *y* are found only in foreign words.

The distribution of *c/qu*, *g/gu*, *gu/gü*, *z/c* corresponds to that of Castilian; but *g* is never used before *e* or *i*. The letter *ç* is not used in Galician words; but note the place name *Valença* (= Castilian *Valencia*, modern Catalan and Valencian *València*). The letter *x* is extremely frequent, corresponding (with the sound of English *sh*) to Castilian *j*.

The digraph *nh* is not a separate letter; unlike Portuguese *nh*, it does not correspond to Castilian *ñ*, but is pronounced like the *ng* of English *singer*, a value also attaching to *-n* at the end of a word and before consonants other than *b*, *d*, *n*, *p*, and *t*.

Galician deals with doubled consonants in the same manner as does Spanish (*see* **11.42**), including the doubling of initial *r* in composition and the use of *in-* before *m*.

Object pronouns are attached directly to the verb (not only to the same forms as in Castilian but to finite forms in affirmative main clauses); in reflexive forms of the first-person plural, *-s* is lost before *-nos*. but the hyphen is used to attach *-lo*, *-la*, *-los*, *-las* (known as the 'second form' of the definite article) to a preceding verb form or post-verbal pronoun ending in *-r* or *-s* (which is omitted) and to *u* 'where is'; *¿U-los cartos?* 'Where is the money?' (But *ámbolos*, *ámbalas* 'both' and *tódolos*, *tódalas* 'all the' are written as one word.) It is also used in some (but not all) compounds of *ad-*, *inter-*, *super-* followed by *r*, and of *ab*, *ob*, *sub-* before *l* or *r*, to indicate that the syllabic division is respected in pronunciation (*ab-rogar*, *inter-relación*).

11.21.3 **Written accents**

Galician uses the same written accents as Castilian, and in general on the same principles; in particular, weak vowel plus strong form a diphthong, for example *Antonio*, *Galicia*, unless otherwise marked (*vivía*, *vivías*, *vivían*, but in contrast to all other Iberian languages *viviamos*, *viviades*, stressed on the *a*). As in Castilian, some verbs in *-iar* and *-uar* take *í*, *ú* in the strong forms, others not.

Apart from *carácter*, *caracteres*, the stress of the singular is always retained in the plural (both *réxime* and *rexime* are acceptable); in contrast to Castilian, the rules governing the use of the acute (sometimes called *til*) permit most words with normal stress ending in a consonant to form their plurals without adding or subtracting an accent. Thus, since final *-ns* (a group not found in Castilian) behaves like its components, the plural of *contracción* and *dolmen* is *contraccións* and *dolmens* (contrast Castilian *contracción*, *contracciones*; *dólmen*, *dólmenes*); but note *compás*, *compáses*; *civil*, *civís*.

Any diphthong ending in a weak vowel is presumed to be falling, and in a final syllable attracts normal stress (*azuis*, *xerais* (plural of *azul* 'blue', *xeral* 'general')).

When the second of two weak vowels is stressed, it takes the accent: *miúdo* 'tiny', *prexuício* 'damage'; similarly *-uír* in verbs (Castilian *-uir*), for example *construír* 'build', *construíu* 'he built', the syllabic division being *cons-tru-íu*, not *-trui-u*.

When object pronouns or a following definite article are attached to a verb, the group is treated as a unit even across a hyphen: *cantar* 'to sing', *canta-la canción* 'to sing the song', *cantala* 'to sing it', *cantánola* 'to sing it to us'; from *cantas* 'you sing', the corresponding forms are *cánta-la canción*, *cántala*, *cántasnola*; after *canta* 'he/she sings', the article remains separate (*canta a canción*) but the pronominal forms are *cántaa*, *cántanola*. When abnormal stress on the verb becomes normal stress in the group, the written accent is lost: *cantarás* 'you will sing', *cantará* 'he will sing', but *cantara-la canción* 'you will sing the song', *cantarala* 'you will sing it', *cantaraa* 'he/she will sing it'; contrast *cantaras* 'you had sung', *cantara* 'I/he had sung', which make *cantára-la canción*, *cantárala*, *cantáraa*. However, contrastive accents on monosyllabic forms are retained (*dámo* 'give it to me' from *dá* 'give').

Adverbs in *-mente* lose the written accent of the adjective (*comunmente*, *rapidamente*). However, when of two or more adverbs the suffix is added only to the last, the accent is restored in its absence (*cómoda e facilmente* 'conveniently and easily' (Castilian *cómoda y fácilmente*)).

Contrastive accents are used to distinguish certain words otherwise spelt alike, for example:

- on monosyllables such as *á* 'at/to the (feminine singular)', *a* 'at/to', 'the (feminine singular)'; *ás* 'at/to the (feminine plural)', *as* 'the (feminine plural)'; *có* 'than the (masculine singular)', *co* 'with the (masculine singular)'; *é* 'is', *e* 'and'; *máis* 'more', *mais* 'but'; *nós* 'we', *nos* 'us', 'in the (masculine plural)'; *ó* 'to the (masculine singular)', *o* 'the (masculine singular)'; *pór* 'to put', *por* 'for, by'; *só* 'only', *so* 'under'; *vós* 'you (plural, subject)', *vos* 'you (plural, object)';

- on the disyllables *cómpre* 'it is necessary', *compre* '(that) I/he buy (subjunctive)'; *fóra* 'outside', *fora* 'I/he had been'; *póla* 'branch', *pola* 'hen', 'for/by the (feminine singular)' with their plurals *pólas*, *polas*;
- on other words with open *e* or *o* in the stressed syllable to distinguish them from homonyms with the close vowel (e.g. *tén* 'has, holds', *ten* 'have!, hold!'), but only when the context fails to clarify;
- on interrogatives and exclamations only when ambiguous in context (*dille qué queres* 'tell him/her what you want', *dille que queres* 'tell him/her that you want to'), but not as a matter of course as in Castilian.

The diaeresis is used after a vowel on the *i* of the imperfect indicative endings *-iamos*, *-iades*: thus *caïamos* 'we were falling' (contrast *caiamos* present subjunctive), *constituïades* 'you (plural) were constituting'.

11.21.4 Word division

This generally follows Spanish rules. Take over *ch*, *ll*, *rr*, and also *nh* (even *inhumano* should not be divided after *in*), and *tl*. When dividing at a pre-existing hyphen, repeat the hyphen at the beginning of the next line (*canta-|-la*, *inter-|-relación*). Divide prefixes separated by hyphens at the hyphen, which will be repeated on the next line. Otherwise take over the group whole (*su|blime*, *inte|rromper*), except for *dl* (*ad|ligar* 'bind'). Division between vowels is permissible, provided they do not form a diphthong or triphthong (*prexu|ício*).

11.21.5 Punctuation

This follows Spanish, including the use of ¿ and ¡.

11.21.6 Miscellaneous

The familiar second-person singular pronoun is *ti* for the subject and *te* for the direct object only. The indirect-object form, *che*, is often used as an 'ethic dative'; it must be distinguished from the second-person singular of the preterite in *-ches* (*cántache* 'he sings for you', 'he sings, mark you', *cantaches* 'you sang').

The polite pronouns of address are *vóstede* singular, *vóstedes* plural, with third-person verbs. However, especially in western Galicia the second-person plural may be used as a polite form as in French.

Except before pronouns or in comparisons, the 'personal *a*' before the direct object is a Castilianism frowned on by purists, though grudgingly tolerated before proper nouns.

The verb *haber* is freely used with the infinitive to form compound tenses (*hei* (*de*) *cantar* 'I shall sing', for *cantarei*), but not with the past participle; *ter* is used with the latter when an explicit future perfect or past conditional is required, but not to make a perfect or pluperfect except to express repeated action. The normal equivalents of the English 'I have sung', 'I had sung' are respectively the preterite *cantei* and the pluperfect *cantara*.

Some verbs in *-er* with *e* or *o* in the root have the open vowel in the second- and third-person singular and the third-person plural of the present indicative but the closed vowel in the other strong forms; the only reflection in the spelling is the optional acute on a third-person singular that may in context be confused with the imperative (*bébe* 'drinks', *cóme* 'eats', *bebe* 'drink!', *come* 'eat!'; but *cómeo*, *bébeo* may be either 'eats it', 'drinks it' or 'eat it!', 'drink it!'). Among verbs in *-ir*, some change *e* in the root to *i* in the first-person present indicative, the second-person singular imperative, and the entire present subjunctive, including the first- and second-person plural: *servir* 'to serve', *sirvo* 'I serve', *serve* 'serves', *sirve* 'serve!', *servimos* 'we serve', but subjunctive *sirva*, *sirvamos*; others also change *e* to *i* in the second- and third-person singular, third-person plural present indicative, and second-person singular (e.g. *agride* 'attacks', 'attack!'); some change *u* to open *o* in the second- and third-person singular, and third-person plural present indicative only (*fuxir* 'flee', *foxe* 'flees' but *fuxe* 'flee!').

11.22 Georgian

The Georgian language and alphabet moved through two phases: Old Georgian, used in literary and ecclesiastical contexts into the nineteenth century; and New Georgian, used secularly from the thirteenth century, and ecclesiastically till the eighteenth century. They shared the same letters but gave them rather different shapes. The *mkhedruli* ('military') script, used from the eleventh century for administrative purposes, is the only form used for the modern language. It makes no distinction between upper- and lower-case letters.

Several transliteration systems exist, with different sets of diacritics and digraphs. Since aspirated consonants (marked *p*‘, *t*‘, *k*‘, etc., with single opening quotation marks) are much commoner than the unaspirated, some systems leave the aspirated letters unmarked and indicate instead the unaspirated with apostrophes (single closing quotation marks): *t* and *t’* rather than *t*‘ and *t*. The Deeters–Trubetzkoy system, for example, has *a b g d e v z ē t i k' l m n y o p' ž r s t' w ü p k ɣ q' š č c ʒ c' č' x̣ q ǯ h ō*. (Of these, *ē*, *y*, *w*, *q*, and *ō* are used only in Old Georgian.) The *ʒ* is not to be set as a yogh, but is rather the phonetic symbol for *zh*, reassigned to *dz*. Other transliteration systems use, for example, *ey* for *ē*, *p̣* or *ṗ* for *p'*, *wi* for *ü*, *ğ* for *ɣ*, *ǰ* for *ǯ* and *ow* for *ō*. The Georgian Academy of Sciences system uses the digraphs *zh*, *gh*, *sh*, *ch*, *ts*, *dz*, *ts'*, *ch'*, and *kh*; one favoured by the Library of Congress marks aspirates, and uses *ž* (breve).

11.23 German

11.23.1 Diacritics

German requires the diacritics *Ä*, *Ö*, *Ü*, *ä*, *ö*, *ü*, and the special sort *ß* (*Eszett*). It differs from a Greek beta (*β*), which should not be substituted for it. No corresponding capital and small capital letters exist for *ß*, and *SS* and *ss* are used instead; in alphabetical order *ß* counts as *ss* and not *sz*. Ligatures and traditional black-letter German types are discussed below. In early printed texts *aͤ*, *oͤ*, *uͤ* (superscript *e*), and *ů* may be required.

11.23.2 Orthographic reform

A new orthography agreed by the German-speaking countries came into force on 1 August 1998. The seven-year transitional period, during which both systems are official, ends 31 July 2005; after that the older orthographic forms will be considered incorrect. The reform's main tendency is to eliminate irregularities that cause difficulty for the native speaker. At the same time, more variations are permitted than under the old rules, though these options are restricted: it is not acceptable to mix and match old and new spellings at will.

Spelling

Under the new orthography, certain words were adjusted to resemble related words, so that *numerieren* and *plazieren* become *nummerieren* and *platzieren* like *Nummer* and *Platz*; *Gemse* (masculine *Gemsbock*) and *Stengel* become *Gämse*/*Gämsbock* and *Stängel* to match *Gams* and *Stange*.

In verbal compounds, nouns and adjectives regarded as retaining their normal functions are written separately, for example *Rad fahren* for *radfahren*, *allein selig machend* for *alleinseligmachend*, but *irreführen* and *wahrsagen* as before.

Germanizations of long-established loanwords are imposed (e.g. *Tipp* for *Tip*), or permitted (e.g. *Portmonee* (one *n*) for *Portemonnaie*), and *ee* for *é* in such words as *Varietee* for *Varieté*, where Germany and Austria will probably prefer *ee*, Switzerland *é*. The optional use of *f* for *ph* will be extended: *Delfin*, *Orthografie*, but not to words deemed more learned: *Philosophie*, *Physik*.

The character *ß* (*Eszett*) was traditionally used at the end of a syllable, before a consonant (whatever the vowel), and after long vowels and diphthongs. The new rules allow the *ß* only after a long vowel (including *ie*) or diphthong: after a short vowel *ss* is to be used (*Fuß*, *Füße* but *Kuss*, *Küsse*; *ihr esst*, *ihr aßt*, like *wir essen*, *wir aßen*). The *Eszett* is considered an archaism in Swiss German, *ss* being preferred in all circumstances. Note that *Geschoß*, which is pronounced with a short *o* in the standard usage of Germany but a long *o* in Austria, becomes *Geschoss* in Germany but remains *Geschoß* in Austria, matching the respective genitive singulars *Geschosses* and *Geschoßes*.

The final *h* of *rauh* is suppressed (*rau*) to match the other adjectives in *au*; however, the abstract nouns *Jäheit* and *Roheit*, derived from *jäh* and *roh*, become *Jähheit* and *Rohheit*.

Advice to editors and proofreaders

In the absence of specific instructions to the contrary, or of evidence from the nature of the text itself (such as teaching matter designed to familiarize pupils with the new orthography), apply the new rules in all matter not by native speakers of German. Before 2005 native speakers will employ both systems, so editors and proofreaders should ascertain which is intended—most rapidly by looking for old *daß* or new *dass*—and correct accordingly. When no intention can be discerned, inconsistent copy should obey the new rules. Quotations from matter published in the old spelling should follow it (except in respect of word division), but new editions will normally modernize. (The principle was already used for nineteenth-century matter: quotations are normally left untouched, even when taken from academic writing that uses lower case for nouns, but literary texts are respelt according to the norms of 1902.)

The new orthography's effects in other areas are mentioned under the headings below.

11.23.3 Abbreviations

Traditionally, German abbreviations in German texts are followed by full points; a full space of the line (previously a thin space) is put after any full points within it: a. a. O. (*am angeführten Ort*), d. h. (*das heißt*), Dr. (*Doktor*), Prof. (*Professor*), usw. (*und so weiter*), z. B. (*zum Beispiel*). There are no full points, however, in abbreviations for metric measures: *m*, *mm*, m^2 or *qm* (now obsolete), m^3 or *cbm* (now obsolete), *hl*, *dz*, *cm*, *l*, *kg*. Nor are there full points generally with abbreviations of recent origin: *AG*

(Aktiengesellschaft), *BRD* *(Bundesrepublik Deutschland)*, *HO* *(Handelsorganisation)*, *DM* *(Deutsche Mark)*, *GmbH* *(Gesellschaft mit beschränkter Haftung)*.

In texts wholly in German print figures in full, using an em (not en) rule: 27—28, 331—335.

Some other common examples of abbreviations in German:

a. a. O.	am angeführten Ort	o.	oben
Abb.	Abbildung	o. ä.	oder ähnliche(s)
Abt.	Abteilung	o. O.	ohne Ort
Anm.	Anmerkung	R.	Reihe
Aufl.	Auflage	s.	siehe
Ausg.	Ausgabe	S.	Seite
Bd., Bde.	Band, Bände	s. a.	siehe auch
bes.	besonders	s. o.	siehe oben
bzw.	beziehungsweise	sog.	sogenannt
d. h.	das heißt	s. u.	siehe unten
d. i.	das ist	u. a.	und andere(s) unter anderem
ebd.	ebenda, ebendaselbst		
Erg. Bd.	Ergänzungsband	u. ä.	und ähnliches
etw.	etwas	u. ä. m.	und ähnliches mehr
Hft.	Heft	usf., u. s. f.	und so fort
hrsg.	herausgegeben	usw., u. s. w.	und so weiter
Hs., Hss.	Handschrift, Handschriften	verb.	verbessert
Lfg.	Lieferung	Verf., Vf.	Verfasser
m. E.	meines Erachtens	vgl.	vergleiche
m. W.	meines Wissens	z. B.	zum Beispiel
Nr.	Nummer	z. T.	zum Teil

11.23.4 Capitalization

All nouns in German are written with initial capital letters, as are adjectives, numerals, and the infinitives of verbs if used as nouns: *Gutes und Böses, die Drei, Sagen und Tun ist zweierlei.* This style forms the basis for capitalization in German titles.

The basic rule of capitalizing nouns remains untouched by the orthographic reform, but certain exceptions have been abrogated, such as *heute abend* becoming *heute Abend.* Note that *morgen* ('tomorrow') remains lower-case, but *morgen* ('in the morning') becomes *Morgen*: *morgen abend* becomes *morgen Abend, gestern morgen* becomes *gestern Morgen.*

Similarly, substantivized adjectives are to be capitalized with fewer exceptions than before: *alles übrige* becomes *alles Übrige* (as commonly in the nineteenth century), the phrase 'to grope in the dark', currently *im Dunkeln tappen* in the literal sense and *im dunkeln tappen* in the metaphorical, will be *im Dunkeln tappen* in all circumstances.

The only difference between the old and new rules for pronouns is that the familiar forms *du, dich, dir, dein, ihr, euch, euer* are no longer to be capitalized in letters and the like; the formality implied by the capital was presumably felt to be dissonant with the familiarity implicit in the choice of pronoun. However, the old rule remains that pronouns given a special sense in polite address are capitalized to distinguish them from their normal value: these are (in medieval and Swiss contexts) *Ihr* addressed to a single person (cf. French *vous*); (in early modern contexts) *Er* and *Sie* (feminine singular), used by servant to master or mistress in the sixteenth century and by master or mistress to servant in the eighteenth; and (nowadays) *Sie* (plural). In all of the above the capital is used also in the oblique cases and in the possessive, but not in the reflexive *sich*.

Capitalize adjectives that form part of a geographical name (*Kap der Guten Hoffnung, Schwarzes Meer*), or the names of historic events or eras (*die Französische Revolution* (of 1789), *der Dreißigjährige Krieg*). Do not capitalize adjectives denoting nationality (*das deutsche Vaterland, die italienische Küste*). Adjectives such as *Berliner* are capitalized because they were originally the genitive plural of the nouns, although *berliner* etc. are found in the nineteenth century.

Traditionally, adjectives derived from personal names were capitalized when they denoted a specific association with the person from whose name they derive: *die Grimmschen Märchen* (*Grimm's Fairy Tales*), *die Lutherische Bibelübersetzung* (Luther's translation of the Bible); but when they were used in a more general sense, the initial capital was dropped: *die lutherische Kirche* (the Lutheran Church), *ein napoleonischer Unternehmungsgeist* (a Napoleonic spirit of enterprise). The new rules, however, make all adjectives derived from personal names lower-case, even in the strict possessive sense (*die lutherische Bibelübersetzung* like *die lutherische Kirche*), except when—in a reversion to nineteenth-century usage—the name is marked off with an apostrophe (*das ohmsche Gesetz* or *das Ohm'sche Gesetz*).

The word *von* in personal names is written with a lower-case initial, but with a capital at the beginning of a sentence unless it is abbreviated to *v.*, when a lower-case initial is used to avoid confusion with the initial of a given name.

11.23.5 Punctuation

General

Subordinate clauses of whatever kind are marked off from main clauses by commas, as are most infinitive or participial phrases (but not such encapsulations as *der von dieser Firma getriebene Handel*); note that if *dass* is preceded by a conjunction, the comma is set before the conjunction:

> Ich höre, dass du nichts erspart hast, sondern dass du sogar noch die Ersparnisse deiner Frau vergeudest.
>
> Er beeilte sich, so dass er den Zug noch erreichte.

Under the new rules, commas will no longer be compulsory before infinitive and participial phrases, but may be used for clarity, or to indicate that the phrase is to be understood parenthetically.

Usually, two clauses linked by *und* or *oder* take a comma between them only if they are main clauses each with its subject indicated. Under the new orthography, even these do not require a comma, though they may take one for clarity's sake.

Sentences containing an imperative normally end in an exclamation mark; the older practice by which the salutation in a letter so ended (*Sehr geehrter Herr Schmidt!*) has largely given way to the use of a comma, after which the letter proper does not begin with a capital unless one is otherwise required.

Square brackets are used for parentheses within parentheses. Em rules (and longer rules) have a space either side.

An exclamation mark is used in preference to *sic*; it is a characteristic device of, for example, Marx and Engels.

Quotation marks

German quotation marks take the form of two commas at the beginning of the quotation, and two opening quotation marks (turned commas) at the end („ "). Quotations within quotations are marked by a single comma at the beginning and a single opening quotation mark at the end (‚ '). No space separates the quotation marks from the quotation.

> Er sagte: „Kennen Sie Kaiser Augustus' Devise, ‚Eile mit Weile!'?"

Commas following a quotation fall after the closing quotation mark, but full points and question and exclamation marks go inside if they belong to the quotation. Some German printers prefer guillemets, called *französische Anführungszeichen*, but—unlike French style—pointing inwards (» «); quotations within quotations are marked by single marks (› ‹).

Apostrophe

The apostrophe is used to mark the elision of *e* to render colloquial usage (*Wie geht's, ich komm'*), but not if the elision has been accepted in the literary language (*unsre, die andren*). Thus in the present indicative *ich lass'*, but imperative *laß!* (in the new orthography, *ich lass* and *lass!*). When the apostrophe occurs at the beginning of a sentence, the following letter does not therefore become a capital: *'s brennt* (not *'S brennt*).

The apostrophe is also used to mark the suppression of the possessive *s* (for reasons of euphony) after names ending in *s*, *ß*, *x*, *z*: *Voß' Luise*, *Demosthenes' Reden*, *Aristoteles' Werke*, *Horaz' Oden*.

Down to the nineteenth century *'s* was to be found in the genitive singular of proper nouns; Thomas Mann used it throughout his life. The new rules permit, in exceptional circumstances, the apostrophe before the genitive ending *s* for clarity's sake, e.g. to render *Carlo's* more distinct from *Carlos'*.

Hyphen

Traditionally, a noun after a hyphen begins with an initial capital: *Mozart-Konzertabend*, *Schiller-Museum*, while the new orthography can run words together: *Mozartkonzertabend*, *Schillermuseum*. When part of a compound word is omitted to save repetition, the hyphen is used to mark the suppression (*Feld- und Gartenfrüchte*, *ein- und ausatmen*). In this case the hyphen is followed by the space of the line, or preceded by it, as in *Jugendlust und -leid*. When a noun compound is hyphenated the element following the hyphen is capitalized (*80-Pfennig-Briefmarke*).

Traditionally, the hyphen was used to avoid the double repetition of a vowel (*Kaffee-Ersatz*), but not to avoid the similar repetition of a consonant (*stickstofffrei*). The new rules no longer require a hyphen (*Kaffeeersatz*).

German rarely employs the en rule, a hyphen being used instead between words (*Boden-Luft-Raketen*, *Berlin-Bagdad-Eisenbahn*), and an em rule or hyphen between page extents or dates (*S. 348—349*, *1749-1832*), which are never elided. An en rule can, however, be imposed in copy where the work is not wholly in German.

11.23.6 Emphasis and italic

When setting in roman type, German printers use italic, small capitals, or letter-spacing for emphasis. In letter-spaced matter, spaces are put before the punctuation marks excepting the full point. Letter-spacing is also used for emphasizing words in Fraktur type.

In text set entirely in German, italic is not used for foreign words not assimilated into German, and article and book titles; roman is used instead, often without quotation marks. (This does not apply to German titles quoted within an English text.)

11.23.7 Word division

For the purpose of division, distinguish between simple and compound words. Among simple words, do not divide words of one syllable. Divide other simple words by syllables, either between consonants (*Fin|ger*, *fal|len*, *An|ker*, *Red|ner*, *war|ten*, *Schif|fer*); or after a vowel followed by a single consonant (*lo|ben, tra|gen, Va|ter*). This applies even to *x* and mute *h* (*Bo|xer, verge|hen*). Germans themselves do not object to taking over only two letters to the next line. (*sechs|te, Mau|er, dunk|le*).

When a division has to be made between three or more consonants, the last should be taken over (*Vermitt|ler, Abwechs|lung, Derff|linger, kämp|fen, kämpf|ten*). But do not separate *ch, ph, sch, ß*, and *th* (representing single sounds): correct examples are *spre|chen, wa|schen, So|phie, ka|tholisch, wech|seln, Wechs|ler*. Traditionally *st* was included in this group, but under the new rules it is no longer, and should be divided (*Las|ten, Meis|ter, Fens|ter*).

At the ends of lines, take over *ß* (*hei|ßen, genie|ßen*). If *ss* is used instead of *ß*, it should be taken over whole (*genie|ssen = genie|ßen*), but *ss* not standing for *ß* should be divided (*las|sen*).

Traditionally, if a word was broken at the combination *ck*, it was represented as though spelt with *kk* (*Zucker* but *Zuk|ker, Glocken* but *Glok|ken*). According to the new orthography, the combination *ck* is taken over whole (*Zu|cker, Glo|cken*), as it was traditionally after a consonant in proper nouns or their derivatives (*Fran|cke, bismar|ckisch*).

Words with suffixes are considered as simple words and are divided in accordance with the rules given above (*Bäcke|rei, le|bend, Liefe|rung*).

Compound words may be broken into their etymological constituents (*Bildungs|roman, Bürger|meister, Haus|frau, Kriminal|polizei, strom|auf, Zwillings|bruder, Bundes|tag*); the traditional rule against dividing *st* does not apply at the point of junction in compounds—and does not operate under the new orthography.

Prefixes may be separated from the root word (*be|klagen, emp|fehlen, er|obern, aus|trinken, ab-wechseln, zer-splittern*). A compound may be divided within one of its elements: *Bun|destag* is no less correct than *Bundes-tag*, and should be preferred if it gives better spacing. Under the new orthography, some compounds are no longer felt as such, and may be divided as single words: *wa|rum* besides *war|um*. The new rules also allow greater latitude regarding classical and other foreign loanwords: they may be divided according to normal German principles, or (as historically) according to classical rules: thus *Quad|rat* is now permitted besides *Qua|drat*.

Traditionally, three identical consonants did not precede a vowel, except for *sss* meaning *ßs*, used when an *Eszett* was not available or in capital letters. They sometimes occurred before another consonant: *stickstofffrei* but *Brennessel, Schiffahrt*. When such a word was broken, however, the element turned over recovered its initial consonant (*Brenn|nessel,* *Schiff|fahrt*); the divisions *Mit|tag*, *den|noch*, and *Drit|teil* were exceptions. Now, except in *Mittag* and *dennoch* (*Dritteil* for *Drittel* is obsolete), groups of three identical consonants are written out even before a vowel (*Brennnessel*, *Schifffahrt*); so too when *sss* results from the abolition of *ß* after a short vowel (*Schlußsatz* becomes *Schlusssatz*). It is permissible to make such compounds more perspicuous by the use of a hyphen (*Brenn-Nessel*, *Schiff-Fahrt*, *Schluss-Satz*).

11.23.8 Ligatures

Set the ligatures *ff*, *fi*, and *fl* where the letters belong together in the stem of a word: *treffen*, *finden*, *flehen*; set *fl* finally (*Aufl.*) and *fi* where *i* begins a suffix (*häufig*). Note that *fi* then takes precedence over *ff*, e.g. *pfäffisch*. Otherwise use the separate letters: *auffällen*, *Schilfinsel*, *verwerflich* (so too *Auflage* despite *Aufl.*), in other words where the letters link elements in a compound, or at the junction of a prefix or of a suffix beginning with *l*. Note too that *fl* should be set separately in words that have related forms with *-fel-*: *zweifle* from *zweifeln*, *Mufflon* from *Muffel*. In foreign compounds set for example *Offizier*, *Effluvium*; but in the proper noun *Effi* use *ff*.

Formerly all German printers had one-piece ligatures, but newer technology has often dispensed with ligatures altogether. Whenever there is any doubt, set separate letters rather than ligatures.

11.23.9 Numerals

A number of more than four figures should be separated with thin spaces by thousands (*6 580 340*). The comma in German practice marks the decimal point, which is used in writing amounts of money (*15,00 DM* or *0,75 DM*). A full point after a numeral shows that it represents an ordinal number (*14. Auflage* (14th edition), *Friedrich II. von Preußen, Mittwoch, den 19. Juli 1995*). The full point also marks the separation of hours from minutes (*14.30 Uhr* or *14*^{30} *Uhr*).

Germans use roman numerals rarely: even when citing roman page numbers, they often convert them into arabic and add an asterisk, e.g. *S. 78** (= p. lxxviii). This should be distinguished from *1** denoting the first page of an article that is in fact (say) the third or fifth page of a pamphlet, e.g. the *Programm* of a university or *Gymnasium*; the second page will be 4 or 6 as appropriate.

11.23.10 Adjectival endings

German adjectives following the definite article are declined 'weak' (*der gute Mann*, *die gute Frau*, *das gute Kind*, *die guten Leute*); without it, they are generally declined 'strong' (*guter Mann, gute Frau, gutes Kind, gute Leute*). When a title or other quotation is shortened by the omission of the article, the adjective is adjusted accordingly (*Die lustigen Weiber von Windsor* but *Lustige Weiber*). Since the English definite article, unlike the German, does not indicate gender, use the strong form of the adjective after it, so that *das Deutsche Archäologische Institut* in German becomes 'the Deutsches Archäologisches Institut' in English.

11.23.11 Historical and specialist setting

The traditional black-letter German types such as Fraktur and Schwabacher were replaced by the roman Antiqua in 1941, though Antiqua had been common in earlier centuries for technical and scientific printing. Their use was not commonly revived following the war, and they are now found only to a limited extent in German-speaking countries, mostly in decorative or historical contexts, or in approximating earlier typography. Any matter to be set in them should be deemed a quotation. Word division should follow the pre-1998 rules, not the new; in particular the *st* ligature should be taken over. The sorts normally found in Fraktur types are shown below, together with their roman equivalents.

𝔄	𝔄̈	𝔅	ℭ	𝔇	𝔈	𝔉	𝔊	ℌ	ℑ	𝔎	𝔏	𝔐	𝔑	𝔒	𝔒̈	𝔓	𝔔	ℜ	𝔖	𝔗	𝔘	𝔘̈	𝔙	𝔚	𝔛	𝔜	ℨ
A	Ä	B	C	D	E	F	G	H	I *or* J	K	L	M	N	O	Ö	P	Q	R	S	T	U	Ü	V	W	X	Y	Z

𝔞	𝔞̈	𝔟	𝔠	𝔡	𝔢	𝔣	𝔤	𝔥	𝔦	𝔧	𝔨	𝔩	𝔪	𝔫	𝔬	𝔬̈	𝔭	𝔮	𝔯	ſ	𝔰	𝔱	𝔲	𝔲̈	𝔳	𝔴	𝔵	𝔶	𝔷
a	ä	b	c	d	e	f	g	h	i	j	k	l	m	n	o	ö	p	q	r	ſ	s	t	u	ü	v	w	x	y	z

𝔠𝔥	𝔠𝔨	𝔣𝔣	𝔣𝔦	𝔣𝔩	𝔩𝔩	ſ𝔦	ſſ	ſ𝔱	ß	𝔱𝔷
ch	ck	ff	fi	fl	ll	si	ss	st	ß	tz

The long *s* (ſ) in Fraktur type is used at the beginnings of words, and within them except at the ends of syllables. The short final *s* (s) is put at the ends of syllables and words. However, the long form may be used at the end of a syllable before p (Knoſpe, Weſpe besides Knospe, Wespe) and must be used in the group ſſ (e.g. Laſſen) except at the point of composition (ausſehen, diesſeitig). Never use ſſ for ß (the Fraktur *ß*), which follows the same rules governing the roman *Eszett*.

The ligature combinations ch, ck, ſt, tz are to be regarded as single letters, and must not be spaced apart; normally this does not apply to *ch*, *ck*, *st*, and *tz* in roman. In texts set in Fraktur, foreign words are usually set in roman (ſie kommen in corpore), and titles in Fraktur.

In Fraktur the rules governing ligatures apply also to the ligatures ll (fallen but regellos), ſi, and ſſ (lauſig, ruſſiſch like häufig, pfäffiſch). Note that ſi, ff, ß, and ſt must not be used across a junction: ausimpfen, ausſehen, auszieheen, austauſchen. Likewise tz must not be used in achtzig (contrast Trotzig from Trotz) or Achtzahl.

Old and Middle High German

The letter *z* in those languages has two values: one, as in the modern language, like *ts*, the other a dental *s* like medieval Spanish *ç*. Scholars sometimes distinguish this by attaching a little leftward hook to the bottom right corner: ȥ; its capital form, Ȥ, is used only in all-capital headings. Like the diaeresis used on *e* to indicate a more open sound, this is a matter of modern convention, and is not compulsory.

Long vowels in Old High German are marked—if at all—with a macron, in Middle High German with a circumflex (and in Old Norse with an acute). In Middle High German both *æ* and *œ* ligatures are used; it has not been conventional to use the open italic version of the former (*æ*), but there is no objection to doing so.

11.24 Gothic

The language of the Goths is known only through a small number of manuscripts. Originally derived from Greek, the script—also called Visigothic or 'Wulfila's script'—is written left to right; there are no spaces between words; sentences and important phrases are separated by a space, medial point, or colon.

Special characters used in transliteration are *þ* (thorn) and *ƕ* (*h* with upward curl on right leg). In philological work—which most work on Gothic is—the vowels *a*, *u* may be marked with macron or circumflex when long; so too may *e*, *o*, even though they are always long. (No such accent is used with *i*, since the corresponding long vowel is spelt *ei*.) The acute is sometimes used to make etymological distinctions not reflected in Gothic script or probably pronunciation (*ái*, *aí*, *áu*, *aú*).

11.25 Greek

11.25.1 Alphabet

For setting passages of Greek in English text, or for Greek words or letters used intermittently, a sloping font such as Porson is preferable. ('Porson' is often used as a generic term for sloping fonts in general.) When the actual letter-shape is important, as in discussions of manuscript corruptions, it may be preferable to use a font such as New

Hellenic; moreover, an upright font is best for displayed text such as running heads and speech prefixes, especially in even full capitals.

The standard Greek alphabet consists of twenty-four letters: seventeen consonants and seven vowels (α, ϵ, η, ι, o, υ, ω) in the following order:

A	α	alpha	N	ν	nu
B	β	beta	Ξ	ξ	xi
Γ	γ	gamma	O	o	omicron
Δ	δ	delta	Π	π	pi
E	ϵ	epsilon	P	ρ	rho
Z	ζ	zeta	Σ	σ	(ς final) or Ϲ ϲ sigma
H	η	eta	T	τ	tau
Θ	θ	theta	Υ	υ	upsilon
I	ι	iota	Φ	ϕ	phi
K	κ	kappa	X	χ	chi
Λ	λ	lambda	Ψ	ψ	psi
M	μ	mu	Ω	ω	omega

In reproducing ancient Greek, some scholars prefer the forms Ϲ ϲ (lunate sigma), which is normal in papyrological and epigraphic studies, where the editor may not wish to guess whether a sigma followed by lost matter was or was not word-final. In any case, the so-called stigma ϛ, used for the numeral 6 and in late manuscripts and early printed books for $\sigma\tau$, must be clearly distinguished from ς. Hellenists increasingly prefer the lunate forms, though in literature transmitted through medieval manuscripts, layfolk and Latinists may be more comfortable with the traditional Byzantine sigma Σ (capital), σ (lower-case initial and medial), ς (lower-case final); in modern Greek only the Byzantine forms are acceptable. The abbreviation for 'scholia' (the marginal commentaries found in some manuscripts) must be Σ.

Older forms of the alphabet found in inscriptions show considerable variations in the shapes and use of letters, some of which are normalized in modern transcription, such as the use in many cities of X for ξ and Ψ for χ, others not, such as the use of H for the aspirate (transcribed with italic *h*) and of E, O for η, ω and certain instances of $\epsilon\iota$, $o\upsilon$ (transcribed as $\bar{\epsilon}$, $\bar{o}$, the long mark being dispensed with when the letter bears the circumflex). In inscriptions, and in dialectal literature, one also finds the letters Ϝ (wau or digamma) and Ϙ (koppa).

In ancient Greek iota forming a diphthong with long α or with η, ω ceased to be pronounced after the classical period and in Roman times was often omitted; in the traditional minuscule script it is inserted underneath the vowel: ᾳ, ῃ, ῳ ('iota subscript'). Some modern scholars prefer to write $\alpha\iota$, $\eta\iota$, $\omega\iota$ ('adscript iota'), in which case accents and breathings (*see* **11.25.2**) should be set on the first vowel. Since the iota was still pronounced until *c.*300 BC, there is a good case for using adscript iota in editions of texts written before that date. Since the words in question were often written without the iota after *c.* AD 1, the subscript is better in editions of works written in the Christian era, and the more so the later they are. In texts edited from papyri or inscriptions the iota must be adscript if written in the source and subscript if not, instance by instance, however inconsistent the result. When the main vowel is capital, the iota must be adscript; hence at the start of a paragraph ᾧ will become ῟Ωι, in even capitals *ΩΙ*.

Since αι may also represent the 'short' diphthong *ai*, which is never written with iota subscript, an editor ignorant of Greek cannot mechanically convert adscript iota to subscript. If the author has marked every post-vocalic heterosyllabic iota with a diaeresis, subscript iota may be mechanically converted into adscript; otherwise knowledge of Greek is required, since some sequences that were clearly disyllabic while the subscript iota was being used will become ambiguous when it is made adscript. Hellenists increasingly prefer adscript, though Latinists and others may be more comfortable with subscript.

This issue no longer arises in modern Greek: even in phrases taken from ancient Greek that originally involved such a diphthong the iota is simply omitted.

In texts of papyri and inscriptions any letter—with or without breathing, accent, or iota subscript—or any other character may be required to have a dot beneath it.

11.25.2 Accents and aspirates

Accents and breathings were devised by grammarians *c.*200 BC, and at first were used only when the word was thought to need clarification. Their routine insertion is a feature of Byzantine minuscule; British writers in the eighteenth century often omitted them. They should not be used with words set entirely in capitals: in such words, adscript iota should always be used (e.g. τῷ but *ΤΩΙ*). When the alphabetic numerals (*see* **11.25.5**) are set as capitals, ϛ becomes *ΣΤ*.

᾿ lenis (smooth)	῝ asper grave
῾ asper (rough)	⌒ round circumflex
´ acute	῏ circumflex lenis
` grave	῟ circumflex asper
῎ lenis acute	¨ diaeresis
῍ lenis grave	΅ diaeresis acute
῞ asper acute	῭ diaeresis grave

Instead of the round, breve form of the circumflex (⌒) used in the Porson font, for example, some fonts such as New Hellenic use a tilde-like accent (˜). It is never correct to mix the two types.

All words other than enclitics (words that form accentual groups with those immediately preceding) and the four proclitics (words that form accentual groups with those immediately following) ὁ, ἡ, οἱ, αἱ have an accent; even enclitics and proclitics are accented before other enclitics—note too that there are accented forms of the relative pronoun otherwise identical with the proclitics. No word has more than one accent except before an enclitic. Knowledge of the correct accent is a matter for specialists (nor are all scholars accurate).

The acute (´) is used only on one of the last three syllables of a word; it is not used on the last syllable except in the interrogatives τίς and τί, before punctuation, or when the following word is an enclitic. The grave (`) can only be used upon the last syllable of a word. The circumflex (͂) occurs upon either the last syllable of a word, or the last but one. The Greek vowels allow of two breathings: the asper or rough (῾), corresponding to the letter *h* and the lenis or smooth (᾿), denoting the absence of the *h*. All vowels beginning a word have a breathing over them; but upsilon (υ) allows no other than the asper. In diphthongs (αι not standing for ᾳ, ει, οι, υι, αυ, ευ, ηυ, ου, ωυ) the breathing stands over the second vowel (thus: αἱ, οὐ) as do accents. The initial letter ρ takes the asper; double ρρ was formerly printed ῤῥ ('horns'), but should now always be ρρ.

The lenis (᾿) is used for eliding the vowels α, ε, ι, ο, and sometimes the diphthongs αι and οι, when they stand at the end of a word, followed by another vowel beginning the next word. Elision takes place in all the prepositions, except περί and πρό. The lenis is also used at the beginning of a word when the initial vowel is elided ('prodelision'), for example μή 'στι. When the vowel would have been accented, the normal practice is to retain the accent, for example μὴ ἔχω. Some scholars find this absurd; their preferences should be respected.

Do not set an elided word close up with the word following; it may be set at the end of a line even if it contains only one consonant and the lenis: δ᾿.

When there is 'crasis' (fusion) of two syllables, a 'coronis' (set as a lenis) is placed on the fused vowel or diphthong, the aspirate becoming 'smooth' when the first consonant takes the 'rough' breathing of the second word; for example τὸ ἐπί = τοὐπί; τὸ ἱμάτιον = θοἰμάτιον; καὶ ἡ = χἠ; πρό + ἔχω = προὔχω.

In classical Greek, the vowels α, ι, υ may be either long or short, but are not so marked (e.g. ᾱ, ᾰ) except in grammars and special contexts; in the standard script, ε, ο are short, η, ω long.

When a Greek word accented grave on its last syllable appears in an English context and is followed by English words, change its grave accent to acute. This does not apply to manuscript readings quoted as such.

In modern Greek, some writers still use the traditional accents and breathings (though the rough breathing on initial rho is generally dispensed with); others retain the acute on final syllables instead of changing it to grave. Many writers nowadays omit all breathings and use only a single accent (properly a filled-in triangle ˈ, but if that is not available an acute will do). In this 'monotonic' system monosyllables, even if stressed, do not bear the accent, save that *ή* 'or' is distinguished from *η* 'the' (nominative singular feminine), in traditional spelling *ἤ* and *ἡ* respectively. Follow copy, especially if the author is Greek.

The diaeresis (¨) is used to separate two vowels from each other, in order to prevent their being taken for a diphthong. Some scholars write a diaeresis on any iota or upsilon following a vowel and not forming a diphthong with it; others do so only when the position of accents or breathings does not make it clear that the iota forms a separate syllable. Either practice is acceptable, but writing the diaeresis every time is safer; if it is written only where needed, it will have to be written more frequently when iota adscript is used (e.g. *νῆϊς*, since *ῆι* = *ῇ*). In modern Greek, the diaeresis is used to show that *αϊ* and *οϊ* *are* diphthongs, as opposed to the digraphs *αι* (pronounced *ϵ*) and *οι* (pronounced *ι*).

11.25.3 Capitalization

In printing ancient Greek, the first word of a sentence or a line of verse is capitalized only at the beginning of a paragraph, but not in verse when the new paragraph is marked by pulling the line out to the left ('ecthesis') instead of indenting it. In modern Greek, capitals are used for new sentences, though not always for new lines of verse.

For titles of works in ancient Greek, it is best to capitalize only the first word and proper nouns, or else proper nouns only; some writers do not capitalize the first word even when they do so in Latin. In modern Greek first word and proper nouns only is the rule in bibliographies, but in running text first and main words tend to be capitalized.

In ancient Greek, it is conventional to capitalize adjectives, and preferably also adverbs, derived from proper nouns, but not verbs: *Ἕλλην* 'a Greek' (feminine *Ἑλληνίς*), *Ἑλληνικός* 'Greek (adj.)', *Ἑλληνιστί* 'in Greek', but *ἑλληνίζω* 'I speak Greek/behave like a Greek'. In modern

Greek, lower case is the rule: *ἑλληνικός* (*ελληνικὸς*) 'Greek (adj.)', *ἑλληνικά* (*ελληνικὰ*) 'in Greek'.

11.25.4 **Word division**

A vowel may be divided from another (*λύ|ων*) unless they form a diphthong (*αι, αυ, ει, ευ, ηυ, οι, ου, υι*). Take over any combination of 'mute' (*β, γ, δ, θ, κ, π, τ, φ, χ*) followed by 'liquid' (*λ, μ, ν, ρ*), also *βδ, γδ, κτ, πτ, φθ, χθ*, or any of these followed by *ρ*; *μν*; and any group in which *σ* stands before a consonant other than *σ*, or before one of the above groups: *ἑλι|κτός, γι|γνώ|σκω, μι|μνή|σκω, κα|πνός, βα|πτί|ζω*.

Any doubled consonants may be divided. Apart from the exception for *μν*, the letters *λ, μ, ν*, and *ρ* may be divided from a following consonant; *γ* may be divided from a following *κ* or *χ*; *ξ* and *ψ* between vowels should be taken over (*δεί|ξειν, ἀνε|ψιός*).

In applying these rules to ancient Greek, modern scholars observe an overriding precept that compound words are divided into their parts. Modern Greek word division follows ancient principles, but the consonant groups taken over are those that can begin a modern word; therefore *θμ* is divided, but *γκ, μπ, ντ, τζ, τσ* are not.

Some frequent prefixes end in consonants (*εἰσ-, ἐν-, ἐξ-, ἐσ-, ξυν-, προσ-, συν-, ὑπερ-*; but note that there is also a prefix *προ-* which may occur before *σ*); a division after these, even before a vowel, will be correct. The prefixes *ἀντι-, ἀπο-, ἐπι-, κατα-, μετα-, παρα-, ὑπο-* have their full form before a word-part beginning with a consonant, and are then to be divided as usual (*ἀπο|κνίζω, κατα|λύω*). Before a word-part beginning with a vowel, however, they become *ἀντ-* (*ἀνθ-* if the vowel is aspirated), *ἀπ-* (*ἀφ-*), *ἐπ-* (*ἐφ-*), *κατ-* (*καθ-*), *μετ-* (*μεθ-*), *παρ-*, *ὑπ-* (*ὑφ-*), and then it will be right to divide after the consonant (*ἀπ|αίρω, καθ|ήκω*). Sometimes the initial vowel will be the same as that of the preposition: *ἀπ|οκνῶ, παρ|άπτομαι*. In other compounds, divide for example *Ἀλέξ|ανδρος, δήμ|αρχος, Διοσ|κόρω, ὡσπερ|ανεί*.

In ancient times the consonant was often taken over anyway, but so was the final consonant of an elided word, or even a final consonant when the next word began with a vowel; on the other hand *σ* was often separated from a following consonant within the word.

11.25.5 **Numerals**

Two systems of numerals were in use. The older, used only for cardinal numbers, is the 'acrophonic' system, in which certain numbers were indicated by their initial letters; this was eventually replaced (at Athens not till 88 BC in official use) by the alphabetic system, which may be used of either cardinals or ordinals:

1	α′	14	ιδ′	60	ξ′	1,000	͵α
2	β′	15	ιε′	70	ο′	2,000	͵β
3	γ′	16	ιϚ′	80	π′	3,000	͵γ
4	δ′	17	ιζ′	90	ϙ′	4,000	͵δ
5	ε′	18	ιη′	100	ρ′	5,000	͵ε
6	Ϛ′	19	ιθ′	200	σ′	6,000	͵Ϛ
7	ζ′	20	κ′	300	τ′	7,000	͵ζ
8	η′	21	κα′	400	υ′	8,000	͵η
9	θ′	22	κβ′	500	φ′	9,000	͵θ
10	ι′	23	κγ′	600	χ′	10,000	͵ι
11	ια′	30	λ′	700	ψ′	20,000	͵κ
12	ιβ′	40	μ′	800	ω′	100,000	͵ρ
13	ιγ′	50	ν′	900	ϡ′		

Ϛ and ϡ are nowadays called 'stigma' and 'sampi' respectively.

Numbers over 10,000 were sometimes indicated by *M* (for μύριοι or μυριάς) with the appropriate multiple above it; other refinements were used for very large numbers. There is also a symbol for a half; other fractions are represented in various fashions.

Modern Greek uses arabic numerals: set these in italic with sloping fonts, but set in roman with upright fonts (e.g. New Hellenic), in both cases ranging. Alphabetic numerals are still employed, however, in much the same way as roman numerals are in Western languages.

11.25.6 Punctuation

The comma, the full point, and the exclamation mark (in modern Greek) are the same as in English; but the question mark (;) is the English semicolon (italic where necessary to match a sloping Greek font), and the colon is an inverted full point (·). Use double quotation marks, or in modern Greek guillemets; but in ancient Greek some scholars may dispense with quotation marks, perhaps using an initial capital instead.

11.25.7 Emphasis

Emphasized words should be underlined; the older practice of letter-spacing was more convenient than underlining in the days of hot-metal printing, but with modern setting methods it is the other way about. Especially in modern Greek, a second Greek font may be used for this purpose, if available, thus avoiding the need for underlining.

11.26 Hebrew

This section focuses mainly on Hebrew rather than other related languages, though the general issues are the same.

11.26.1 Alphabet

The Hebrew alphabet is best avoided in English-language publications, even those aimed at a specialist Jewish-studies readership, as it is written from right to left. This can create problems with typesetting and page make-up (*see* **8.2**). Hebrew, Yiddish, and related languages are therefore frequently represented by a transcription or transliteration. However, as setting text in Hebrew characters is sometimes unavoidable, the following points should be noted:

Consonants and vowels

The Hebrew alphabet consists exclusively of consonantal letters. Vowels may be indicated by 'points' above, below, or inside them, but Hebrew is generally written and printed without vowels. The main exceptions are liturgical texts, poetry, and children's books. Hebrew written without vowels is described in English as 'unpointed' or 'unvocalized'.

Each letter has a numerical value. Letters are therefore often used in Hebrew books—especially in liturgical texts and older works—to indicate the numbers of volumes, parts, chapters, and pages. Letters are also used to indicate the day of the week, the date in the month, and the year according to the Jewish calendar. In all cases, the numerical rather than the alphabetical equivalents should be substituted in the English text. (On the calculation of the year according to the Jewish calendar, *see* **7.13.6**.)

Written forms

The consonantal letters are principally found in two different forms: a cursive script, and the block ('square') letters used in printing. A third form, known as Rashi script, is used only in some religious texts. Table 11.2 shows each letter of the alphabet in block and cursive forms, together with its name, a simplified English transcription, its numerical value, and a scholarly transcription (favouring spelling over punctuation). The vowels (the same for all forms of Hebrew) are also shown.

Typesetting

Specialist Hebrew typesetters have no problem in converting the cursive letters of a handwritten text to the square letters of the printed form, and will automatically do so unless instructed otherwise. If a

Table 11.2: **The Hebrew alphabet: a broad transcription for general use**

CONSONANTS

Block*	Cursive*	Name	Simplified transcription	Numerical value	Scholarly transcription
א	א	*alef*	—†	1	ʾ
בּ	בּ	*beit*	b	2	b
ב	ב	*veit*	v		ḇ
ג	ג	*gimmel*	g	3	g/ḡ
ד	ד	*dalet*	d	4	d/ḏ
ה	ה	*hé*	h	5	h
ו	ו	*vav*	v	6	w
ז	ז	*zayin*	z	7	z
ח	ח	*chet*	ch, ḥ‡	8	ḥ
ט	ט	*tet*	t	9	ṭ
י	י	*yod*	y, i§	10	y
כּ	כּ	*kaf*	k	20	k
ך כ	ך כ	*khaf, khaf sofit*	kh‡		ḵ
ל	ל	*lamed*	l	30	l
ם מ	ם מ	*mem, mem sofit*	m	40	m
ן נ	ן נ	*nun, nun sofit*	n	50	n
ס	ס	*samekh*	s	60	s
ע	ע	*ʿayin*	—†	70	ʿ
פּ	פּ	*pé*	p	80	p
ף פ	ף פ	*fé, fé sofit*	f		p̱
ץ צ	ץ צ	*tsadi, tsadi sofit*	ts	90	ṣ
ק	ק	*kof*	k	100	q
ר	ר	*resh*	r	200	r
שׁ	שׁ	*shin*	sh	300	š
שׂ	שׂ	*sin*	s		ś
ת	ת	*tav*	t	400	t/ṯ

VOWELS

Form	Name
ָ	*kamats*
ַ	*patah*
ֶ	*segol*
ֵ	*tseré*
ִ	*hirik*
ְ	*sheva*
ֻ	*kubutz*
ֲ	*hataf patah*
ֱ	*hataf segol*
וֹ	*holam*
וּ	*shuruk*

* Where two forms are given, the second is that used in final position.
† The letters *alef* and *ʿayin* are not transliterated in the simplified system. When they occur in intervocalic position an apostrophe is used to indicate that the vowels are to be pronounced separately.
‡ Pronounced *ch* as in the Scottish pronunciation of *loch*.
§ Transliterated ‘y’ as a consonant, ‘i’ as a vowel.

non-specialist typesetter is to provide the occasional letter, word, or phrase in Hebrew, copy should be supplied in square letters, and preferably typed rather than handwritten since some letters look very similar—for example, *dalet* and *resh*, *vav* and *yod*. As a further precaution, any ambiguous letters must be clearly labelled. Often the easiest way to do this is to append the full Hebrew alphabet to the typescript with each letter numbered, mark each Hebrew letter in the text with the corresponding number, and give the typesetter a copy of the enumerated alphabet together with the text.

The point size for setting Hebrew should be such that the height of a Hebrew character without ascenders or descenders matches that of a lower-case English character without ascenders or descenders.

For guidance on line breaks in Hebrew *see* **8.2**.

11.26.2 Transliteration

Although there may be a case for typesetting Hebrew characters in specialized texts, transliteration is generally preferable, as non-specialists find it easier to read. It is also much easier for typesetters to handle; and even if an author's disks have the Hebrew embedded, not all typesetters have the requisite fonts. (Nevertheless, transliteration may be inappropriate for scholarly biblical, rabbinic, or philological work.)

The transliteration of Hebrew is problematic because certain letters and vowels have no precise English equivalents. Diacritics are therefore inevitable if phonetic distinctions are to be maintained, and to allow the reconstruction of the original. This is reflected in scholarly practice (*see* **TABLE 11.2**, sixth column). For works aimed at non-specialists, however, prefer a broader transcription that aims to reproduce the *sound* of Hebrew rather than the Hebrew alphabet: non-specialist readers are less interested in how a Hebrew word is actually spelt, or its philologically accurate rendering, than in guidance on how to pronounce it intelligibly. A transliteration system with fewer diacritics is also generally cheaper and faster to typeset, because a specialist typesetter is unnecessary.

Different systems of transliterated Hebrew may require the following diacritics: *ś* (and sometimes the acute is also used on vowels to indicate stress); *ā*, *ē*, *ī*, *ō*, *ū*; *ê*, *ô* (sometimes used to show the presence of a *mater lectionis*; some writers also use *î*, *û*), *ă*, *ĕ*, *ŏ* (in some systems represented by superiors, $^{a\ e\ o}$); *ḥ*, *ṣ*, *ṭ*, *ẓ* (in older system also *ḳ* for *q*); *š* (less strictly *sh*, *sz*); *ḇ* *ḏ*, *g̱*, *ḵ*, *p̱*, *ṯ* (less strictly *bh*, *dh*, *gh*, *kh*, *ph*, *th*). Special characters are *ə* (schwa), ʾ (*alef* or lenis), ʿ (*ʿayin* or asper).

The general transliteration system recommended here (*see* **TABLE 11.2**, fourth column) takes the broad approach to transcription. It aims to reflect the pronunciation prescribed for Modern Hebrew, while at the same time retaining established or conventional spellings that are generally familiar to the average English-speaking reader. This latter criterion means that a small degree of inconsistency within the system as a whole may be unavoidable. Editorial discretion will be required to establish the proper balance in applying these two contradictory principles in a given work, but if individual words are treated consistently, and the inconsistencies occur only when familiar forms are substituted for more 'correct' ones, the overall result is a transliteration that does its job unobtrusively.

All systems aim to transliterate Modern (or Israeli) Hebrew—a language that did not establish itself as a spoken vernacular until the beginning of the twentieth century. Consideration should therefore be given to the possibility that, particularly in the context of the Orthodox Jewish world of central and eastern Europe before the Second World War, a Modern Hebrew rendering of names of people, organizations, ritual objects, festivals, and so on may represent a historical distortion.

For specialized text-based works—where it is important to be able to identify the original Hebrew letters, as in a description of medieval Hebrew liturgical poetry—a more technical system advocated by the Academy of the Hebrew Language in Israel is preferable because it offers great linguistic accuracy. The *Encyclopaedia Judaica* (Jerusalem, 1972) reproduces this as its 'scientific system'. It also has a 'general' system, which has fewer diacritics than the 'scientific system'—but still probably more than the average English-speaking reader requires—and frequent hyphenation that can make the result seem strange to an English eye.

Yiddish transliteration is slightly different; the most widely used system is that advocated by the YIVO Institute for Jewish Research, New York. Yiddish spelling is a mixture of a 'traditional system', used for the Hebrew and Aramaic components (which are spelt as in their languages of origin, though very differently pronounced), and a 'phonetic system', used for the rest (German, Slavonic, etc.). It is possible to transcribe using the philological symbols, but this is unusual, except perhaps for š. The orthography for Aramaic, and such ethnolects as Judaeo-Arabic and Judaeo-Spanish (Ladino), differs as well; explanations and transliterations may be found in *The World's Writing Systems* (New York, 1996).

Consistency

There is more than one established way of transliterating Hebrew; numerous ad hoc spellings are also in wide use. Do not pick and choose between the alternatives available: adopt one system, and apply it consistently as far as possible within a single work. Authors and translators should not assume that a publisher will take responsibility for this: certainly an editor who does not know Hebrew cannot be expected to do so. Moreover, it is much easier and more efficient to use a consistent system of transliteration while writing than to impose one afterwards.

Even when full consistency is impossible to achieve, it is important always to spell the same Hebrew word in the same way. Differences in spellings, capitalization, and italicization—e.g. 'Beth Din' and '*beit din*', 'Sukkoth' and 'Succot', '*halacha*' and '*halakhah*'—can leave readers wondering whether the two words do in fact represent the same concept; they also cause problems with indexing and with compiling glossaries. Whatever system of transliteration is used, maintain consistency in spelling individual words. Where this is not possible, as for example where an official name exists in English—the rabbinical court, or *beit din*, of London is known in English as the *London Beth Din*—provide the alternative in parentheses after its first mention in text, as well as adequate cross-referencing in the index.

The following are common alternative representations of individual Hebrew letters; if more than one variant in any of the following groups occurs, the transliteration may not be following a consistent system: *ts*/*tz*/*ẓ*, *t*/*ṭ*, *w*/*v*, *ḥ*/*ch*, *sh*/*š*/*sz*, *q*/*k*, *f*/*ph*. Similarly, a transliteration should use either all the diacritics from that system or none. (Another indication of unsystematic transliteration is when *ʿayins* and *alefs* are distinguished by the special sorts ʿ and ʾ (or by aspers ʽ and lenes ʼ), but without any of the other diacritics that mark a thoroughly scientific transliteration system. If a scientific system is indeed being used, these letters must be properly distinguished.)

The best way to achieve consistency is to maintain an alphabetical style sheet. Editors should include definitions for each word and folio numbers for each occurrence, so as to identify and deal with inconsistencies. However, some inconsistency may have to be permitted, because differences in established usages for particular terms may make different conventions 'correct' in different circumstances; this is particularly true of *ts*/*tz* and *ḥ*/*ch* spellings. In each case, the first form represents a usage fairly well established in academic circles; the second represents a more popular usage that reflects the influence of German-speaking Jewry on the transliteration of Hebrew words (as in *barmitzvah*, *matzah*, *Chanukah*, and *chutzpah*) and the names of organizations such as *Hechalutz*. While it may sometimes therefore be necessary to use both forms within a single text, the spelling of any individual word in running text should be consistent. (In transliterated bibliographical references, however, it is best to ignore such variations and apply the chosen system of transliteration rigorously.)

A simple transliteration system for non-specialist works

This section addresses the person responsible for making the transliteration—the author or the translator—rather than the editor trying to ensure the consistency of the text.

In accordance with the general approach of reflecting pronunciation rather than spelling, this transliteration system (or, more accurately, transcription system) does not differentiate between letters that are commonly pronounced in the same way. The only exception is that the distinction is retained between *khaf* and *chet* (or *ḥet*, in works of a more academic nature, where the *ḥ* is well established), using *kh* for the former and *ch* (or *ḥ*) for the latter, because the associated forms are generally familiar to readers even if the distinction is not borne out in pronunciation. (In works of a more general nature, though, there is a case for using *ch* for both *khaf* and *chet*.) With the possible exception of the *ḥ*, then, the use of diacritics is avoided: the *tsadi* is rendered *ts*, and the *shin* by *sh*.

In this system, the (consonantly soundless) *alef* and *ʿayin* are indicated only where they occur in intervocalic positions, as their absence might lead an English reader to pronounce the associated vowel cluster as a diphthong or otherwise mispronounce the word. In such instances an apostrophe is inserted between the two vowels to indicate that they are pronounced separately—for example to distinguish *ha'ir* or *pe'er* from the English *hair* or *peer*. The apostrophe is likewise used to disambiguate other vowel clusters that could be mispronounced by an English-speaker, as in *roke'ach*, or *ma'on*. The apostrophe is ignored in alphabetizing. However, following the criterion of retaining established transcriptions for widely used terms, a case can be made for omitting the apostrophe in *Yisrael* and *Shoah*.

A final *hé* is represented by an *h* even though it is not pronounced because, again, many words are conventionally spelt in this way (*Chanukkah*, *Shoah*, etc.); but note that *Rosh Hashana* and *Moshe* (the Hebrew for Moses) are often spelt thus, without representing the final *hé*.

The *dagesh chazak*, represented in some transliteration systems by doubling the letter in which it occurs, is not represented in this system since it in fact has no significant effect on pronunciation. However, the doubled letter is retained in those well-established transcriptions, generally relating to liturgical and religious contexts, that will be familiar to many readers: for example, in such well-known prayers as the *Hallel*, the *Kaddish*, and the *Kiddush*; the terms *kabbalah*, *kibbutz*, and *rabbi*; in the names of familiar biblical and rabbinic figures such as *Hannah*, *Hillel*, and *Shammai*; and in such holy days as *Sukkot* and *Yom Kippur*. (But note there is no justification whatever for a doubled consonant in *Pessach* or *Rosh Hashannah*—properly *Pesach* and *Rosh Hashanah* in general usage.)

The *sheva na* is indicated by an *e*, as in *devekut* and *berit*, rather than by an apostrophe. Speakers of Modern Hebrew are not consistent about pronouncing the *sheva na* in this way, but this is the prescribed pronunciation. (However, the apostrophe used in the official English names of organizations, such as *B'nai B'rith*, is retained.) The letter *e* is used for the vowels *sheva na*, *segol*, and the diphthong *tseré*, except in the rare cases where the latter occurs at the end of a word, where the use of *é* is preferred (as in *tseré* itself, or *malé*) so as to avoid possible mispronunciations by English-speakers. (This solution is somewhat awkward, since *é* is not conventionally used in transliterating Hebrew. Regardless, the pronunciation of *é* is unambiguous and the alternatives—*eh* or *ey*—would be inconsistent with the system as a whole.)

The *yod* is represented by a *y* when it functions as a consonant at the beginning of a syllable (*yetser*), and by an *i* when it occurs as a vowel (*peri*) or as part of a diphthong (*ein*, *chai*, *noi*). (*Israel* is correctly pronounced 'Yisrael' in Hebrew; *Erets Israel*, the term much used to signify the biblical Land of Israel, confuses the two languages; *Erets Yisrael* is therefore preferable.)

Although Hebrew uses prefixes to indicate the definite article (*ha*, *he*), the relative pronoun (*she*), prepositions (*be*, *le*, *me*, etc.), and conjunctions (*va*, *ve*), the introduction of a hyphen following them in English—as might be done for English prefixes—is not recommended. Those who understand Hebrew recognize the prefix without a hyphen (Hebrew itself does not use a hyphen in such cases); for those who do not, the hyphen adds nothing but distraction, as the following example illustrates:

> A. Grossman, 'Yiḥus mishpaḥah u-mekomo ba-ḥevrah ha-yehudit be-Ashkenaz ha-kedumah', in E. Etkes and Y. Salmon (eds.), *Perakim be-toledot ha-ḥevrah ha-yehudit bi-yemei ha-beinayim u-va'et ha-ḥadashah, mukdashim le-Ya'akov Katz* (Jerusalem, 1980)
>
> A. Grossman, 'Yiḥus mishpaḥah umekomo baḥevrah hayehudit be'Ashkenaz hakedumah', in E. Etkes and Y. Salmon (eds.), *Perakim betoledot haḥevrah hayehudit biyemei habeinayim uva'et haḥadashah, mukdashim leYa'akov Katz* (Jerusalem, 1980)

Where proper nouns are preceded by a prefix, the initial capital of the name is to follow the prefix directly, without any intervening hyphen: Shimon Oren, *MiKineret leKalish: Mikhtavim miYosef Orenstein*.

Word division

There is no simple formula for where to break a transliterated Hebrew word at a line ending. In general terms, the Hebrew syllable consists of consonant + vowel or consonant + vowel + consonant, but the identification of syllables in transliteration can be hampered by the presence of digraphs and doubled consonants. Typesetters should be instructed to avoid hyphenation; word breaks that do occur on proof should be referred to the author or a competent Hebrew-speaker.

Italicization

The extent to which Hebrew terms should be italicized in Jewish-studies texts depends on the intended readership. In a work aimed at scholars, italicization of familiar terms may be intrusive; for the beginner or the general reader it may be distracting if such words are not signalled. Certainly, do not italicize assimilated words of the sort found in the *Concise Oxford Dictionary*, such as *barmitzvah*, *mezuzah*, *kibbutz*, and *rabbi*.

Some Hebrew nouns have English adjectival forms: *halakhic*, *Hasidic*, *midrashic*, and so forth. These terms are not Hebrew, and should not be italicized as such, though setting them in roman suggests that a similar form should be adopted for related words: while *Hasidim*, for example, figure in the *Concise Oxford Dictionary*, their eighteenth-century opponents or *mitnagedim* do not. In a work that discusses both, it makes no sense to italicize—or indeed capitalize—one group and not the other; as much as possible, similar terms should be treated similarly in a given work.

Do not italicize names of people and places, of the deity, of religious festivals, of political and other organizations, of cultural movements, and of wars and other key events for which Hebrew names are used. *Shoah*, when used to denote the Holocaust, is a proper noun and therefore not italicized.

When regular religious services are referred to by their Hebrew names—*shacharit*, *minchah*, and so on—these terms are italicized and in lower case, as any Hebrew common noun would be.

Except in the titles of sources cited in transliteration, transliterated words that are italicized are in general not capitalized, and vice versa.

Capitalization

While Hebrew has no capital letters, all transliterated nouns formerly were capitalized—possibly a consequence of the translation into English of German Jewish texts. This practice is not recommended because it draws too much attention to words that may be of no special significance. However, following the principle of retaining conventions that are familiar to the English-speaking reader, names of people, places, institutions, and religious holidays, etc. are capitalized in the normal way, but as proper nouns they are not italicized. Place names consisting of two words are generally hyphenated in Hebrew, but there is no need to do this in English (*Ramat Gan*, *Tel Aviv*).

Cultural movements can be treated different ways in different contexts. Words used in a specific sense must be capitalized so that the distinction is clear, for example, between the Haskalah movement of the nineteenth century—the Jewish Enlightenment—and the noun *haskalah*, meaning 'education'. As with italicization, establish a pattern for a single work to ensure that similar terms are treated in the same way.

The various institutionalized sectarian groupings within Judaism are usually capitalized: *Conservative Judaism, Liberal Judaism, Orthodox Judaism, Reform Judaism*. As the terms *traditional Judaism, secular Judaism*, and *modern Orthodoxy* are not institutional names they are generally not capitalized. Avoid the value-laden expression *Ultra-Orthodox*; the Hebrew term *charedi* (or *ḥaredi*) is a frequently used alternative, which can be glossed as 'very strictly Orthodox'.

Quotation marks

Because Hebrew has neither italics nor capitals, text submitted by Hebrew-speaking authors often incorporates capitals or quotation marks to emphasize words; follow the English convention and use italics instead. Further, because Modern Hebrew has a smaller vocabulary than English, quotation marks are often used to signal that a word is not being used in the conventional sense (scare quotes). In translations, both these tendencies should be normalized, using italic where necessary for emphasis, and limiting scare quotes wherever possible.

Names of institutions

Do not italicize the proper nouns of institutions, youth movements, political parties, and the like. Translations would usually be of relevance only for a general readership unfamiliar with the bodies in question, who may in any case find it more useful to have the necessary basic information provided systematically in a glossary.

Government and military offices are generally referred to by their English equivalents. As the Israeli army is officially known as the *Israel Defence Forces (IDF)*, there is no reason to retain the Hebrew acronym *Tsahal*; modern Hebrew military ranks should be converted to their English equivalents. Intelligence services, however, are more generally known by their Hebrew names, such as *Mossad* and *Shin Bet*.

Religious names and terms

The various names of God in Hebrew (*Adonai, Ein Sof, Elohim*, etc.) are capitalized but not italicized, as other names. In works on kabbalah the same system can be followed for the *Shekhinah* (the Divine Presence) and the names of the heavenly spheres or *sefirot*—*Da'at* (Knowledge), *Binah* (Understanding), *Tiferet* (Glory), and so on. This reflects the fact that these represent God in his different aspects—different names of God—rather than the mere qualities ascribed to him.

Since the Hebrew names of God are holy, some Orthodox Jewish writers prefer not to spell them out even in English, and will use, for example, *G-d*, *Elokim* (for *Elohim*), or *Hashem* (Hebrew for 'the Name'), and similar variants. An explanation should be provided where such usages will be unfamiliar to the intended readership.

The Tetragrammaton YHVH and its variants is best set thus, in small capitals.

In writing about rabbis who lived before the contemporary period, the title *Rabbi* is often abbreviated to *R.* (*R. Tarfon and R. Shimon disagreed*), especially in scholarly works. Where an indefinite article is needed, use *a* not *an* (*We have a letter from a R. Moses of Narbonne*). Jewish scholars of premodern times are sometimes collectively referred to as *the Rabbis* or *the Sages*; the capitalization is not strictly necessary since contemporary rabbis are considered to be continuing an unbroken tradition. The plurals *tana'im, amora'im*, and *geonim* (singular *gaon*) are technical terms referring to the rabbis of particular periods. In the singular they may be used as titles for particular individuals and would therefore be capitalized rather than italicized ('In the opinion of the Vilna Gaon...').

Since the names of special prayers are often capitalized in English, there is a case for capitalizing the names of specific well-known Hebrew prayers too:

> The Yizkor prayer for the dead is recited during the *shacharit* service on Yom Kippur.
>
> Special paragraphs are inserted into the Birkat Hamazon (Grace after Meals) on sabbaths and festivals.
>
> The Kiddush that is recited over wine on sabbaths and festivals is not to be confused with the Kaddish recited by mourners, which is essentially a doxology.

Less central elements of the liturgy, including the various liturgical poems, are generally referred to by their first line or first few words. Since these phrases effectively function as titles (they have in fact no other titles), treat them typographically as a title, set in italics with the first word and any proper noun capitalized:

> On Chanukah one recites *Al hanisim* in the Amidah and in Birkat Hamazon, but not *Ya'aleh veyavo*.

The decision as to whether to italicize the names of everyday Jewish ritual objects—*mezuzah, tefilin, menorah*, and so on—should be taken contextually, depending mainly on their frequency and that of similar terms, and the intended readership. Although these words are not English, they are so basic to Jewish life—and so untranslatable—that except in the most basic texts, readers will have no alternative but to familiarize themselves with them. In very general books there is a case for italicizing the first occurrence and supplying a gloss, but subsequent references need not be italicized.

11.27 Hungarian

Hungarian is written in the roman alphabet, with the accents *á*, *é*, *í*, *ó*, *ú*, *ő*, *ű*, *ö*, *ü*. The alphabet is ordered as *a á b c cs d dz dzs e é f g gy h i í j k l ly m n ny o ó ö ő p q r s sz t ty u ú ü ű v w x y z zs*; *q*, *w*, and *x* are not found in native words, nor is *y* except as a component of the digraphs *gy*, *ly*, *ny*, and *ty*. In alphabetizing, acutes are disregarded, double acutes count as umlauts. The combinations *ccs*, *ggy*, *lly*, *nny*, *ssz*, *zzs* count as if *cscs*, *gygy*, *lyly*, *nyny*, *szsz*, *zszs*; the combination *dzs* normally falls after *d* in alphabetization (no word begins with *dz*).

11.28 Italian

11.28.1 Diacritics

Italian uses the same alphabet as English, omitting *k*, *w*, *x*, *y*, and *j* except in names. The use of accents in the Italian language is not entirely consistent; editors should as a general rule follow the author's typescript.

The only firm rule is that stressed final vowels take an accent, and also certain monosyllables: notably *dà* 'gives' (but *da* as a preposition), *è* 'is' (*e* = 'and'), *tè* 'tea' (*te* = 'you'). It is normal to distinguish open *è* from closed *é*, the latter being found in *né* 'nor' (but *ne* as a pronoun), compounds of *che* and *tre*, and the third-person singular preterite indicative of regular verbs in *-ere* (irregular verbs *è*), but on other vowels to use the grave. However, the older practice was to use the grave on all final stressed *e*s, and some printers prefer the acute on *i* and *u*.

Nouns and adjectives ending in *-io* normally take single *-i* in the plural: *vizio* 'vice', plural *vizi*, but in older usage one may find *vizii*, *vizj*, or *vizî*. The circumflex is still sometimes used, especially to distinguish *principî* 'beginnings, principles', plural of *principio*, from *principi* 'princes', plural of *principe*, but it may also be distinguished by marking the stress *princìpi*. Similarly, other word-pairs differentiated by stress may be distinguished by a written accent on the less familiar word, for example *subìto* 'undergone' versus *subito* 'sudden(ly)', 'at once' (though one may also encounter *sùbito* for the latter). Accents may also be used to distinguish open and close *e* or *o* in otherwise identical words; thus the archaic or poetic infinitive *tòrre* ('to take away'), which has open *o*, may be distinguished by a grave accent from *torre* 'tower', which has closed *o*. (Some, however, would write not *tòrre* but *tôrre*, since it is a contracted form of *togliere*.)

One may also find *dànno* 'they give' distinguished from *danno* 'loss'. All such distinctions are optional, made only when someone has thought them necessary through experience or in a given context; the most regular is *dèi* 'gods' ~ *dei* 'of the', for example *gli dèi dei romani* 'the gods of the Romans'. (It is always *gli*, not *i*, with *dèi*; older Italian would have said *gl'Iddìi de' Romani.*)

In consequence, the appearance in a single text of Italian extracts with several different systems of accentuation may indicate not ignorance or carelessness in the author, but rather scrupulous fidelity to sources. If that is not the case, then although *ì* and *ù* are on the whole more frequent in Italian printing than *í* and *ú*, the acute should be accepted if consistent and imposed if preponderant; the author may be asked to make a consistent distinction between *é* and *è*, in accordance with normal modern practice. Only if neither author nor editor knows Italian should uniform *è*, which by now is archaic, be imposed (in which case *ì* and *ù* must be used). Similarly, the discretional accents mentioned in the previous paragraph should be left alone unless the copy editor is expert in the language and the author is not.

There are other respects too in which Italian spelling is even now less regulated than, say, French. One Italian book, for example, mainly concerned with spelling variants in Latin, mentions in passing the variations *sopratutto* ~ *soprattutto*, *costatare* ~ *constatare*, *templi* ~ *têmpi* (the plural of *tempio* 'temple'; not to be confused with *tempi*, the plural of *tempo*), *province* ~ *provincie*. Hence zeal for consistency must be tempered by either knowledge or discretion.

11.28.2 Abbreviation

It is increasingly common for Italian abbreviations to be set with an initial capital only rather than in full capitals, with no full point following. Hence *An* for *Alleanza Nazionale*, *Rai* for *Radiotelevisione Italiana*, and *Lit* for *Lira italiana*. When the expansion does not begin with a capital, neither does the abbreviation, for example *tv* (pronounced *tivù*) for *televisione*.

11.28.3 Capitalization

When citing titles of works, Italian practice is to capitalize only the first word and proper nouns (*I pagliacci*, *Beatrice di Tenda*, *La dolce vita*). While all important words in familiar short titles are sometimes capitalized (*La Divina Commedia*, *Orlando Furioso*, *Le Quattro Stagioni*), do not follow this practice unless the entire work is to be set in Italian, since the result can appear inconsistent.

When setting in full capitals, accents are generally omitted except when needed to avoid confusion. Roman numerals indicating centuries are generally put in full capitals in both italic and roman (*l'XI secolo*).

11.28.4 Word division

Do not divide the following compound consonants:

bl	br	ch	cl	cr	dr	fl	fr	gh	gl
gn	gr	pl	pr	sb	sc	sd	sf	sg	sl
sm	sn	sp	sq	sr	st	sv	tl	tr	vr
sbr	sch	scr	sdr	sfr	sgh	sgr	spl	spr	str

Divide between vowels only if neither is *i* or *u*. When a vowel is followed by a doubled consonant, the first of these goes with the vowel, and the second is joined to the next syllable; that is, the division comes between the two letters (*lab|bro, mag|gio*). Consider the combination *cq* as a doubled consonant (*ac|qua, nac|que, noc|que, piac|que*).

In the middle of a word, if the first consonant of a group is a liquid—i.e. either *l, m, n,* or *r*—it remains with the preceding vowel, and the other consonant, or combination of consonants, goes with the succeeding vowel (*al|tero, ar|tigiano, tem|pra*).

Divide words after the prefixes *as-, es-, dis-, tras-* (*as|trarre, es|posto, dis-|fatta, tras|porto*). If assimilation has taken place, we have, according to the foregoing rules, *ef|fluvio, dif|ficile, dif|fuso*. Divide *dal|l'aver, sen|z'altro, quaran|t'anni*.

11.28.5 Punctuation

Italian makes a distinction between points of omission (which are spaced) and points of suspension (which are unspaced). The latter equate with the French *points de suspension*, three points being used where preceded by other punctuation, four in the absence of other punctuation.

Both single quotation marks (' ', called *virgolette alte*) and guillemets (« », called *virgolette basse*) are used, sometimes as a mixture; the former being used to highlight terms and the latter for quoted material. Guillemets are used for quotations within quotations. Dialogue is often introduced with an indented em rule and no quotation marks, with subsequent interpolations set off with further em rules.

11.28.6 Spacing

Put the ordinary interword space after an apostrophe following a vowel (*a' miei, de' malevoli, i' fui, ne' righi, po' duro*); here, when necessary, the apostrophe may end a line. But there is no space after an apostrophe following a consonant (*dall'aver, l'onda, s'allontana, senz'altro*); in this case the apostrophe may not end a line, but may be taken over along with the letter preceding it. When an apostrophe replaces a vowel at the beginning of a word a space always precedes it (*e 'l, su 'l, te 'l, che 'l*). Down to the nineteenth century the reverse of these rules may be found, for example *a'miei, senz' altro, su'l.*

11.29 Japanese

11.29.1 Characters

Japanese is expressed and printed in ideographs of Chinese origin (*kanji*), interspersed with an alphabet-based script (*kana*), of which there are two versions, the *hiragana* (the cursive form) and the *katakana* (the 'squared' form).

Since the Second World War 1,850 *kanji* have been officially designated for use in textbooks, government documents, etc. Some 1,000 of these are in regular use. *Kanji* will have one or more forms of pronunciation. Some are articulated as an approximation of the original Chinese pronunciation (the so-called *on* reading). Others have a pronunciation of purely Japanese origin (the *kun* pronunciation), which is most typically given to ideographs for some phenomenon commonly found in nature, for example *kusa* 'grass'. Though this is bisyllabic, only one *kanji* is used to express it.

The *kana* are monosyllabic. They consist of a framework of 50 + 1 symbols (*gojuon*) in groups of five, beginning with the vowels in order *a, i, u, e, o*, which are then prefixed successively by the consonants *k, s, t, n, h, m, y, r*, and *w* to form a further nine groupings each of five sounds, and the nasal final *n*.

- *Hiragana* are essential in order to indicate the inflections of Japanese verbs and other grammatical features of the language. Nowadays, they may be used to represent a whole word in place of *kanji* of Chinese origin. Sometimes they may be written beside a *kanji* in order to give the pronunciation of this, in which situation they are known as *furigana*; this practice declined after the official selection of *kanji* was published.
- *Katakana* are used in domestic telegrams, or to express foreign names and foreign words that have entered the Japanese language and have no domestic equivalent, for example *piero* 'pierrot' or *pan* 'bread', or to render onomatopoeia, for example *peta-peta* 'slap, slap'.

Small symbols may be added to the *kana* to permit further variations in pronunciation. Basic Japanese punctuation includes 、(comma), 。(full point), 「 (opening quotation mark), and 」 (closing quotation mark); a medial dot · links related elements, such as the parts of a foreign proper noun rendered in Japanese. Question and exclamation marks are as in English. Japanese directories order *kanji* by their *kana* equivalents.

Traditionally, Japanese is written vertically from right to left (*tategaki*), which is still standard for published materials. Modern Japanese can also be written horizontally from left to right (*yokogaki*); a combination of the two is often found, with columns for text coupled with horizontal headlines and captions. The choice of text format determines whether the work itself begins at the left or right.

11.29.2 Romanization

Japanese characters are phonetically transcribed into the roman alphabet according to various systems; the most pervasive system is that used in Kenkyusha's *New Japanese-English Dictionary*, itself only a slight modification of the original Hepburn system. Kenkyusha places an apostrophe after *n* at the end of a syllable when followed by a vowel or the letter *y* (*Gen'e*, *San'yo*). The system operates with the normal English use of *ch*, *f*, *j*, *sh* rather than for example *t*/*ty*, *h*, *z*, *zy*, *s* (*sy*). The homorganic nasal should be *n* before *b*, *m*, *p*; never, as in unmodified Hepburn, *m*: *shinbun*, not *shimbun*.

A macron (not a circumflex) is used to indicate a long vowel. The inclusion of macrons is optional in non-specialist works, and may be omitted in well-established forms of place names, such as *Hokkaido*, *Honshu*, *Kobe*, *Kyoto*, *Kyushu*, *Osaka*, *Tokyo*. This applies only where names or other words are used by themselves in English text, not when forming part of transliterated titles or other phrases.

Japanese characters inserted in text, as in a gloss or bibliography, fall after their transcription; normally parentheses are unnecessary. If characters will be inserted as print-ready copy at proof stage, editors should leave sufficient space by setting a bullet or asterisk in place of each character. Characters have no descenders as such, and should be equal to ascender height of the accompanying font. Do not mix different types of characters or orthography in similar contexts.

11.29.3 Capitalization

When romanized, only titles preceding a personal name should be capitalized. The words *period* and *era* should appear in lower case when they follow a proper noun (*the Edo period*). English words forming part of a place name (*island, city, village, prefecture*) should be capitalized (*Toyota City*).

Romanized titles of works in Japanese are lower case, except for the initial letter of the first word and any proper nouns they may include. Follow English usage for unitalicized proper nouns (*the Tanaka Faction*).

11.29.4 Italicization

Write Japanese words in common English usage as they appear in standard English dictionaries, for example 'daimyo', 'shogun', 'samurai'. They are not italicized unless being made consistent with less common words mentioned elsewhere.

Proper nouns are italicized only when they would be so treated in English—titles of books and periodicals, films and plays, works of art, ships, legal cases. Ship names end in *Maru*, literally 'sword'.

Do not italicize institutional names unless they are added in parentheses after an English translation that is used to refer to them thereafter. When they are referred to by their Japanese name, it should be in roman with a parenthetical English translation, in quotation marks, at first mention. It is for the translator to decide which system to adopt in each case; the only overall policy is that readers should be able to understand without difficulty why one name was translated and another not.

11.29.5 Word division

In general word division for romanized text follows normal English rules.

11.30 Korean

11.30.1 Characters

The modern orthography of Korean dates from the time of King Sejong, and the *han'gŭl* syllabary then devised must rank as one of the most efficient of all time. It comprises twenty-eight letters, consisting of fourteen basic consonants and fourteen basic vowels. Each syllable must consist at the least of an initial consonant and a vowel.

Some Korean word groups can be written using Chinese characters (*hanmun*). Since Korean contains a large number of homophones, this practice can be useful in clarifying the meaning. Chinese characters are frequently interspersed with *han'gŭl* in books, documents, and newspapers originating in South Korea. In North Korea all texts are in *han'gŭl* and Chinese characters are almost never used, except where they are required in order to clarify a meaning or for historical purposes.

Since the political divide following the Second World War, the orthography of South Korea also differs from that in use in the North, reflecting differences in pronunciation between dialects. The most obvious difference is that the North Koreans still use *n* and *l* (*r*) as initial letters. This usage is absent in South Korea and, in any case, for romanization purposes these initials are dropped.

11.30.2 Romanization

The most universally used system is the so-called MR system devised by George M. McCune and E. O. Reischauer and published in *Transactions of the Royal Asiatic Society*, 29 (1939). It is the system preferred in government agencies, academic libraries, etc. in most countries in the world apart from France and the territories of Eastern Europe. It is not a *transliteration*, but aims to give an approximation of the way a syllable or a series of sounds are to be pronounced. The vowels in the MR system do not change, but consonants will alter quite regularly according to where they stand in relation to adjoining consonants or intervening vowels. To take an extreme example, when the two syllables *kuk* and *min* join together to form a word meaning 'national', the MR romanization becomes *kungmin*. The rules of MR romanization are quite complicated, and those who are not Korean linguists should seek expert advice.

11.30.3 Capitalization

In citing romanized titles of works, practice largely follows the standard adopted for European languages, with only the first word and proper nouns capitalized. Korean expressions used in an English sentence should appear italicized, in lower case. Names of institutions, schools of thought and religions, etc. are set in roman if they are capitalized or in italics if they are lower-case.

11.30.4 Italicization

Write Korean words in common English usage as they appear in standard English dictionaries (*chaebol, jeon, kimchi, tae kwon do*); as with Japanese, they should not be italicized and no accents should be used in non-specialist contexts. Proper nouns are italicized only when they would be so treated in English—titles of books and periodicals, films and plays, works of art, ships, and legal cases.

11.30.5 Word division

This is something of a problem in Korean. There has been debate about whether a noun and suffix should be romanized as one word, for example *Han'gugŭi* (= of Korea, Korea's) or two, *Han'guk ŭi*. (Most US libraries choose the second option.) It is debatable whether the Korean term for 'Korean peninsula' should be rendered as *Han pando* or *Hanbando*. Both will be found, depending largely upon the whim of the person who is romanizing. The easiest principle to adopt is to romanize in accordance with the meaning in English. Thus 'Korean peninsula', which makes two words in English, would be best rendered by two words in MR romanization.

11.31 Latin

11.31.1 Alphabet

The standard Latin alphabet consists of twenty-one letters, *A B C D E F G H I K L M N O P Q R S T V X*, plus two imports from Greek, *Y* and *Z*. *A*, *E*, *O*, *Y* are vowels; *I*, *V* may be either vowels or consonants. The letter *C* was originally a form of gamma used by early Greek colonists; under the influence of Etruscan (which had no *g* sound) it acquired that of *k*, its original value being distinguished by the cross-stroke. The original value survives in the use of *C*. and *Cn*. as abbreviations for *Gaius* and *Gnaeus* respectively. The new value of *C* was at first largely confined to the position before *E* or *I*, *K* being preferred before *A* and *Q* before *O* and *V*.

In classical spelling, *K* is confined to a few words, chiefly *Kalendae*, *Karthago*, and in legal usage *kaput*, but may be found in abbreviations, *K*. = *Caeso* (a praenomen used by patrician Fabii and Quinctii) or *kaput*, *k.k.* = *kalumniae kausa*, and archaizing inscriptions, *kandidatus*, *karus*. The latter is also found in medieval texts, where *k* also appears for Greek-derived *ch* in *karacter*. Classical spelling, in its standardized form, admits *Q* only before consonantal *V*: *qui* as opposed to *cui* (earlier spelt *quoi*), where the *u* has its full value. Similarly, one writes *relicuus* in Republican authors, who give the word four syllables, but *reliquus* in Imperial authors, who give it only three.

For some time *O* was used instead of *V* after another *V*; this usage may be found even in modern editions, for example *equos* (nominative singular) instead of *equus*. (It is less usual to retain the other attested spelling *ecus*, even though it best reflects the pronunciation.)

Long *i* is sometimes indicated in inscriptions by a tall character (*I longum*), other long vowels by an acute accent (*apex* 'cap'), or in inscriptions of the late second and early first centuries BC by a doubled letter. However, there is no consistency in the use of such conventions. Long *i* may also be indicated in the late Republic by *EI*, which had originally been used for a different sound, but may also represent its component vowels in separate syllables; the use for *ī* was revived by archaizers in the second century AD, and is sometimes affected during the Renaissance.

Although aware that *I* and *V* had two values, the Romans saw no need to distinguish them, except that the Emperor Claudius introduced a character for consonantal *V* like an inverted capital *F* (Ⅎ), which is found in official inscriptions from his time and that of his successor, Nero.

The letter *C* is reversed to indicate the feminine name *Gaia* in the formula Ↄ. l. = *Gaiae libertus/ta*, the standard term in the nomenclature for a freed(wo)man liberated by a woman, and in numerals: IↃ 500, CIↃ 1,000.

The ligatures *Æ*, *Œ* are not found in classical sources except on the same basis as other space-saving forms in inscriptions. They are found in post-classical manuscripts (where *ae* may also appear as ę or ȩ), and in printed books down to the nineteenth century and occasionally beyond. They should not be used unless a source containing them is to be reproduced exactly.

The early modern distinction between vocalic *i*, *u* and consonantal *j*, *v* was formerly applied to Latin; some scholars still retain it with *u*/*v*, distinguishing *solvit* with two syllables from *coluit* with three (also *volvit* 'rolls/rolled' from *voluit* 'willed'), but others prefer to use *V* for the capital and *u* for the lower case irrespective of value. (However, the numeral must be *v* regardless of case.) By contrast, the use of *j*, except in reproducing early printed matter and in a few tags quoted as such (e.g. *cujus regio ejus religio*), may be regarded as obsolete outside the Roman Catholic Church, though it may be used in special circumstances ('the first syllable of *inice* is long because it was pronounced *injice*').

Between vowels, consonantal *I* was pronounced, and often written, double: *CVIIVS*, *EIIVS*. This is not normal in medieval or modern usage, though some scholars reproduce it in the texts of authors who can be shown to have spelt that way, for example Juvenal, whose manuscripts never exhibit this spelling but frequently exhibit corruptions of it (*il*, *li*, *ll*). Note that the name *Gaius* is not a case in point, but contains three syllables, *Gā-i-us*.

The Greek combinations $\phi\theta$, $\chi\theta$, rendered *phth*, *chth* in English and

German, are correctly *pth*, *cth* in classical Latin (the two *h*s being a Renaissance hypercorrection) and *pht*, *cht* in French.

11.31.2 Accents

Apart from the acute accent (*apex*) sporadically used on long vowels, classical Latin employs no accents; they are not normal in modern printing, except for long and short marks in grammars and special contexts. Older printing often indicates adverbs with a grave accent on a final syllable, and distinguishes the long *a* of the ablative singular in the first declension from the short *a* of the nominative by a circumflex; these conventions are no longer current, though in English it is sometimes helpful to use a circumflex to distinguish the plural of fourth-declension nouns such as *hiatus* from the singular.

Older printing uses the diaeresis when *ae* and *oe* do not form diphthongs; this is no longer usual, so that no distinction is made between *aeris* 'of bronze/money', in Victorian printing *æris*, and *aeris* 'of air', in Victorian printing *aëris*; the Romans wrote both as *AERIS*. However, the diaeresis may be used occasionally to indicate less usual pronunciations.

The apostrophe is not used in ancient spelling; elided vowels are either written (the normal practice) or omitted without compensation. Modern scholars, however, sometimes use it to represent a final *s* suppressed in pre-classical verse before a consonant, prodelision of an initial vowel (*bona's* for *bona es*, in which not the *a* but the *e* was silent), and occasionally colloquial apocopes such as *vin'* (more normally written *vin*) = *visne* 'will you?' (a disguised command).

11.31.3 Capitals

Titles of works are capitalized variously. Proper nouns apart, one may find first word only (*De rerum natura*, *De imperio Cn. Pompei*), first and main words (*De Rerum Natura*, *De Imperio Cn. Pompei*), main words only (*de Rerum Natura*, *de Imperio Cn. Pompei*), even proper nouns only (*de rerum natura*, *de imperio Cn. Pompei*). The most sensible recommendation is first word only; otherwise there are too many capitals (e.g. Cicero's lost work on turning Roman law into a proper science, *De Iure Ciuili in Artem Redigendo*)—especially in Renaissance scholarship, and in the titles of doctoral dissertations (which are often cast in the form of an extended indirect question). For general and specialist citation of classical references *see* **15.12**.

Latin titles quoted in English-language works are often treated the same as English titles, with first and main words capitalized. Certainly this is often the case where an English text employs a Latin title: for example, the first words of Psalm 130, *De profundis*, are capitalized thus when used as the title of the mass for the dead; however, the title of Wilde's prose apologia is usually styled *De Profundis* with two capitals.

It is no longer customary to capitalize the first letter in lines of verse; usage varies with sentences.

Small capitals should normally be used for roman numerals rather than full capitals or lower case, though the latter is sometimes correct in transcriptions of medieval manuscripts; roman numerals should similarly be small-capital or lower-case in texts in any language transcribed from manuscripts, unless large lettering is to be reproduced as such.

11.31.4 Word division

A vowel may be divided from another (*be|atus*) unless they form a diphthong, as do most instances of *ae* and *oe*, *ei* in words also written with simple *i*, and *au*, *eu* (in early Latin also *ou* = later long *u*); but when *v* is not used, the correct divisions with consonantal *u* are *ama|uit dele|uit*; likewise *i* consonant is taken over (*in|iustus*).

Roman grammarians decree that any group capable of beginning a word in either Latin or Greek shall be taken over. This rule was obeyed by medieval scribes (though not by ancient stonecutters), and is followed by OUP: *fa|ctus*, *di|gnus*, *da|mnum*, *la|psus*, *sum|ptus*. For further details *see* **GREEK 11.25**; but guidance may be had from such learned English words as *ctenoid*, *gnomon*, *mnemonic*, *pneumonia*, *psychology*, and *ptomaine*.

Any doubled consonants may be divided; also, apart from the above exception for *mn*, the letters *l*, *m*, *n*, and *r* may be divided from a following consonant. Take over *x* between vowels (*pro|ximus*) except as below.

In modern practice these rules are subject to the overriding precept that compound words are divided into their parts. Some frequent prefixes end in consonants either always (*ad*, *ob*, *sub*) or in certain contexts (*ab-* besides *a-*, *ex-* besides *e-*, *red-* besides *re-*). The prefix *dis* becomes *dir* before a vowel (*diribeo*, *dirimo*; but *disicio* = *disjicio*, *disieci* = *disjeci*); before a voiced consonant it becomes *di*, but also before *s* + consonant, so that *distinguo* from *dis* + *stinguo* should be divided *di|stinguo* (contrast *dis|tuli*). In noun compounds, divide for example *Alex|ander*, *dem|archus*.

Numerals

For roman numerals *see* **7.7**.

11.32 **Maltese**

Maltese, the national language of Malta, is a Semitic language related to Arabic but much influenced by Spanish, Norman French, and especially Italian, to the extent that the roman alphabet is used together with many Italian spelling conventions. Maltese uses the accents *á, é, í, ó, ú, â, ê, î, ô, û, ċ, ġ, ż, à, è, ì, ò, ù*, and the special characters ' (apostrophe, not lenis or asper) and *ħ* (crossed *h*). The acute and circumflex are used only when it is necessary to distinguish short vowels (as in *zína* 'lechery') from long (as in *zîna* 'ornament'); the grave is used only on end-stressed loanwords, generally from Italian.

The letter *għ* should not be broken, nor should *ie*, though it is not always considered to be a separate letter. In alphabetizing, variation can occur in the placement of certain letters: *għ* can fall after *g* or after *n*, *ħ* can fall before or after *h*, and *ż* can fall before or after *z*; *ġ*, however, is usually before *g*.

11.33 **Mongolian**

A member of the Altaic language family, Mongolian has no accepted standard for transliteration into the roman alphabet: English, German, and French systems differ, for example, and variations exist within each of these. The central reason for this is that Mongolian can be derived from four main sources. The spoken language has many dialects, though the Halh spoken in Mongolia itself is considered the 'central' form. Traditional Mongolian script (written vertically, right to left) exists in several forms, depending on dialect and location, and is often distant from pronunciation. Written Cyrillic Mongolian attempts to follow pronunciation, and alternative spelling still exists for many words. (Some Western scholars approach Mongolian through Russian, and therefore use Russian conventions for rendering certain Cyrillic letters.) Written roman-alphabet Mongolian has numerous variants, some dating back to the brief period in the 1930s when roman characters replaced Cyrillic; several of these versions follow pronunciation, while others attempt to render Mongolian morphology.

Diacritics and special characters likely to be encountered are *ë, ö, ø, ü* (sometimes Y), *â* (vowel length), *γ* (sometimes *Γ* or *gh*/*g*), *ǰ*/*y*/*z*, *c*/*č*, *s*/*š* (sometimes *sh*), and letter groups *ai*/*ayi*, *ei*/*eyi*. Alphabetical order varies depending on the original source.

11.34 **Old and Middle English**

The ash (*Æ, æ*) (Old English *æsc* 'ash-tree', originally the name of the corresponding rune) is pronounced as in 'h*a*t'; in Old English texts it should be printed as a single sort, not two separate letters. There are two types of this ligature's italic form, open (*æ*) and closed (*æ*): the open form, employed by the Early English Text Society, is to be preferred, since the closed form is easily mistaken for an italic œ ligature (*œ*). Although the *œ* ligature is not found in standard Old English (West Saxon), it is found in other dialects and also in Old Norse, which is likely to be cited for comparative purposes in Old English studies. (In modern Icelandic, Faeroese, Danish, and Norwegian, where only æ is used, there is no need to use the open italic form, nor is it normal in the countries concerned; but if these languages are quoted in a work for which the open ligature is required—as in this book—then it may be employed for them too.) (*See also* **11.40**.)

The eth or (especially US) edh (*Ð, ð*), sometimes called a 'crossed *d*', is pronounced in modern Icelandic and normalized Old Norse 'dh', like the voiced *th* as in '*th*at' (or in the name 'e*th*'); in Old English and unnormalized Old Norse it is used indiscriminately for the voiced sound and the voiceless *th* of '*th*in'. In Icelandic printing, the lower-case form has a straight but angled cross-bar (ð). The form of the lower-case letter preferred by the Early English Text Society has a slight hook (*ð*); this is to be used if possible in books on Old and early Middle English, but not in those on Icelandic or Old Norse. The lower-case form with a normal *d* and a straight but horizontal cross-bar (*đ*) is found in Old Saxon and—with a quite different value—in modern Serbo-Croat. (In Old Saxon the bar is required through the ascender of *b* as well as *d*.)

The thorn (*Þ, þ*), a character borrowed from the runic alphabet, is pronounced in modern Icelandic and in normalized Old Norse with a voiceless *th* as in '*th*in'; in Old English and unnormalized Old Norse it is used indiscriminately for the voiceless sound and the voiced *th* of '*th*at'. (Its Old Norse name was originally *þurs* 'giant'; the designation *þorn* was borrowed from English.) In modern Icelandic printing the plain form with horizontal serifs is used (*Þ, þ*); however, for Old English the Early English Text Society prefers the forms *Þ, þ*, with a slanted foot serif and a narrower bowl; this is to be used if possible in books on Old and Middle English, but not in those on Icelandic or Old Norse. Authors and editors should ensure that the printer knows which form is intended, and cannot mistake a thorn for a *p* or a wyn. In Old English, furthermore, there is a special character *ꝥ, ꝥ* ('that'-sign) representing the article, pronoun, and conjunction *þæt*.

In printing Old English no attempt should be made to regularize the use of eth and thorn even in the same word; Old English scribes used both letters at random. Whereas eth died out fairly soon after the Norman Conquest, thorn continued in use into the fifteenth century, and even later as the *y* for *th* of early Scots printing and in *ye* or *y*^e^ used for *the* and *yt*, *y*^t^, *y*^at^ for *that*; hence *Ye Olde* was originally read *The Old*. (Other combinations included *y*^ei^, *y*^m^, and *y*^u^ for *they*, *them*, and *thou*, respectively.) The combination *th* is rare in Old English; editors should avoid it unless it is specified by the author, for example in 'diplomatic' texts. Compounds apart (e.g. *Alpingið*), the modern Icelandic *þ* is always initial, ð never.

The wyn (also wynn, formerly also wen, from the Kentish dialect; the name means 'joy') (*Ƿ*, *ƿ*) was borrowed from the Runic alphabet to represent the sound of *w* as in 'wyn', in the earliest Old English manuscripts sometimes written *uu*. Except in special circumstances—for example in the few early Middle English works in which both *w* and wyn are used—*w* is normally substituted for the wyn of the manuscript, since it is easily confused with a thorn, though it may be distinguished by the absence of an ascender. Note that a printer may also mistake a wyn for a *p*.

Old English script was borrowed from Old Irish (hence the term 'insular' for this hand); the letter g was written Ᵹ, ᵹ. According to context, this letter was pronounced hard like Dutch g (the voiced equivalent of the German *ach* sound; later at the start of a word like English g in *go*) or soft (like *y* in *year*); in early poetry the hard and soft sounds may alliterate with each other. The Norman Conquest brought with it a letter g pronounced either as in *go* or as in *gentle*; in Middle English it was conventional to use the Continental shape of the letter for these sounds, but a developed form of the insular shape (Ȝ, ȝ) for specifically English values, including the voiceless spirant in *niȝt* 'night' (still heard in Scots *nicht*), previously written *h*; this character acquired the name 'yogh', which combined its two most characteristic sounds. (The loss of the velar spirant that causes certain English persons to call a loch a *lock* and Bach *Bark* induced a pronunciation *yok*; as a result, we find the character called in Latin *iugum* 'yoke'.)

Whereas in modern editions of Old English texts the yogh is normally represented by g just as every other insular letter-form is represented by its modern equivalent, ᵹ (the Old English form) should be used only in the few late works in which both letter-shapes occur; in Middle English the distinction must be maintained; in some early Middle English texts ᵹ is permissible, but normally ȝ is to be used for yogh in all Middle English work. In some Middle English texts the same shape is also used for *z* (hence the use of *z* for *y* in early Scots printing and its preservation in dialect forms such as *spuilzie* and names such as *Menzies* (pronounced 'Mingis')); it may even be found, as in the manuscript of *Sir Gawayn*, for inflectional *s*. (It is for the textual editor to decide whether or not to distinguish them.) Note that a printer may mistake a yogh for a *g* in one form or a ʒ or *z* in the other.

In early Latin manuscripts the conjunction *et* (but never its synonyms *ac* and *atque*) is frequently represented by ⁊, known as the 'Tironian' ampersand (named after Cicero's freedman Tiro, who devised a form of shorthand). In Ireland this character was adopted for the corresponding conjunction *ocus* (also spelt *ocuis*, *acus*; in modern Irish *agus*); imported into England, it was used for the English equivalent *and* or *ond*. An arabic number 7 from a different font may be substituted if a printer does not have the sort available; a larger form (⁊) may be used to begin a sentence. Whereas in editing Latin texts it is normal to restore *et*, in Old Irish and Old English the convention is to retain the Tironian character, since the envisaged spelling is uncertain (for a similar reason, roman figures in these and other languages are not replaced by words). The modern ampersand, &, should not be substituted. This was originally a compendium for the letter combination *et*, for example *p&ere* = *petere* ('seek', 'make for'), *hab&* = *habet* ('has'); it was eventually confined to the conjunction, displacing ⁊, and used for the corresponding English conjunction *and*; regarded as a character in its own right, it was known as 'and *per se* and' = 'ampersand'.

Punctuation

Sometimes called the inverted semicolon, the *punctus elevatus* (⸵), which occurs occasionally in Old English manuscripts and frequently in Middle English manuscripts, is not a semicolon and should not be replaced by one. The *punctus versus* (;) resembles a semicolon, and may be replaced by one; the *punctus interrogativus* (?) resembles a question mark, and may be replaced by one. Editors should not attempt to regularize or correct individual punctuation marks in manuscripts, especially as these marks do not necessarily perform functions equivalent to those of their modern counterparts: in the Old English of the late tenth and eleventh centuries a semicolon was the strongest stop and a full point the weakest.

Alphabetizing

The former convention for alphabetizing Old English was that *æ* = *ae*; the new convention is for *æ* to fall at the end. When alphabetizing, *þ* = *ð*; some authors treat as *th*, others as a separate letter after *t*; the prefix *ge* is ignored. In alphabetizing Middle English, *y* = *i*.

11.35 **Persian**

In modern contexts Persian is called Farsi (Fārsī) in Iran, Dari (Dārī) in Afghanistan, and Tajik in Tajikistan. Apart from Tajik (which uses Cyrillic), modern Persian is normally printed in Arabic script with slight modifications, although Old Persian—an earlier form in ancient or medieval Persia—was written in cuneiform until the second century BC, and Middle Persian was written in the Pahlavī alphabet. Middle Persian provided—in less inflected form—the foundation of the modern language, which has been greatly influenced by Arabic and ultimately Greek.

The diacritics used in the Library of Congress transliteration system are *á* (*é* in some other systems), *ḥ*, *ṣ*, *ṭ*, *ẓ*, *z̤* (also rendered *ż*), *ā*, *ī*, *ū* (in classical language also *ē*, *ō*), *s̲*, *z̲* (in classical language also *d̲* or δ); and the special characters ʾ (*hamza*), ʿ (ʿ*ayn*), ′ (prime). In philological transcriptions a háček is used in *č*, *š*, *ž* (popularly *ch*, *sh*, *zh*, in the *Encyclopaedia of Islam* system *c̲h̲*, *s̲h̲* *z̲h̲*), sometimes also *ǰ* (normally *j* in English). In Middle Persian transcriptions the Greek letter γ may be found.

11.36 **Portuguese**

11.36.1 **General**

The Portuguese of Brazil differs considerably in spelling, pronunciation, and syntax from that of Portugal and the former colonies (European Portuguese)—far more so, even in formal usage, than US English differs from British English. In orthography, a joint accord of 1945 encountered strong resistance in Brazil, which is more radical in its treatment of consonants but more conservative in its use of accents, although it accepted Portuguese reforms in 1972.

11.36.2 **Alphabet**

The digraphs *ch* (pronounced as in French), *lh*, *nh* are not treated as separate letters; nor is *ç* (*cê cedilhado*). To *c*, *g*, *ç* before *a*, *o*, *u* correspond *qu*, *gu*, *c* before *e*, *i*; so formerly, and still in Brazil, *gua/güe*. As in Castilian, verbs in *-ger*, *-gir* make *-ja* in the present subjunctive, but verbs in *-jar* make *-je*.

The letter *x*, usually pronounced like *ch*, but sometimes *s* (as in *trouxe*

'I/he brought'), *z* (*êxito* 'success'), or *ks* (*fixar* 'to fix'), is not infrequent, but has not replaced *j* and soft *g* as in Galician.

The letter *y* is used only in foreign words. The devoicing of sibilants has not taken place: to the voiceless *s* (initial)/*ss* (medial) and *ch* correspond voiced *z* (initial)/*s* (medial) and *j*. The distinction between *ç*/*z* and *ss*/*s*, present in earlier stages of the language, has now been lost.

Apart from *rr* and *ss*, double consonants are confined to European Portuguese: *acção* 'action, share', *accionista* 'shareholder', *comummente* 'commonly', *connosco* 'with us', in Brazil *ação*, *acionista*, *comumente*, *conosco*. But in Portugal too the negative prefix is reduced to *i-* before *m* and *n* even in learned words: *imaculado* 'immaculate', *inado* 'innate'; *dicionário* 'dictionary', *suceder* 'happen', etc. also have the single consonant.

Several other consonant groups are simplified in Brazil, even in learned words: *acto*, *amnistia*, *excepção*, *óptico*, *súbdito* ('subject' as opposed to 'sovereign'), *subtil* become *ato*, *anistia*, *exceção*, *ótico*, *súdito*, *sutil*. *Fato* in Portugal means 'suit (of clothes)' (Brazilian *terno*), in Brazil 'fact' (Portuguese *facto*). Most of these distinctions reflect differences of pronunciation: either Portugal still pronounces the consonant outright, or in pretonic position gives the vowel a clearer sound than if there had never been a consonant to close the syllable, but Brazil uses the clear sound anyway.

There is no confusion in pronunciation or spelling between *b* and *v*. In many words the diphthongs *oi* and *ou* are interchangeable; in Brazil the choice is nearly always for *ou*.

11.36.3 Written accents

European Portuguese uses four written accents on vowels: acute, grave, circumflex, and til (the Spanish tilde); Brazil has retained a fifth accent, the diaeresis. The acute may be used on any vowel, but on *e*, *o* only when open; the grave only on *a* (but in older usage on any vowel); the circumflex on *a*, closed *e*, and closed *o*, the til on *a* and *o*; the diaeresis on *u* between *q*/*g* and *e*/*i* to show that it is pronounced in its own right.

Normal stress falls on the penultimate in words ending in *-a*, *-am*, *-as*, *-e*, *-em*, *-ens*, *-es*, *-o*, *-os*; in all other cases (including words in *-ã*, *-i*, *-u*) on the final syllable. This includes final *-n*: *íman* 'compass' (*im* = 'imam'), plural *ímanes*. The noun *carácter* changes its stress in the plural: *caracteres* (but *regime* is regular).

In contrast to Castilian and Galician, a word ending in a consonant followed by a weak vowel itself followed by a strong vowel, strong vowel + *s*, or *-am*, *-em*, *-ens*, has normal stress on the weak vowel: *vivia*, *vivias*, *viviam* (but *vivíamos*, *vivíeis* with abnormal stress); *averiguo* 'I ascertain'. This is the case even after *q*: *antiquo* 'I render outdated'. The accent is written when the stress falls earlier, for example *vício* 'vice', *bilíngue* (Brazilian *bilíngüe*), *iníquo* 'unjust'. Hence any word ending in *-ia*, *-ie*, *-io*, *-ua*, *-ue*, *-uo* in Castilian may be expected to have accent on the preceding syllable in Portuguese: note however *academia*, which has normal stress in both languages, on *de* in Castilian (and Galician), on *mi* in Portuguese, and verb forms such as *evacuo*. In the standard language, verbs in *-iar* and *-uar* all stress the *-i*, *-u* in the strong forms; a few in *-iar* change *-i* to *-ei*.

The strong subjunctive forms of verbs in *-guar*, *-quar* take an acute on the *-u*: *averigúe*, *averigúes*, *averigúem*, similarly *antiqúe* etc. In the verbs *delinquir* 'transgress', *arguir* 'argue', *redarguir* 'retort' (all formerly—and in Brazil still—spelt with *-üir*), the third-person plural present indicative similarly ends in *-úem* (*delinqúem* 'they transgress'); in the second- and third-person singular present indicative and second-person singular imperative the *e* of the normal endings *-es*, *-e* becomes *i*: *delinqúis* 'you (singular) transgress' (contrast *delinquis* 'you (plural) transgress'), *delinqúi* 'transgresses', 'transgress!' The older spellings were *delinqües*, *delinqüe* (second-person plural *delinqüis*), and similarly *averigüe*, *antiqüe* (though stem-stressed forms may be found in Brazil: *averíguo*, *antíquo*; *averígüe*, *antíqüe*).

A weak vowel between a strong vowel and *nh* or syllable-final *l*, *m*, *n*, *r*, *z* takes normal stress: *moinho* 'mill', *adail* 'leader', *Coimbra*, *ainda* 'still', *juiz* 'judge', and in verbs *sair* 'to go out', *sairmos* '(if/when in the future) we go out, our going out', *sairdes* '(if/when) you (plural) go out, your going out'.

A weak vowel between two strong vowels is presumed to make a falling diphthong with the former (*cheio* 'full'). If the second of two weak vowels is stressed, it takes the acute (*miúdo* 'tiny'; contrast *muito* 'much').

Any vowel followed by a weak vowel is presumed to make a diphthong with it and in a final syllable attracts normal stress: *azuis*, *gerais* (plural of *azul* 'blue', *geral* 'general'), *cantais* 'you (familiar plural) sing', *cantáveis* 'you were singing'. Nevertheless, if the diphthongs *-ei*, *-eu*, *-oi* under normal stress have open *e* or *o* it takes the acute: so the plural of nouns in *-el* (*hotéis* 'hotels', *papéis* 'papers'), as opposed both to the abnormal stress of *móveis* 'furniture' (plural of *móvel*) and to the second-person plural future indicative (*cantareis* 'you will sing'), with normal stress and a closed *-e*; similarly *chapéu* 'hat' but *bebeu* 'he drank'. This no longer applies in European Portuguese to words ending in *-eia* (e.g. *ideia* 'idea', in Brazil still *idéia*); contrast *jóia* 'jewel'.

When a weak vowel capable of forming a diphthong with its neighbour does not do so, and is stressed, it takes the accent (*saía* 'I/he was going out').

Notwithstanding any other rule, the third-person singular ending of the preterite *-iu* takes no accent, even after a vowel (*contribuiu* 'he contributed', *saiu* 'he went out').

In words with abnormal stress, the acute is used on *a* (*pátria*) except before *m* or *n* (*circunstância*, *britânico*), and always on *i* and *u* (*empírico*, *dúvida* 'doubt'); on *e* and *o* it is acute or circumflex according to the vowel quality.

Before *m* or *n* followed by a consonant, abnormally stressed *e* and *o* take the circumflex (*paciência*, *cômputo*), except that *-ém*, *-éns* is used word-finally: *alguém* 'someone', *armazém* 'warehouse', plural *armazéns*, *também* 'also'; and *-téns*, *-véns* (second person singular), *-tém*, *-vém* (third person singular) from compounds of *ter* 'have, hold', *vir* 'come' (but third-person plural *-têm*, *-vêm*). In Brazil the circumflex is also used when the *m* or *n* is followed by a vowel (*Nêmesis*, *helênico*, *cômodo*, *sônico*), but European Portuguese, with a few exceptions (e.g. *fêmea* 'female', *cômoro* 'hillock'), has the acute, reflecting a difference in pronunciation (*Némesis*, *helénico*, *cómodo*, *sónico*). Thus to Castilian and Galician *Antonio* correspond *António* in European Portuguese but *Antônio* in Brazil; editors should ensure that any such names are correctly spelt according to their bearers' nationality.

In words with normal stress, it was formerly the custom to mark close *e* and *o* with the circumflex in a great variety of words; since these vowels are normally close before final *-o* but open before *-os*, as well as *-a*, *-as*, one encountered such alternations as *ôvo* 'egg', plural *ovos*. This use of the circumflex lasted longer in Brazil, especially when the open vowel might have been expected, or a similar word had the open vowel. It is now confined to a few instances, mostly contrastive; but note the use of *ê* before final *-em* in the third-person plural verb forms *crêem* 'believe', *dêem* 'give (subj.)', *lêem* 'read', *vêem* 'see', and in Brazil the group *ôo* (e.g. *vôo* 'I fly', 'flight', European Portuguese *voo*).

In European Portuguese a difference is made in first-conjugation verbs (only) between the first-person plural of the present indicative and of the preterite: *falamos* 'we speak', with a closed vowel, *falámos* 'we spoke', with an open vowel; in the verb *dar*, the distinction is between the present subjunctive *dêmos* and the preterite *demos*. In Brazil, the closed vowel being used in both forms, both are spelt *falamos*, *demos*.

Monosyllables in *-a*, *-as*, *-e*, *-es*, *-o*, *-os*, other than unstressed particles, require an accent, whether or not it has contrastive function: for example *vá*, *vás*, subjunctive of *ir*, even though there are no words *va*, *vas*.

Both acute and circumflex—but not til—are omitted on adverbs in *-mente* and suffixes beginning with *z* (*comodamente* (but *cómoda* [Brazilian *cômoda*] *e facilmente*); *avozinho* 'grandpa', *avozinha* 'grandma' from *o avô*, *a avó*).

Verbs with suffixed or infixed object pronouns are treated as autonomous units, not as part of a group; their accent is therefore not affected except when *-r* is lost before the third-person pronoun, when in order to restore final stress *a* becomes *á* and *e* becomes *ê* (*invidá-las* 'to invite them (feminine)', *fazê-lo-ei* 'I shall do it'; similarly *compô-la* 'to compose it (feminine)'), whereas no accent is written on *-i* from *-ir*, since this is stressed already. But no accent is written on hyphenated prefixes such as *semi-* and *super-*.

The grave accent is used to represent the coalescence of *a a* in *à*, plural *às* 'at/to the (feminine)', *àquele, àquela, àqueles, àquelas*, neuter *àquilo* 'to that', *àqueloutro, -a, -os, -as*; until 1971 it was used to represent an original acute in adverbs (*ràpidamente*) and before suffixes beginning with *-z* (*sòzinho* 'all alone'). It is also used in representing clear but unstressed vowels in dialect forms.

The accents on *à, às* also contrast these words with *a, as* 'the (feminine)'; similarly the accents on such monosyllables as *dá* 'gives', *dás* 'you give', *dê* '(that) I/he give (subjunctive)', *dó* 'compassion, musical note C', *sé* '(bishop's) see', *sê* 'be!', also distinguish them from *da, das, do* 'the (feminine singular and plural, masculine singular)', *de* 'of', *se* reflexive and 'if'. Contrastive accents are also found in, for example, *avó* 'grandmother', *avô* 'grandfather'; *pára* 'he stoops', 'stop!', *para* 'for'; *pode* 'he can', *pôde* 'he could'; *pólo* (plural *pólos*) '(geographic) pole', *pôlo* (plural *pôlos*) 'falcon'; *pós* (plural of *pó* 'powder'), *pôs* 'he put'; *réis* (plural of *real*) 'reales' (coins), *reis* 'kings'.

Syllable-final *m* and *n* nasalize the preceding vowel; nasality is otherwise marked by the til on *ã* and *õ*. The latter take normal stress in a final syllable, thus distinguishing *cantarão* 'they will sing', stressed on *-rão*, from *cantaram* 'they sang', 'they had sung', stressed on *-ta*. The exceptions are marked with the accent (*bênção* 'blessing; *órfão*, feminine *órfã* 'orphan').

11.36.4 Word division

Take over *ch, lh, nh*, and *b, c, d, f, g, p, t, v* followed by *l* or *r*; divide *rr, ss*, also *sc, sç*. Divide prefixed *ab* and *sub* from following *l* or *r* in obvious compounds only: one authority gives the examples *ab|legação* but *a|blução* (which is best avoided, as leaving only one letter behind). When a word is divided at a pre-existing hyphen, repeat the hyphen at the beginning of the next line: *dar-lho* is divided *dar-|-lho*.

11.36.5 Punctuation

Inverted question and exclamation marks are not normally used.

11.36.6 Miscellaneous

In European Portuguese, the polite form of address ranges from *você* (plural *vocês*) between friends or to subordinates, through *o senhor, a senhora, os senhores, as senhoras* (abbreviated *o Sr., a Sra., os Srs., as Srs.*) in normal polite conversation, to *Vossa Excelência* (abbreviated *V. Exª.*) and (in writing) *Vossa Senhoria* (abbreviated *V. Sa.*), implying respect. All these take the third person. In Brazil the familiar forms (especially the plural) are almost obsolete, being replaced by *você(s)*.

The 'personal *a*' is used before pronouns and in comparisons.

The future subjunctive is in full everyday use (*se chover amanhã* 'if it rains tomorrow'). The pluperfect indicative in *-ra* competes with a compound tense: *cantara* or *tinha cantado* 'I had sung'; but 'I have sung' is normally expressed by the preterite *cantei*, the compound perfect *tenho cantado* expressing repeated action. *Haver* with the past participle is somewhat literary, but in the future *hei-de* (in Brazil *hei de*) *cantar* is very common.

In some verbs in *-ir*, the *e* or *o* of the root becomes *i* or *u* in the first-person singular present indicative, the second-person singular imperative, and the entire present subjunctive, including the first- and second-person plural: *servir* 'to serve', *sirvo* 'I serve', *serve* 'serves', *sirve* 'serve!', *servimos* 'we serve', but subjunctive *sirva, sirvamos*; others also change *e* to *i* in the second- and third-person singular, and the third-person plural present indicative and the second-person singular imperative (e.g. *agride* 'attacks', 'attack!'); *frigir* 'to fry' makes *freges* 'you fry', *frege* 'fries', 'fry!', *fregem* 'they fry', and several verbs change *u* to *o* in the same forms (*fugir* 'flee', *foges, foge, fogem*); so optionally some but not all verbs in *-struir* (*constróis* besides *construes* 'you build'). Some *-ar* and *-er* verbs also change their vowel quality in strong forms, but without affecting the orthography.

In Brazil, *si* is sometimes used for *se* 'if'; the numbers 16, 17, and 19 are spelt *dezesseis, dezessete, dezenove* against European *deza-*; 14 may be *quatorze* besides *catorze*; 'register' is *registro* against *registo*; 'to furnish' *mobiliar* (note the root-stressed *mobílio* etc.) against *mobilar*. There are also many differences of vocabulary and idiom, such as frequent omission of the definite article after *todo* 'every' and before possessives.

Object pronouns after the verb are attached by hyphens (*dar-lho* 'to give it (masculine) to him/her'); as in Galician, this is normal in affirmative main clauses—though Brazilian usage is fluid—but in the future and conditional the pronouns are infixed between the infinitive and the termination (*dar-lho-ei* 'I shall give it him', *dar-lho-ia* 'I should give it him'). Third-person *o, a, os, as* acquire an initial *n* after a nasal vowel (*condenaram-no* 'they condemned/had condemned him', *condenarão-no* 'they will condemn him'), and an initial *l* after *r* and *s*, which are omitted (*ouvi-la* 'to hear her', *ouve-la* 'you (singular) hear her' (*ouve-a* 'hears her')). Hyphens are also used with prefixes and in compounds more freely than in Castilian, and in set phrases such as *El-Rei* 'the king' (i.e. 'His Majesty', from Castilian *el rey*; contrast *o rei de França* 'the king of France').

Elision of *de* is marked more freely than in Castilian, but by contraction, not with an apostrophe: *dum* (feminine *duma*) 'of a'; in the same circumstances *em* 'in' becomes *n-*: *neste livro* 'in this book'.

The names of months and seasons are often capitalized.

For a list of quick identifiers for Iberian languages *see* **11.42.3**.

11.37 Romanian

11.37.1 Derivation and alphabet

Romanian is a Romance language, derived from Latin and written in roman letters. Its vocabulary, however, shows many Slavonic borrowings and its grammar conforms to Balkan patterns: in particular, the definite article is a suffix and subjunctive clauses are preferred to infinitives. Until the late nineteenth century the Cyrillic alphabet was used, sometimes with an admixture of roman letters; between 1945 and 1989 the Moldavian Soviet Socialist Republic (now the Republic of Moldova) employed a different Cyrillic system for what it claimed was a different 'Moldavian' language.

The Romanian alphabet is as follows (parentheses indicate letters used only in foreign words): a ă â b c d e f g h i î j (k) l m n o p r s ş t ţ u v (w x y) z.

11.37.2 Accents

The accented characters (*ă, â, î, ș, ț*) count as separate letters; the subscript commas of *ș ț* are often set as cedillas (*ş ţ*), so do not change them on proof if they are consistent. Nineteenth-century texts will show other accented characters, such as *ḑ ĕ é ê ĭ ŭ*.

11.37.3 Spelling

A spelling reform of 1953 abolished *â*, which had been frequent within words, replacing it with *î*, which has the same value. (Other changes included the substitution of a hyphen for the apostrophe in such combinations as *s-a* for *s'a*.) However, when the local Communists had successfully purged the Moscow authorities, *â* was restored in 1963 to *român* and its derivatives, for example *România*; it has now been restored in all contexts. Unless it is important to retain the Cyrillic script, 'Moldavian' texts should be respelt in Romanian.

It may be perfectly correct to have what looks like the same word ending in *-ă* at one place and in *-a* at another: *casă* 'house', *casa* 'the house', *cîntă* 'sings', '(s)he sang', *cînta* '(s)he used to sing/was singing, (to) sing'. Similarly, a masculine plural may end in *-i* (indefinite) and *-ii* (definite): *frați* 'brothers', *frații* 'the brothers' (note too *fii* 'sons', *copii* 'children', *fiii* 'the sons', *copiii* 'the children'), and the root vowel may change between masculine and feminine (*frumos* 'beautiful', feminine *frumoasă*; *românesc* 'Romanian', feminine *românească*) or in declension (*masă* 'table', *mese* 'table's', 'tables').

11.37.4 Capitalization

Capitalize names of places, events, and the more important political institutions as in English; names of other institutions, and of books and periodicals, are lower-case except for the first word and proper nouns.

11.37.5 Word division

Divide compounds at the point of composition, and do not break within a prefix; otherwise a single consonant, including *x*, should be taken over, as should consonant + *l* or *r*, and *i* or *u* between vowels.

11.38 Russian

This section relates specifically to questions that may arise when editing or setting matter in Russian. For fuller information see, in general, L. A. Gil′berg and L. I. Frid, *Slovar′-spravochnik avtora* (Moscow, 1979); for orthography, see K. I. Bȳlinskiĭ and N. N. Nikol′skiĭ, *Spravochnik po orfografii i punktuatsii dlya rabotnikov pechati*, 4th edn. (Moscow, 1970), D. E. Rozental′ and I. B. Golub, *Russkaya orfografiya i punktuatsiya* (Moscow, 1994), and D. E. Rozental′, *Spravochnik po orfografii i punktuatsii* (Chelyabinsk, 1996).

11.38.1 Alphabet

Russian is one of the six Slavonic languages written in Cyrillic script—divided into East Slavonic (Russian, Belorussian (formerly also called White Russian), and Ukrainian), and South Slavonic (Bulgarian, Macedonian, and Serbian). The additional sorts called for by the five non-

Russian languages are omitted from **TABLE 11.3**, but details of them are given in the text.

Additional sorts (including those eliminated in 1918) are used when setting Old Russian texts; Old Church Slavonic also calls for additional sorts, and is usually set in a face that bears the same relation to modern Russian types as black letter does to normal roman faces. Confusingly, printers call this face 'Cyrillic' or 'Slavonic'.

■ **TABLE 11.3** includes 'upright' (*pryamoĭ*) and 'cursive' (*kursiv*) forms and also a transliteration in accordance with the 'British System' as given in British Standard 2979. For further information about transliteration *see* **11.41**.

Table 11.3: **The Russian alphabet**

А	а	*А*	*а*	a	Р	р	*Р*	*р*	r
Б	б	*Б*	*б*	b	С	с	*С*	*с*	s
В	в	*В*	*в*	v	Т	т	*Т*	*т*	t
Г	г	*Г*	*г*	g	У	у	*У*	*у*	u
Д	д	*Д*	*д*	d	Ф	ф	*Ф*	*ф*	f
Е	е	*Е*	*е*	e	Х	х	*Х*	*х*	kh
Ё	ё	*Ё*	*ё*	ë	Ц	ц	*Ц*	*ц*	ts
Ж	ж	*Ж*	*ж*	zh	Ч	ч	*Ч*	*ч*	ch
З	з	*З*	*з*	z	Ш	ш	*Ш*	*ш*	sh
И	и	*И*	*и*	i	Щ	щ	*Щ*	*щ*	shch
Й	й	*Й*	*й*	ĭ	Ъ	ъ	*Ъ*	*ъ*	″
К	к	*К*	*к*	k	Ы	ы	*Ы*	*ы*	ȳ
Л	л	*Л*	*л*	l	Ь	ь	*Ь*	*ь*	′
М	м	*М*	*м*	m	Э	э	*Э*	*э*	é
Н	н	*Н*	*н*	n	Ю	ю	*Ю*	*ю*	yu
О	о	*О*	*о*	o	Я	я	*Я*	*я*	ya
П	п	*П*	*п*	p					

The letter *ë* is not treated as a separate letter in Russian, and is normally written without the diaeresis; neither of these statements is true of Belorussian.

Before 1918 І і (*І і*) was used instead of И и before vowels and й; also in the word міръ 'world' to distinguish it from миръ 'peace'; both are now written мир. Ѣ ѣ (*Ѣ ѣ*) was used mainly on historical grounds in certain words and forms where Е е is now written. Ѳ ѳ (*Ѳ ѳ*) and Ѵ ѵ (*Ѵ ѵ*) were used in Greek loanwords to represent *θ* and *υ*/*οι*; they are now replaced by ф and и. (Hence, in the genitive case modern мира may represent pre-Revolutionary мира 'of peace', міра 'of the world', and мѵра 'of chrism'.) At the end of a word all consonants were followed by either ъ or ь; the former is no longer written, and serves only to mark off prefixes: съ тѣхъ поръ > с тех пор, but съѣсть > съесть.

The substitution of the apostrophe for the hard sign (ъ), occasionally found in Russian texts, is incorrect. By contrast, the apostrophe is an integral part of the orthography of Ukrainian and Belorussian, serving largely the same purpose in them as does the hard sign in Russian, for example разъезд (Russian) раз'їзд (Ukrainian), раз'езд (Belorussian).

The extra sorts called for by the other languages using Cyrillic are Belorussian і (= *i*) and ў (= *w*); Macedonian ѓ (= *ǵ*), *ѕ* (= *dz*), *j* (= *j*), љ (= *lj*), њ (= *nj*), ќ (= *ḱ*), and џ (= *dž*); Serbian Ђ, ђ (= *đ*), *j* (= *j*), љ (= *lj*), њ (= *nj*), Ћ, ћ (= *ć*), and џ (= *dž*); and Ukrainian ґ (= *g*), *є* (= *ye*), *і* (= *i*), and *ї* (= *yi*).

In some Macedonian and Serbian fonts cursive г, п, and т are in the form of superior-barred cursive *ī*, *ū*, and *ш̄* respectively.

Except in certain ancient texts, the term 'Cyrillic' refers to the characters themselves, and not the special font of that name.

11.38.2 Abbreviations

Modern Russian non-literary texts abound in abbreviations. Details of these are available in H. K. Zalucky, *Compressed Russian: Russian–English Dictionary of Acronyms... and... Abbreviations...* (Amsterdam, NY, 1991).

In lower-case abbreviations with full points, any spaces in the original should be kept, for example и т. д., и пр., but с.-д. Abbreviations by contraction, such as д-р, have no points. Abbreviations with a solidus are typically (though not exclusively) used in abbreviations of compound words in which the full form is not hyphenated. Compare, for example: к. т. = критическая температура 'critical temperature' (a term with two separate words), к/т = кинотеатр 'cinema' (abbreviation of an unhyphenated compound), к-т = комитет 'committee' (abbreviation by contraction).

Abbreviations consisting of capital initial letters, such as СССР, are set close without internal or final points. If declinable, such abbreviations add flexional endings in closed-up lower case, such as ГОСТа. Commonly used lower-case abbreviations that are pronounced syllabically and declined, e.g. вуз, are not set with points.

Abbreviations for metric and other units used in scientific measurement are usually set in cursive and are not followed by a full point; abbreviated qualifying adjectives do have the full point, however (5 *кв. км* etc.).

11.38.3 Bibliographical lists

The author's name should be followed by his or her initials. Titles of books and articles (in upright) and names of publishing houses are *not* given within guillemets. (A detailed account of the Russian method of describing titles in bibliographical lists is given in N. A. Nikiforovskaya's *Bibliograficheskoe opisanie* (Leningrad, 1978).)

> Тимирязев К. А. Земледелие и физиология растений. М.-Л: Книга, 1965. 215 с.
>
> Петрович Г. В. Через ближний космос во вселенную. — Авиация и космонавтика, 1962, № 6, с. 8—12.

Transliterated titles should follow English practice for the use of italic and quotation marks but not of capitals.

11.38.4 Capitalization

Capital initial letters are in general rarer in Russian than in English. Capitalize personal names but use lower-case initial letters for nouns and adjectives formed from them (толстовство, марксизм), and for nationalities and names of nationals and of inhabitants of towns (таджик 'Tajik', англичанин 'Englishman', москвич 'Muscovite'). Personal names used to indicate character are lower-case (донжуан 'a Don Juan', меценат 'a Maecenas'), as are ranks, titles, etc. (св. Николай 'St Nicholas', кн. Оболенский 'Prince Obolenskiĭ', проф. Сидоров 'Prof. Sidorov', полковник Иванов 'Col. Ivanov').

Adjectives formed from geographical names are lower-case except when they form part of a proper noun or the name of an institution (европейские государства 'European States', but Челябинский тракторный завод 'Chelyabinsk Tractor Works'). Note the distinction between русский 'ethnically, linguistically, culturally, etc. Russian', also used as a substantive for 'ethnic Russian', feminine русская, and российский 'relating to the Russian state', россиянин 'a citizen of Russia', feminine россиянка.

Names of Union and Autonomous Republics of the USSR are capitalized, but non-proper elements in the titles of administrative areas are lower-case (Курганская область 'Kurgan Region'; but Туркменская Советская Социалистическая Республика 'Turkmen Soviet Socialist Republic'). Capitalize only the first word in titles of international or foreign organizations and societies (Амери-канская федерация труда 'American Federation of Labor'). Each word in names of countries, however, takes a capital (Соединенные Штаты Америки 'United States of America'; so too Организация Объединенных Наций 'United Nations Organization').

Capitalize the first word in titles of Soviet ministries, administrative organs, and Party and public organizations not of a 'unique' nature (Государственный комитет Совета Министров СССР по новой технике; note capitals for the 'unique' Совет Министров). Capitalize the first word in titles of institutions (Академия наук СССР 'Academy of Sciences of the USSR'), but in titles beginning with an adjective only the noun is lower-case (Государственный Исторический музей 'State Historical Museum'). This does not apply consistently in post-Soviet nomenclature (Российская Академия наук 'Russian Academy of Sciences', Санкт-Петербургская государственная академия театрального искусства 'St Petersburg State Academy of the Art of Theatre').

Days of the week and names of the months are lower-case, but note Первое мая and 1-е Мая for the May Day holiday: the capitalization in the latter form is due to the fact that the ordinal number does not count as the 'first word'.

Capitalize only the first word and proper nouns in titles of literary and musical works, newspapers, and journals («Отцы и дети», «Иван Сусанин»).

Geographical terms forming part of the name of an area or place are lower-case (остров Рудольфа 'Rudolph Island', Северный полюс 'the North Pole'), as are the non-proper-name elements in street and similar names (площадь Маяковского 'Mayakovskiĭ Square').

Names of wars are lower-case (франко-прусская война 'Franco-Prussian War'), except for those with titles that refer directly to their character (Великая Отечественная война 'Great Patriotic War').

Capitalize only the first word in names of historical events and battles (Кровавое воскресенье 'Bloody Sunday', Полтавская битва 'the Battle of Poltava'), and names of congresses, agreements, documents, prizes, etc. (Вашингтонское соглашение 'the Washington Agreement', Атлантийская хартия 'the Atlantic Charter', Нобелевская премия 'Nobel Prize').

The pronoun of the first-person singular, я = I, is lower-case (except, of course, when used at the beginning of a sentence). The personal and possessive pronouns of the second person plural (вы, ваш, etc.) take an initial capital when used as polite singulars in letters to individuals or to juridical persons such as institutions (also in advertisements, but not in questionnaires). However, as genuine plurals they remain lower-case even in letters.

The combination of capitals and small capitals may be found in older texts, though not in Soviet typography.

11.38.5 Dash

En rules are not used in Russian typography; em rules set close up take their place. Dashes—em rules—are much used in Russian texts, in particular as a substitute for the copula in nominal statements (Волга — самая большая река в Европе 'the Volga is the longest European river'); to indicate omission of the verb (Один рабочий несёт астролябию, другой — треногу 'one of the workmen carries the theodolite, the other the tripod'); and to indicate 'from...to...' (1946—1950, линия Москва—Горький 'the Moscow-Gor'kiĭ line').

Em rules are also used before, and to divide off, statements in dialogue set in paragraphs:

> — Я вас люблю, — сказал князь.
>
> — Простите...
>
> — Что простить? — спросил князь Андрей.

When dialogue is set continuously the direct-speech elements are divided off not only by dashes but also by guillemets (Десятник махнул рукой. «Мищенко вчера свой зкскаватор утопил», — сказал он мрачно. — «Как? — вскипел Правдин. — Так зто же сотни тысяч рублей!» — «Да, конечно!..» — согласился десятник...).

Guillemets alone are used to distinguish occasional spoken words (Она громко закричала: «За мной!»). They are also used if the quoted words are from a letter or soliloquy, though the author's words are nevertheless divided off by dashes in such cases («Боже мой, — подумал Мартин, — зта каналья разъезжает в пульмановских вагонах, а я голодаю!..» — Ярость охватила его).

Note in the above examples the use of the comma in addition to the dash to divide off the quoted from the author's words. Where the quoted words end with omission points or an exclamation or question mark, commas are not required. This rule applies whether or not guillemets are present.

11.38.6 Word division

Russian syllables end in a vowel, and word division is basically syllabic. However, there are many exceptions to this generalization, most of which are connected with Russian word formation. (Before the Revolution there was much stricter adherence to etymology.) Consonant groups may be taken over entire or divided where convenient (provided at least one consonant is taken over), subject to the following rules.

Do not separate a consonant from the prefix, root, or suffix of which it forms a part: род|ной, под|бежать, мещан|ство are correct divisions. Divide between double consonants (клас|сами), except where this conflicts with the preceding rule (класс|ный).

Do not divide between initials; try to avoid dividing between initials and a surname. Do not separate abbreviated titles from the name to which they relate, such as проф., ул. (before a street name). Do not divide letter abbreviations (СНГ, Ту-104, и т. д.).

Do not leave at the end of a line—or carry over—a single letter, or two or more consonants without a vowel: к|руглый, ст|рела, жидко|сть are incorrect. The letters ъ, ь, and й should never be separated from the letter preceding them (подъ|езд).

11.38.7 Hyphens

The hyphen is used in nouns consisting of two noun elements, one of which reinforces or qualifies the sense of the other, and which are linked without an interpolated vowel (генерал-губернатор 'Governor-General', but кровообращение 'circulation of the blood').

The hyphen is also used in compound place names, Russian or foreign, consisting of separable words (Каменец-Подольск, Ростов-на-Дону, Рио-де-Жанейро, Ла-Плата (exception: Ламанш 'the Channel'), Сан-Франциско, Сохо-сквер). If, however, the place name consists of a Russian adjective declined as such and a noun, there are no hyphens (Нижний Новгород, Вышний Волочек). The pre-Revolutionary capital was commonly spelt as one word, Санктпетербург, but modern usage favours Санкт-Петербург.

Hyphens are used in compound points of the compass (nouns and adjectives), as well as in compound adjectives derived from nouns with complementary meanings (журнально-газетный 'periodical and newspaper'), or indicating shades of colour (тёмно-коричневый 'dark brown').

11.38.8 Italic and letter-spacing

Italic (*kursiv*, cursive) and letter-spacing (*razryadka*) are used to distinguish or emphasize a word or words in the text. Of the two methods, letter-spacing is perhaps the more commonly employed for this purpose in works set in Russian, though words cited in Russian linguistic texts are always given in cursive. Guillemets are used to show that a word is being used in an unfamiliar or special sense.

Print titles of books and journals in upright type and not in cursive.

11.38.9 Numerals, dates, reference figures, fractions

Numbers from 10,000 upwards are divided off into thousands by thin spaces, and not by commas (*26 453*); below 10,000 they are set close up (*9999*). The decimal comma is used in place of the decimal point

(*0,36578*). Ordinal numbers are followed by a contracted adjectival termination except when they are used in dates (5-й год but 7 ноября 1917 г.).

Inclusive dates are not abbreviated (*1946—1950*). As in English, a financial or academic year that covers parts of two calendar years is expressed with a solidus (*1946/47*).

The form of fraction with a solidus is preferred, e.g. ¾ (except in mathematical or technical work).

In text, superscript footnote-reference figures precede punctuation marks and are followed by a thin space: ...его[1]. In the footnote itself the reference figure or symbol is a superscript and is followed by a space but no point.

11.38.10 Plays

In plays set wholly in Russian, the names of the speakers in dialogue usually precede the words spoken and are either letter-spaced or—less often—set in bold. They are also found centred. Stage directions, if set immediately after the name of the speaker or within the body, or at the end, of the spoken words, are set in cursive within parentheses:

> Лопахин. Пришел поезд, слава Богу. Который час?
>
> Дуняша. Скоро два. (*Тушит свечу*) Уже светло.

General stage directions are set in upright but smaller type, either centrally or full left and with their last line centred.

11.38.11 Punctuation

The chief points of difference between Russian and English punctuation systems relate to the use of the comma, omission points, and dashes. For the last *see* **11.38.5**; for guillemets *see also* **11.38.5, 11.38.8**, and **11.38.12**. For punctuation of abbreviations *see* **11.38.2**. The comma is used more often than in English, and always before subordinate clauses introduced by interrogative-relative pronouns and adverbs, participles, and gerunds; and to divide off coordinate clauses joined by conjunctions such as и, да, а, но, или.

It is also used between a principal clause and a subordinate clause introduced by a conjunction. Note that when the conjunction что forms the second element of a compound conjunction, the comma precedes the first part unless it is desired to stress the close causal or temporal connection between the two parts of the sentence:

> Люди умирали, потому что была эпидемия.
>
> People were dying, for there was an epidemic.

Люди умирали потому, что была эпидемия.

There was an epidemic, so people were dying.

In substantival and adjectival enumerations in which there is single, final и, it is not preceded by a comma.

The three dots indicating an interruption (ellipsis or points of omission) are set in one piece in Russian typography. They are spaced at their open end (except when guillemets precede or follow), and set close at their engaged end (Это… я… умираю; …уже; but «…мы должны отвергнуть»). When ellipses coincide with an exclamation or question mark (but not guillemets), they form one piece with it and are reduced to two points: !.., ?.. It is not mandatory to duplicate this convention in English text quoting only a small amount of Russian, and certainly not necessary when the Russian is transliterated.

A full point never immediately follows points of omission. Quotation marks following points of omission (or an exclamation or question mark) are never followed by a full point («За мной!»).

11.38.12 Quotation marks

Two forms of quotation mark are used in Russian: opening double commas on the line, followed by closing superscript turned double commas (*lapochki*); and (double) guillemets (*ëlochki*). Of the two, guillemets are by far the more common form, but the term is used below to cover both forms of quotation mark.

Apart from their use to indicate direct speech and soliloquy, guillemets are used to show that a word or words are being employed in a special sense, and with titles of literary works, journals, and pictures, and with names of ships, factories, and organizations, except when the latter consist of initials or conventional abbreviations (роман «Война и мир», журнал «Новый мир», картина Репина «Не ждали», завод «Серп и молот», издательство «Книга», but Госиздат, ГЭС).

Quotation marks are not duplicated unless they are of differing design (Он ответил: «Я приехал вчера на пароходе «Казань»—note the final guillemet, which covers both the end of the name of the ship and the end of the sentence); but Он ответил: „Я приехал вчера на пароходе «Казань»“.

11.38.13 Spacing

Except between numerals and when linking extremities, when it is set close up, the dash has a thin space at either end; all other punctuation marks are set close up. For spacing of omission points *see* **11.38.11**.

11.39 Sanskrit and Indic languages

11.39.1 General points

Sanskrit is the ancient and sacred Indo-Aryan language of the Hindus in the Indian subcontinent; Vedic, the language of the Vedas, is an early form of Sanskrit. Sanskrit is the source of some of the modern languages of that area, such as Hindi, Bengali, Nepali, Sinhalese, and is one of the languages recognized for official use in the modern state of India.

Classical Sanskrit has some fifty letters, with various added vowel marks and ligatures: fourteen vowels and thirty-six consonants, each with an inherent short *a* that is overridden either by a different vowel (in a different form from the free-standing letter) or by being joined to another consonant in a compound letter. There is also a mark of nasalization and another of aspiration after a vowel.

The transliteration system for Sanskrit adopted by the Geneva Congress (*see* **TABLE 11.4**) is more widely accepted and used than that for many other Indian languages. Other systems are now generally considered obsolete in the English-speaking world and elsewhere: these can usually be spotted by such conventions as *ç* rather than *ś* (still found on the Continent), and a subscript rather than a superscript dot in conjunction with an *m* (*ṃ* rather than *ṁ*). Similarly, avoid the imposition of *ch* for *c* and *chh* for *ch*, as well as the use of italic letters (*k, kh, g, gh, n*) in otherwise roman type.

Sanskrit is nowadays written left to right in the forty-eight letters of the Devanāgarī script, also called Nāgarī. Historically, however, the written shapes of the alphabet varied from place to place, being the same as those used for the vernacular: the exclusive use of Devanāgarī in its Delhi or Bombay form is a modern development. Since the conceptual scheme remained constant regardless, the same transliteration serves as a basis for most modern languages in India (and some in its cultural environs)—even those such as Tamil and Telugu that belong to a different language family; all the more so since these languages have freely borrowed Sanskrit words and expressions. Nevertheless, certain modifications are needed to reproduce the vernaculars.

In Sanskrit, *e* and *o* are always long, hence no long mark is used in transliteration. Occasionally they are shortened in Vedic, and marked *ĕ, ŏ* in transliteration; these symbols, like *ē, ō* or *ê, ô*, will also be found in transliterations from some modern languages. The candrabindu *m̐* is usually replaced by *ṃ*; the upadhmānīya *ḫ* by *ḥ*, and the underline *h̲* by *ḥ̲*.

Table 11.4: **Transliteration of Sanskrit**

Vowels

Initial	Medial	Equivalent
अ	—	a
आ	ा	ā
इ	ि	i
ई	ी	ī
उ	ु	u
ऊ	ू	ū
ऋ	ृ	ṛ
ॠ	ॄ	ṝ
ऌ	ॢ	ḷ
ॡ	ॣ	ḹ
ए	े	e
ऐ	ै	ai
ओ	ो	o
औ	ौ	au
ं	ṉ or ṃ	either true Anusvāra ṉ or the symbol of any nasal
ः	ḥ	symbol called Visarga

Consonants

Initial	Equivalent	Initial	Equivalent
क	k	ध	dh
ख	kh	न	n
ग	g	प	p
घ	gh	फ	ph
ङ	ṅ	ब	b
च	c	भ	bh
छ	ch	म	m
ज	j	य	y
झ	jh	र	r
ञ	ñ	ल	l
ट	ṭ	ळ	ḻ
ठ	ṭh	ळ्ह	ḻh
ड	ḍ	व	v
ढ	ḍh	श	ś
ण	ṇ	ष	ṣ
त	t	स	s
थ	th	ह	h
द	d		

Digits

०	0
१	1
२	2
३	3
४	4
५	5
६	6
७	7
८	8
९	9

The characters ळ ḻ and ळ्ह ḻh are peculiar to Vedic.

Mumbai forms अ a आ ā ओ o औ au ण ṇ ल l श्र ś

All consonant letters are deemed to be followed by the vowel a unless another vowel is written (note that ि i precedes in writing the consonant it follows in speech). A consonant followed by a pause in speech is marked with the stroke ् underneath it; when two or more consonants come together, even in different words, they are combined into a single character. These compound ('conjunct') consonants are too numerous to list; most are based on combinations of the individual components, but note क्ष (Mumbai क्ष) kṣ and ज्ञ jñ.

The vowels transcribed ḷ, ṛ are not used in modern languages, though in the indigenous scripts they will appear in Sanskrit loanwords; on the other hand, the underdotted letters are often used to represent modern consonants not found in Sanskrit. The vowels, when needed, will then be transcribed l̥, r̥; these symbols may be used for Sanskrit, and are also normal in Indo-European linguistics.

Transliterations from the Vedas and some grammars use the acute on other letters apart from *ś* to represent a pitch-accent fully operational in earlier texts but afterwards lost (*á*, *ā́*, *é*, *í*, *ī́*, *ḷ́*, *ó*, *ṛ́*, *ṝ́*, *ú*, *ū́*); this is not usually found in classical texts since the accentuation of many words is not known. The Devanāgarī alphabet is ordered a ā i ī u ū ṛ̥ ṝ̥ ḷ̥ e ai o au ṃ ḥ k kh g gh ṅ c ch j jh ñ ṭ ṭh ḍ ḍh ṇ t th d dh n p ph b bh m y r l v ś ṣ s h. In modern Indo-Aryan languages *ṛ* and *ṛh* follow *ṇ*. Do not divide the digraphs *ai*, *au*, *bh*, *ch*, *dh*, *gh*, *jh*, *kh*, *ph*, *th*.

11.39.2 Other writing systems based on Sanskrit

Many languages have transcription systems based on Sanskrit principles regardless of whether they are related to Sanskrit; these include Assamese, Avestan, Bengali, Burmese, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Pali, Panjabi, Rajasthani, Sindhi, Sinhalese, Tamil, Telugu, Tibetan, Urdu, and Vedic. Such transcriptions may be with the addition of certain special letters and accents such as macron and subscript dot, double subscript dot, double underline, tilde, and diaeresis. The diacritics listed for a particular language may not reflect all those needed in rendering that language, since especially in the older literature almost any Sanskrit word may be borrowed to fill a need or to display the author's erudition. Points related to some of these languages are listed below.

In languages related to Sanskrit, but written with variants of the Persian alphabet, the *ḍ*, *ṣ*, *ṭ*, *ẓ*, *ḥ* of Persian and Arabic loanwords are transliterated *d̤*, *s̤*, *t̤*, *z̤*, *h̤*, to distinguish the first four from inherited *ḍ*, *ṣ*, *ṭ*, *ẓ*; *h̤* is not essential, however, since *ḥ* is largely confined to Sanskrit loanwords, which are less likely to be used in Muslim than in Hindu cultures. The characters g, ḵ may also be found for Arabic *gh*, *kh*; but underlined consonants, and acute and grave accents on vowels, are sometimes used in other modern languages.

11.39.2.1 Avestan

An ancient Iranian language, closely related to Vedic Sanskrit. One of the group of Indo-European languages that includes Persian (Farsi), Pashto, and Kurdish. The diacritics used in transliteration are *ā*, *ē*, *ī*, *ū*, *č*, *š*, *ž* (sometimes also *ǰ*), *ṯ*, *ẖ̇*, *ā̊* (NB *å* is not used), and *ą* (ogonek).

Special characters include the shwa, also with acute and macron (ə, ə́, ə̄); agma, also with acute (ŋ, ŋ́) (the curl tends to be kept within the base line). The Greek letters γ, δ, θ are used, as is a superscript v (ᵛ).

11.39.2.2 Bengali and Assamese

Bengali, spoken in Bangladesh and West Bengal, is diglossic and is written in the Bengali alphabet. The Library of Congress uses these diacritics to transliterate Bengali: *ś*, *ṁ̐*, *n̐* (candrabindu), *r̥*, *r̥̄*, *l̥*, *ṅ*, *ẏ*, *ḍ*, *ḥ*, *ṃ*, *ṇ*, *ṛ*, *ṭ*, *ā*, *ī*, *ū*, *ñ*, *ṯ*; and the special character ’ (apostrophe). Assamese is related to Bengali and uses the same alphabet and transliteration system.

11.39.2.3 Gujarati

Gujarati is spoken in Gujarat and Pakistan, and written in the Gujarati alphabet. The Library of Congress's transliteration system uses the diacritics *ś*, *ê*, *ô*, *r̥*, *ṅ*, *ḍ*, *ḥ*, *ḷ*, *ṃ*, *ṇ*, *ṭ*, *ā*, *ī*, *ū*, *ñ*; special character is ’ (apostrophe).

11.39.2.4 Hindi

In its broadest sense, Hindi is the most widespread language of northern India, with a literature in both an eastern and a western dialect, written in the Devanāgarī script. When the Moguls (Mughals) conquered the country, they adopted the central dialect of Delhi (which until then had not enjoyed literary use), writing it in an expanded Arabo-Persian alphabet. They enriched it with borrowings from Arabic (especially terms of religion and philosophy), often mediated through Persian or from Persian itself (especially terms of culture and government), and their own Turkic vernacular, mostly of a military nature. This enriched language was called 'Urdū', from the Turkic word for 'army'.

Like the French, Latin, and Greek loanwords in English, some of these terms remained confined to the literary language, while others penetrated popular speech. It was this popular speech that the British encountered, and called 'Hindustani' (at first spelt 'Hindoostanee'), and it is in this that soldiers and others communicated with the natives. Missionaries, however, and others who wished to communicate at a higher level, knowing that the non-Hindi component of Urdu came from Muslim languages, substituted equivalent terms derived from Sanskrit.

At first the resulting language, which they called 'Hindi' and wrote in Devanāgarī, was an artificial construct less familiar and less comprehensible to most Hindus than the Urdu they were thought not to understand. However, time, education, and nationalism have turned it into a natural and living language, albeit retaining Arabic and other loans that had gained general currency. The Hindustani of the Raj now passes for the popular register of modern Hindi (it is the Delhi dialect of Hindi), rendering the original meaning of the term largely obsolete unless as a name used by linguists for the elements common to both Hindi and Urdu, or as an archaic (and incorrect) synonym for Urdu.

Diacritics used in the Library of Congress system for transliterating Hindi are *ś*, *ăi*, *ău*, *ĕ*, *ŏ*, *m̐*, *n̐* (candrabindu), *r̥*, *r̥̄*, *l̥*, *ê*, *ô*, *ṅ*, *ḥ*, *ṃ*, *ḍ*, *ṇ*, *ṛ*, *ṭ*, *h̤*, *s̤*, *t̤*, *g̲h̲*, *k̲h̲*, *g̳h̳*, *ā*, *ī*, *ū*, *ñ*; special character: apostrophe ’.

11.39.2.5 Panjabi

In India, Panjabi is written in the Gurmukhi script; in Pakistan, the Urdu script is used. Transliteration of Arabic and Persian words may entail the use of underlined letters such as *g̲*, *h̲*, *k̲*. Acutes and graves are used to indicate pitch accent in linguistic work.

11.39.2.6 Urdu

Urdu is a specifically Muslim language related to Hindi but with many Persian words. It is with English the official language of Pakistan, also used in India. Urdu and Hindi have come to be used as lingua francas throughout the subcontinent, although in both Pakistan and India the elite is more at home in English. In many parts of both countries the vernacular is something quite different.

Urdu is written in an extension of the Persian Arabic alphabet, and transliterated with the diacritics *á*, *ḍ*, *ḥ*, *ṛ*, *ṣ*, *ṭ*, *t̤*, *z̤*, *ā*, *ī*, *ū*, *g̲*, *h̲*, *k̲*, *n̲*, *s̲*, *z̲*; and the special characters ʾ (*hamza*) and ʿ (*ʿayin*).

11.40 Scandinavian languages

This group of languages is normally divided by linguists into East Scandinavian (Danish, Swedish) and West Scandinavian (Faeroese, Icelandic, Norwegian). Danish, Norwegian, and Swedish are mutually intelligible; Faeroese and Icelandic are much less so. All these languages derive ultimately from Old Norse, the literary form of Old Icelandic.

11.40.1 Danish, Norwegian, and Swedish

Alphabet

Modern Danish and Norwegian have identical alphabets, the twenty-six letters of the English alphabet being followed by *æ*, *ø*, *å*; in their place Swedish has *å*, *ä*, *ö*. The letter *å*, found in Swedish since the sixteenth century, was not adopted in Norway till 1907, and in Denmark till 1948; previously these languages used *aa* (cap. *Aa*). Until 1948 Danish nouns were capitalized as in German, a practice also found in nineteenth-century Norwegian. Acute accents are found in loanwords and numerous Swedish surnames, and occasionally for clarity, for example Danish *én* 'one', neuter *ét* (also *een, eet*) ~ indefinite article *en, et*; the grave may be found in older nynorsk (*see* **SPELLING** below). The grave accent is sometimes used in Norwegian to distinguish emphatic forms.

Capitalization

The former capitalization of nouns in Danish and Norwegian apart, all languages now tend to favour lower-casing, e.g. for days, months, festivals, historical events, adherents of political parties, and ethnic terms. This also applies to book titles; but periodical and series titles are legally deposited names, complete with their capitals they may have.

Institutional names are often treated as descriptive, or given capitals for only the first word and the last; but in Danish and Norwegian some names begin with the independent definite article, which then must always be included and capitalized, *Den, Det, De* (= *Dei* in nynorsk). Thus in Danish the Royal Library may be either *Det kongelige Bibliotek* or *Det Kongelige Bibliotek*, but the *Det* is indispensable; it should be retained even when such names are used untranslated in an English sentence. This does not arise in Swedish, where names of that form are not used: the Royal Library in Stockholm is *Kungliga Biblioteket*, the final *-et* being the suffixed article. This may be found in all three languages in various forms: in Norwegian, especially in nynorsk, it may coexist with the independent article: *Det Norske Samlaget*. (In Swedish this applies to ordinary descriptive phrases, but not to names.) Other institutional names have no article at all; this includes, but is not confined to, those containing a genitive case. The safest course is to take over all institutional names into English, but not to put *the* in front of them.

Distinguishing characteristics

While the languages are very similar, they can be distinguished even by the foreigner: thus Swedish uses *ck* and *x* where Danish and Norwegian have *kk* and *ks*; *ä* is used somewhat more frequently in Swedish than *æ* is in Danish, and very much more so than *æ* is in Norwegian. (For the difference between the two forms of italic ae ligature (*æ*, *ӕ*), *see* **11.34**.) Swedish may also be detected by *och* 'and' = Danish and Norwegian *og*; Danish may be detected by *af* 'from' = Norwegian and (since 1906) Swedish *av*. The infinitive particle is still spelt *at* in Danish, but is *å* in Norwegian and *att* in Swedish; the conjunction 'that' is *at* in Danish and Norwegian, but *att* in Swedish. Hence an extended text in which only *at* is found will be

Danish, but if both *at* and *å* occur it is Norwegian, and *att* indicates Swedish. Danish does not use double consonants at the end of words, but frequently uses the letter *d* after *l* and *n*, and has *b d g* where the other languages have *p t k*.

Word division

Compounds are divided into their constituent parts, including prefixes and suffixes. In Danish *sk*, *sp*, *st*, and combinations of three or more consonants that may begin a word (including *skj*, *spj*) are taken over, but only the last letter in Norwegian or Swedish; *ng* representing a single sound is kept back, and in Swedish *x*; other groups that represent a single sound are taken over (Norwegian *gj*, *kj*, *sj*, *skj*, Swedish *sk* before *e*, *i*, *y*, *ä*, *ö*). In Swedish compounds three identical consonants are reduced to two, but the third is restored when the word is broken: *rättrogen* 'orthodox', divided *rätt|trogen*; in Norwegian the word is spelt with the triple letter *retttroende*, and in nynorsk, *retttruande*. (In Danish, which does not use final double consonants, the word is *rettroende*, divided *ret|troende*).

Pronouns

In Danish and Norwegian the pronouns *De*, *Dem*, *Deres* (*De*, *Dykk*, *Dykkar* in nynorsk) are capitalized when used as a polite second person; so in Danish is the familiar second-person *I*—but not its oblique cases *jer* etc.—to distinguish it from *i* 'in'. In Swedish there is no exact equivalent; the rather condescending second-person plural *ni*, when used as a singular, retains the lower case.

The genitive case always ends in *-s* (after the suffixed article, if present), without apostrophe, and always precedes the word qualified (which has no article); in Danish it may be formed from a word-group as in English (*kongen af Spaniens datter* 'the King of Spain's daughter'; contrast Swedish *kungens av Spanien dotter*). Norwegian, especially nynorsk, tends to replace the genitive with a prepositional phrase; but in all three languages there are set phrases using the genitive, especially after *til* (Swedish *till*) 'to'.

Spelling

Older books in both Danish and Swedish will vary from the modern spellings, and until the 1950s written Swedish used plural verb forms long since given up in speech (*gå* 'go', *gingo* 'went', now *går*, *gick* like the singular); nevertheless both literary languages are now standardized as in other countries.

Norwegian, which until the middle of the nineteenth century used Danish as its literary language, now has two written languages: bokmål (formerly called riksmål, a term sometimes used now for a conservative form of it), which did not abandon Danish spelling conventions till the early twentieth century, and nynorsk (formerly called landsmål), an artificial but highly successful reconstruction of what Norwegian might have been but for the imposition of Danish, each of which has several variants permitting it to approach or keep its distance from the other as the individual writer wishes. Thus 'the book', which in 1900 was *Bogen* as in Danish in riksmål (then called Rigsmaal) and *Boki* in landsmål (then Landsmaal), became normally *boka* in both languages, but *boken* for one group of conservatives and *boki* for another. On the other hand 'a book' is *ei bok* in nynorsk, but *en bok* in all but the most radical bokmål. The only safe rule for the non-expert editor (or indeed author) is to assume that all inconsistencies are correct. Nynorsk is readily identified by the frequency of the diphthongs *au*, *ei*, *øy*, corresponding to *ø*/*ö*, *e*, *ø*/*ö* in Danish and Swedish; bokmål is far more sparing of them.

11.40.2 Icelandic and Faeroese

Alphabet

In both languages the letter *d* is followed by *ð*; works alphabetized in Icelandic have *þ*, *æ*, *ö* after *z*; those in Faeroese have *æ*, *ø*. The vowels *a*, *e*, *i*, *o*, *u*, *y* may all take an acute accent. Icelandic uses *x*, Faeroese *ks*; the Icelandic *þ* corresponds, to the Faeroese *t*. In Icelandic *z* is very frequent, *é* was formerly written *je*. Unlike continental Scandinavian, Icelandic and Faeroese have preserved most of the Old Norse inflections.

Capitalization

Icelandic capitalization is minimal, for proper nouns only; in institutional names only the initial article (masculine *Hinn*, feminine *Hin*, neuter *Hið*) should be capitalized. Faeroese follows Danish practice, though polite pronouns are not capitalized.

Word division

Compounds are divided into their constituent parts; divide other words after consonants.

Spelling

Old Norse texts are commonly edited in Icelandic spelling, but with additional characters *ǫ*, *ǫ́*, *œ*, which in modern Icelandic have become respectively *ö*, *á*, *æ*; otherwise the most noticeable differences are the ending *-r* after consonants = modern *-ur*, final *-sk* in verbs = modern *-st*, final *-k* in pronouns and *ok* 'and' = modern *-g*, and final *-t* in pronouns, articles, and *at* = modern *-ð*. For Old and Middle English *see* **11.34**.

11.41 Slavonic languages

11.41.1 General points

The Slavonic (or Slavic) languages are divided into three branches: East Slavonic, including Russian, Belorussian (or Belarusian, formerly also White Russian), and Ukrainian; West Slavonic, including Polish, Czech, Slovak, and Sorbian; and South Slavonic, including Bulgarian, Macedonian, Slovene (or Slovenian), and Serbian and Croatian (grouped linguistically as Serbo-Croat).

Of the Slavonic languages, Russian, Belorussian, Ukrainian, Bulgarian, and Macedonian are regularly written in the Cyrillic alphabet; Polish, Czech, Slovak, Sorbian (Upper and Lower), and Slovene in the Latin. Serbo-Croat is divided, with Serbs using Cyrillic and Croats using roman. For information on Russian, and on setting Slavonic languages in Cyrillic, *see* **11.38**. In addition the Cyrillic alphabet is or has been used, with adaptations, by more than fifty non-Slavonic languages, such as Moldovan, Tajik, Komi, Azeri, Turkmen, Tatar, Kazakh, Uzbek, Kyrgyz, Abkhaz, Kabardian, and Chukchi. The following guidelines relate to Slavonic languages and, where necessary, their transliteration.

11.41.2 Transliteration

Transliteration systems are largely similar for those languages written in Cyrillic. The transliteration system used by the US Library of Congress is in wide use, spurred on by the development of information technology and standardized cataloguing systems. The British Standard scheme may be used with or without diacritics, though in the latter case it loses the advantage of reversibility. If desired, *-y* may be used to express final -й, -ий, and -ый in proper nouns, for example *Tolstoy*, *Dostoevsky*, *Grozny*. Another commonly used British system agrees with the British Standard scheme with the following exceptions: е = *ye* initially and after ъ, ь, or a vowel; ё = *yo* (*o* after ж, ч, ш, or щ); й = *y*; final -ий, -ый = *y* in proper nouns or titles. For philological work the International system described in BS 2979 is also commendable.

Wherever possible, adhere to a single transliteration system throughout a single work. In texts using transliterated Russian, as well as Belorussian, Bulgarian, and Ukrainian, authors and editors should avoid mixing, for example, the usual British *ya*, *yo*, *yu*; the Library of Congress *ia*, *io*, *iu*; and the philological *ja*, *jo*, *ju*. (Note that the transliteration of Serbian and Macedonian operates according to different rules.)

11.41.3 Belorussian

Belorussian is closely related to Russian. In standard transliteration the diacritics *ĭ*, *ŭ*, *ė* (or *ė*, *é*), and ′ (soft sign) are used. In specialist texts, the philological system requires *č*, *ë*, *š*, *ž*. The Library of Congress system requires the ligatures *i͡a*, *i͡o*, *i͡u*, *z͡h*; another form employs a slur beneath (*i͜a*, *i͜o*, *i͜u*). In practice both markings are often replaced by the separate letters, as many non-specialist typesetters have difficulty reproducing the markings; this is the case for all languages that employ this system.

11.41.4 Bulgarian

Bulgarian uses the Cyrillic alphabet, and is transliterated with the following diacritics. The Library of Congress transliteration system uses the diacritics *ĭ*, *ŭ* (also transcribed *ă*), and the letter combinations *zh*, *kh*, *ch*, *sh*, *sht*. It also requires the ligatures *i͡a*, *i͡u*, *t͡s*; another form employs a slur beneath (*i͜a*, *i͜u*, *t͜s*), but this is often replaced by separate letters.

The philological system requires *č*, *š*, *ž*. The older spelling included the letters ѫ (Library of Congress *ŭ̇*) and ѣ (*ě* in the philological system, *i͡e* in Library of Congress); since 1945 the former has been replaced by ъ (*ŭ*) and the latter by either е (*e*) or я (*ja* in the philological system, *ya* in the British Standard, *i͡a* in Library of Congress), depending on (East Bulgarian) pronunciation.

The Bulgarian ъ was abolished in 1945 in contexts where it was silent, but continues to be written where it is voiced (like the *u* in 'but') and as a replacement for the like-sounding ѫ.

11.41.5 Czech and Slovak

Czech and Slovak are closely related West Slavonic languages spoken in the Czech Republic and Slovakia. They are written using the roman alphabet, which in Czech is a á b c č d ď e é ě f g h ch i í j k l m n ň o ó p r ř s š t ť u ú ů v y ý z ž; in alphabetizing, ignore accents on vowels and on *d*, *n*, and *t*. The Slovak alphabet is a á ä b c č d ď e é f g h ch i í j k l ĺ ľ m n ň o ó ô p r ŕ s š t ť u ú v y ý z ž; in alphabetizing, ignore acute, circumflex, and accents on *d*, *l*, *n*, *r*, and *t*.

The diacritics used in Czech are *á*, *é*, *í*, *ó*, *ú*, *ý*, *ů*, *č*, *ď*, *ě*, *ň*, *ř*, *š*, *ť*, *ž*. The palatalization of *d*, *t* is always indicated by a háček in upper case (*Ď*, *Ť*) and in lower case either by a háček (*ď*, *ť*) or—preferably—a high comma right (*d'*, *t'*). Slovak uses the diacritics *ä*, *á*, *é*, *í*, *ĺ*, *ó*, *ŕ*, *ú*, *ý*, *ô*, *č*, *ď*, *ľ*, *ň*, *š*, *ť*, *ž*. The palatalization of *d* and *t* is the same as for Czech; that for the Slovak *l* can be either a háček or high comma right in upper case (*Ľ*, *L'*) and a high comma right in lower case (*ľ*).

11.41.6 Macedonian

Macedonian is written in the Cyrillic alphabet, with a transliteration system similar to that used for Serbian. The diacritics used are *ǵ*, *ḱ*, *č*, *š*, *ž*, and the apostrophe; the letter combinations *lj*, *nj*, *dž* should not be broken in word division.

11.41.7 Old Church Slavonic

Also called Old Bulgarian, Old Church Slavonic dates from the ninth century, and is written in the Cyrillic alphabet as well as the older Glagolitic alphabet. It was used in the Bible translation of Cyril and Methodius, and constituted the liturgical language of several Eastern Churches; the Eastern Orthodox Churches still use later forms, broadly labelled 'Church Slavonic'. (This is not one language but several, depending on the particular vernacular by which it was modified, though the best-known is the Russian version.)

The diacritics and ligatures used in the Library of Congress's transliteration of Church Slavonic are *ǵ*, *ḟ*, *v̇*, *ẏ*, *ż*, *ě*, *i͡a*, *i͡e*, *i͡u*, *k͡s*, *p͡s*, *t͡s*, *i͡ę*, *i͡ǫ* (with hook right on *e*, *o*), *ō͡t*, *ē*, *ī*, *ō*, *ū*, *ȳ*, *ĭ*, *ę*, *ǫ* (hook right or ogonek). In Russian Church Slavonic, *ja*/*ya*/*ia* may correspond to *ę* and *i͡ę*, *u* to *ǫ*, and *ju*/*yu*/*iu* to *i͡ǫ*. The philological system uses *č*, *š*, *ž*. Special characters are ʹ (soft sign), ʺ (hard sign), sometimes also replaced by ь and ъ respectively, and in specialist works on Old Church Slavonic by *ž* and *ŭ*.

11.41.8 Polish

The Polish language is closely related to Sorbian, Czech, and Slovak. It is written in the roman alphabet, as in English without *q*, *v*, and *x*. It employs the diacritics *ć*, *ń*, *ó*, *ś*, *ź*, *ż*, and *Ą*, *ą*, *Ę*, *ę* (ogonek, hook right); in addition there is one special character, the crossed (or Polish) *l* (*Ł*, *ł*).

Alphabetical order is: a ą b c ć d e ę f g h i j k l ł m n ń o ó p r s ś t u w y z ź ż. The digraphs *ch*, *cz*, *dz*, *dź*, *dż*, *rz*, and *sz* are not considered single letters of the alphabet; these letter combinations should not be separated in dividing words.

11.41.9 Serbian and Croatian (Serbo-Croat)

Serbo-Croat was the main official language of the former Yugoslavia, formed from a combination of Serbian and Croatian dialects. Those speaking the Serbian variety use the Cyrillic alphabet, and those speaking the Croatian variety use the roman alphabet. While there is little structural difference (e.g. in declension and conjugation) between the two forms, differences exist in vocabulary and syntax.

There are three main dialects, conventionally identified by the word for *what*: *što*, *kaj*, and *ča*. The standard language is based on the *što* dialect (sometimes called Štokavian), itself divided into subdialects, of which Serbian prefers one, Croatian another. Kajkavian—a transition to Slovene—is the local dialect of Zagreb; the archaic Čakavian is used around Dalmatia.

The roman alphabet used for Croatian is the standard *latinica* that is to be used for transliterating Serbian even for lay readers: thus четници will be *četnici* not *chetnitsi*.

The Cyrillic alphabet is ordered а б в г д ђ е ж з и ј к л љ м н њ о п р с т ћ у ф х ц ч џ ш; both in transliterated Serbian and in Croatian, the *latinica* order is a b c č ć d dž đ e f h i j k l lj m n nj o p r s š t u v z ž.

Diacritics for transliterated Serbian are *ć*, *č*, *š*, *ž*; special characters are *Đ đ*. Obsolete Croatian usage allowed *ń* and a subscript comma on *l* and *g* (superscript and inverted on lower-case *g*): *Ļ ļ*, *Ģ ģ*. Except when imitating older typography, the subscript comma may be treated as hook left.

11.41.10 Slovene

Slovene (also called Slovenian) is written in the roman alphabet and uses the háček on *č*, *š*, *ž*; the digraph *dž* is not considered a single letter.

11.41.11 Sorbian

Sorbian is a West Slavonic language still spoken in Lusatia, around Bautzen and Cottbus, eastern Germany. Two languages (or dialects) exist, Upper and Lower Sorbian; both are written in the roman alphabet with accents, though not all accented characters are found in both: Upper Sorbian has *ó*, *ř*, and *č* (which is rare in Lower Sorbian); Lower Sorbian has *ŕ* and *ś*. Accented characters in Upper Sorbian are alphabetized *c č*, *d dź*, *e ě*, *h ch*, *ł l*, *n ń*, *o ó*, *r ř*, *s š*, *t ć*, *z ž* (formerly also *k kh*, now written *ch*). Those in Lower Sorbian are alphabetized: *c č ć*, *d dź*, *e ě*, *h ch*, *ł l*, *n ń*, *r ŕ*, *s š ś*, *z ž ź*. The *b́*, *ḿ*, *ṕ* found formerly are obsolete except in older texts.

11.41.12 Ukrainian

The philological system requires *č*, *š*, *ž*, *ï*, *ï*, ʹ (soft sign), and the letter combinations *je*, *šč*, *ju*, *ja*. The Library of Congress system requires the ligatures *i͡a*, *i͡e*, *i͡u*, *z͡h*; another form employs a slur beneath (*i͜a*, *i͜e*, *i͜u*, *z͜h*); as with Belorussian, both are often omitted. The Ukrainian и is transliterated as *y*, not *i* (which represents Ukrainian і).

11.42 Spanish (Castilian) and Iberian languages

11.42.1 The Iberian languages

This section introduces in general the Iberian languages: Castilian, Galician, Portuguese, and Catalan. Castilian is treated at length at **11.42.2**; the other languages are treated under separate headings. For a list of quick identifiers for Iberian languages *see* **11.42.3**.

In the Middle Ages the Iberian peninsula comprised several different states in which different forms of a common language were spoken: for literary purposes the most important were Castilian (especially in prose and epic), Galician (especially in lyric), and Catalan, a language closely related to Occitan, on which it freely drew in poetry but not in prose. In the later Middle Ages Portuguese established itself as a separate language from Galician, and Catalan (whose centre of gravity had shifted from Barcelona to Valencia) was challenged by Aragonese.

In the sixteenth century, after the union of the Castilian and Aragonese crowns to form the Kingdom of Spain, the standard printed languages were Castilian (commonly called Spanish); Portuguese, which maintained its separate identity even under the sixty years of Spanish rule (1580–1640); and Catalan, which had gone into a steep decline from which it recovered only in the nineteenth-century *Renaixença*. During the centralizing dictatorship of General Franco its use was discouraged; since then it has asserted itself so vigorously that Castilian-speakers sometimes complain of discrimination. However, Barcelona is not only the capital of Catalonia but the second largest city in Spanish publication. Although any text longer than a few words in either language is unlikely to be mistaken for the other, an editor must not assume that a book published in Barcelona will have a Catalan and not a Castilian title.

The same reaction against Castilian centralism has encouraged regional groups to assert the distinct identity of their own dialects, notably Andalusians, Valencians, and above all Galicians, whose language (*galego*, in Castilian *gallego*) remains closer in many respects (except in its spelling system) to Portuguese than to Spanish.

The four languages have several features in common, notably a distinction between two verbs 'to be', *ser* (Catalan *èsser*) and *estar*, of which the former implies a permanent quality, the latter a transient one, or physical location (but the precise distribution varies from language to language). There are also two prepositions translatable by English 'for', *por* (Catalan *per*) and *para* (Catalan *per a*): in general *por* looks back, as to a cause, *para* forwards, as to a purpose. Latin *h*, though silent, is normally retained in writing.

Each language has characteristics of its own: among the medieval dialects it is Castilian that is the most given to innovation, but if only the modern standard forms are considered, Catalan is the most divergent.

Basque, related to no known language though with at least some words from the Iberian spoken before the Romans came, lies outside the scope of this section.

11.42.2 Castilian

11.42.2.1 General

The language generally called Spanish outside Spain has two names, *castellano* 'Castilian' and *español* 'Spanish'; the former is especially at home with reference to correct usage (*buen castellano*, cf. 'good English') or in contrast to the other languages used in Spain (*diccionario castellano-catalán*; but *diccionario español-portugués* is possible, since Portuguese are not Spaniards).

Despite the strong attachment of Spanish-speakers to their local usages, in language as in other matters, the standard written language of Spain and Latin America remains largely uniform. This is not to say that variations in idiom, vocabulary, and grammar are unknown or ignored. But whereas literature may represent local speech-forms, a reader—and editor—may reasonably expect academic writing in Madrid to be the same as that in Cádiz, La Coruña, Barcelona, Puerto Rico, Mexico City, Bogotá, or Buenos Aires, and anticipate that it should adhere to the rules governing Castilian Spanish. Editors should query any non-standard Spanish title or extract with the author.

11.42.2.2 Alphabet

In Spanish the groups *ch* (pronounced as in English) and *ll* are treated as compound letters, coming after *c* and *l*; *ñ* comes after *n*. The Spanish Academy has recently decreed that *ch* and *ll* should not be indexed as separate letters, but before *ci* and *lm* respectively. Anyone compiling a Spanish-order index (e.g. an index of words to a textual commentary) may wish to retain the old usage for the time being, until it is clear how the new ruling has been received—particularly in Latin America, which takes scant notice of the Academy's views.

Certain consonant sounds are written differently before *a*, *o*, *u* and *e*, *i* (*ca*/*que*, *ga*/*gue*, *gua*/*güe*, *ja*/*ge* or *je*, *za*/*ce*). Hence the verbs *sacar* 'take out', *delinquir* 'offend', *pagar* 'pay', *distinguir* 'distinguish', *averiguar* 'prove', *coger* 'get', *cruzar* 'cross', *vencer* 'conquer', in the first/third-person singular present subjunctive, make *saque*, *delinca*, *pague*, *distinga*, *averigüe*, *coja*, *cruce*, *venza*; but *trabajar* makes *trabaje*, since *je* is a legitimate combination, and even makes inroads on *ge* (*injerencia* 'interference', where etymology would require *g*).

Although *ç* was invented in Spain, it is never used in modern Castilian, having been ousted by plain *c* (before *e*, *i*) and by *z* (elsewhere). This is due to the sixteenth-century devoicing of sibilants in Castilian (also in Galician and Valencian, but not in Portuguese or standard Catalan) that abolished the distinction between *ç* and *z*, *ss* and *s*, *x* and *j*.

The letters *k* and *w* are used only in foreign words. The letter *q* is used only in the group *qu*, which in turn is used only before *e* and *i* for the sound represented before *a*, *o*, or *u* by *c*; when the *u* is pronounced, *cu* must be written (*cuando* 'when', *cincuenta* 'fifty', *cuidado* 'care'). Distinguish *cuidad* 'take care of (imperative plural)' from *ciudad* 'city'.

The letter *x* is used only before a consonant (*extraño* 'strange', *sexto* 'sixth') or in learned or modern borrowings (*sexo* 'sex'); otherwise it is replaced by *j* (Cervantes' hero is always *Don Quijote* in Spanish), except that Latin American, especially Mexican usage, has retained *México* and *Texas* for what in Spain are *Méjico* and *Tejas*; even King Xerxes is *Jerjes*.

The letter *y* is used initially (*ya* 'now'), medially before a vowel (*reyes* 'kings'), finally (*hoy* 'today'), and by itself in *y* 'and', but never for the Greek upsilon. The letter *z* is very rarely found before *e* and *i* (*Zenón* is a classical name, *zigzaguear* 'to zigzag' is a modern exotic).

At the beginning of a word, the diphthongs *ie* and *ue* are spelt *ye* and *hue*.

Apart from the digraph *ll*, the only doubled consonants in modern Spanish are *cc* before *e* or *i*, *nn* in compounds, and *rr*. Whereas the *ll* of Latin words used in everyday speech yields modern *ll* (*ella* 'she', *caballo* 'horse'), in learned words it becomes single *l*, for example *ilegal*; similarly, whereas inherited *nn* was palatalized to yield modern *ñ* (originally simply a compendious way of writing *nn*), as in *año* 'year', learned *nn* is retained only in some compounds (*innocuo* but *inocente*; note also *innoble*), but otherwise becomes simple *n* (*milenio*). On the other hand, *rr* is extremely frequent; moreover, since initial *r* always has the strong sound (and in the Middle Ages was always written double), it is doubled after a vocalic prefix (*romano* > *prerromano*). In compounds Latin *mm* becomes *nm* (*conmoción*, *inmune*) or simple *m* (*común*).

Since *b* and *v* are always pronounced alike, they are sometimes confused in writing: not every Spanish-speaker knows that *hubo* 'there was' should be written with a *b*, *estuvo* 'was' and *tuvo* 'had' with a *v*. However, it is known that *burro* 'donkey' and *vaca* 'cow' are thus spelt, and these words may be used in enquiring after the correct orthography.

11.42.2.3 Capitalization

Capitals are used for the main words in official names of institutions, organizations, political parties, associations, etc. (*Unión Europea*, *Fútbol*

Club Barcelona, Tribunal de Cuentas, Real Academia Española); historical periods and events, cultural and political movements (*Paleolítico, Renacimiento, Siglo de las Luces, Tercer Reich, Noche de los Cuchillos Largos, Conferencia de Yalta, Mayo del 68*); important sports events, cultural events, or festivities (*Juegos Olímpicos, Exposición Universal, Día de la Madre, Primero de Mayo, Feria de Abril*); names of important buildings and monuments (*Casa Blanca, Arco de Triunfo*); geographical names, and cardinal points and adjectives that are part of the name of a country or region (*Golfo Pérsico, Lejano Oriente, Tercer Mundo, Dakota del Norte*); names of the established powers (*Estado, Gobierno, Administración, Ejecutivo, Iglesia, Ejército*); the first word and proper nouns in titles and subtitles of books, poems, and plays (*Cien años de solidad; Llanto por la muerte de Ignacio Sánchez Mejías; La deshumanización del arte; Doña Rosita la soltera, o El lenguaje de las flores; El ingenioso hidalgo don Quijote de la Mancha*); names of newspapers, magazines, reviews, and classical religious texts (*El País, El Mundo, el Corán*); titles of legal texts when given in full (*Ley de Autonomía Universitaria, Código Penal*); names of registered trademarks (*Peugeot, Sony, SEAT*); names of prizes and medals (*Premio Nacional de Literatura, Orden de Imperio Británico*); names of the highest political or religious authorities—when not followed by their first name—and references to the divinity (*Rey, Reina, Papa, Dios, el rey Carlos III*); and names of the planets, comets, constellations, and other astronomical features (*Neptuno, Vía Láctea, cometa Halley*).

Roman numerals indicating centuries are generally put in full capitals in both italic and roman type (*el siglo XI*).

Lower case is used for names of posts and titles, whether political, religious, professional, or other (*catedrático, doctora, duquesa, general, juez, ministre, presidente*); names of religions and religious orders, races, tribes and their members, and nationalities (*amerindio, católico, francés, oriental, taoísmo*); titles of books, songs, films, etc. except the first letter of the title and of any proper noun (*Las bodas de Fígaro, La educación sentimental, Lo que el viento se llevó*); names of commonly used artistic and literary movements (*romanticismo, gótico, surrealismo*); names of urban thoroughfares, roads, and motorways, except when they have become unique (*calle de Hortaleza, avenida de Navarra, puente de Santiago, la Gran Vía*); names of administrative or territorial divisions and geographical features, and cardinal points when they are not part of a name (*provincia de Toledo, estado de Nueva York, condado de Lancashire, cordillera de los Pirineos, lago Titicaca, el sur de Francia*); and names of the days of the week, months, and seasons (*jueves, sábado, primavera, noviembre*).

11.42.2.4 **Accents**

The written accent in Spanish does not indicate vowel quality, nor musical pitch, but stress. This is indicated by the acute (´) accent. The only other diacritical marks used are the tilde on the *ñ*, a separate letter in the alphabet, and the diaeresis on *ü*, used after *g* before *e* or *i*, where *u* forms a diphthong with *e* or *i* and is not merely used to indicate hard *g* before *e* or *i*. Accents should be set on capitals, but some authors prefer to omit the acute. (In Spanish the word *tilde* may mean 'accent' in general, including the acute.)

There are two kinds of stress, the normal and the abnormal. The normal stress is never indicated by an accent; the abnormal stress is always indicated by the acute. The normal stress falls on either the penultimate or the last syllable, according to the rules given below; any stress on the antepenultimate or earlier syllable is by definition abnormal. Monosyllables never take an accent except for contrastive purposes. (An accent is sometimes used to show that two vowels expected by the modern reader to form a diphthong or triphthong do not do so, as when in Tirso de Molina's play Don Juan says to those who warn him of retribution in the afterlife *¡Qué largo me lo fiáis!* 'What long-term credit you give me!' In modern Spanish *fiais* is a monosyllable, but metre shows that here it is *fi-áis*.)

In words ending in a vowel or in *n* or *s*, the normal stress falls on the penultimate syllable, any other position being abnormal: *termino* 'I terminate' but *terminó* 'he terminated', *término* 'term'; *terminas* 'you (familiar singular) terminate', future *terminarás*, *terminan* 'they terminate', future *terminarán*. Nouns and adjectives of more than one syllable ending in *-n* or *-s* will have an accent in either the singular or the plural but not both; those stressed on the final syllable will lose the written accent in the plural, since the suffix *-es* restores penultimate stress: *imán* 'magnet', *inglés* 'English', plural *imanes*, *ingleses*; similarly nouns in *-ción* (= English *-tion*) have plurals in *-ciones*. Contrariwise, words stressed on the penultimate will in the plural be stressed on the antepenultimate (*crimen*, *crímenes*); but there is an irregular stress shift in *régimen*, *regímenes*.

In words ending in a consonant other than *n* or *s*, the normal stress is on the last syllable (*ciudad* 'city', *reloj* 'clock', but *alcázar* 'castle', *Cádiz*, *Velázquez*). The plural does not affect either the position or the (ab)normality of stress (*ciudades*, *alcázares*); the one exception is *carácter*, *caracteres*. All surnames ending in *-ez* (originally patronymics) have an acute on the syllable stressed in the corresponding Christian name: usually the penultimate, e.g. *Fernández*, *Gómez*, *González*, *Hernández*, *Jiménez*, *López*, *Márquez*, *Meléndez*, *Sánchez*, *Suárez*, but the antepenultimate in *Álvarez* (often written *Alvarez*); note too *Díaz* from *Diego*. Contrast the place name *Jerez* and the surname *Ortiz*.

Final *y* used instead of *i* in a diphthong counts as a consonant (*Uruguay*). Names from Catalan and other languages ending in vowel + *u* do not require the accent (*Palau*).

When a strong vowel (*a*, *e*, or *o*) stands immediately before or after a weak one (*i* or *u*), they are presumed to form a diphthong, rising (i.e. stressed on the second vowel) if the first vowel is weak, as in *lidiar* 'to fight', *igual* 'equal', *tierra* 'land', *abuelo* 'grandfather', *gracioso* 'clown', falling (i.e. stressed on the first vowel) if it is strong, as in *aire* 'air', *pausa* 'pause', *veinte* 'twenty', *deuda* 'debt', *heroico* 'heroic' (*ou* is found only in borrowings from Galician or Catalan). All these words have normal stress; abnormal stress is marked by an accent on the strong vowel: *adiós* (but *a Dios* 'to God', 'God (direct object)'), *vivió* 'lived', *menguó* 'diminished', *estiércol* 'dung', *cláusula* 'clause'. Thus in the familiar second-person plural *cantáis* 'you sing', future *cantaráis*, but imperfect subjunctive *cantarais* stressed on the penultimate (*-ta-*). The diaeresis does not imply hiatus: the *-üe* of *averigüemos* 'let us ascertain' is no less a diphthong than the *-ua-* of the indicative *averiguamos*. (In learned words, a weak vowel followed by a strong vowel under normal stress may remain in hiatus; but that does not affect the written accent.)

A strong vowel between two weak vowels is presumed to form a triphthong with them, subject to the same rules of accentuation (*Chiautla* (Mexican place name), *averiguáis* 'you ascertain', subjunctive *averigüéis*).

When a stressed weak vowel stands next to a strong vowel or diphthong, it takes the accent to mark hiatus (e.g. *período*) even if the stress would otherwise be normal (*egoísta*, *raíz* ('root', plural *raíces*), *Raúl*). Thus in first- and second-person plural imperfects of *-er* and *-ir* verbs and all conditionals: *bebíamos/bebíais* 'we/you were drinking', *vivíamos/vivíais* 'we/you were living', *cantaríamos/cantaríais* 'we should/you would sing', *beberíamos/beberíais*, *viviríamos/viviríais*.

At the end of a word, or before final *-n* or *-s*, a weak vowel followed by a strong is presumed to form a diphthong with it, the stress falling on the preceding syllable (*noria* 'waterwheel', *agua* 'water', *nadie* 'nobody', *evacue* 'that I/he may evacuate (subjunctive)', *bilingüe*, *necio* 'stupid', *vacuo* 'vacuous'). All these words have normal stress and take no accent; contrast *vivió* 'lived', *averiguó* 'he ascertained', *averigüé* 'I ascertained'. When instead the weak vowel is stressed, it takes the accent: *armonía*, *rocío* 'dew', and so in imperfects and conditionals: *vivía, vivías, vivía, vivían* 'I/you/he was living, they were living', *viviría* 'I should live'.

When two weak vowels come together, the assumption that the diphthong is rising unless marked by an accent on the first vowel (*ruido* 'noise' but *flúido* 'fluid') was abrogated in 1952, except for *iu* in a few Amerindian words; one now writes *fluido*. Even before then, *Luis*, as having a rising diphthong, was written without an accent; contrast Galician and Portuguese *Luís*, Catalan *Lluís*.

The letter *h* between vowels is no longer considered to make hiatus: *rehúso* 'I refuse'; cf. *reúno* 'I reunite'.

Some verbs whose infinitives end in *iar* or *uar* stress the *i* or *u* in the strong forms (singular and third-person plural of the present indicative and subjunctive, second-person singular imperative), some do not (*envío* 'I send' but *cambio* 'I change', *continúa* 'continues' but *evacua* 'evacuates').

When object pronouns are attached to a verb, if the stress of the group considered as a whole is abnormal an accent is written even if the verb did not need one by itself (*traiga* 'bring (polite singular)' but *tráiganoslas* 'bring them (feminine plural) to us'). However, if the verb had abnormal stress it retains its accent even if the group-stress is normal (*reírse* 'to laugh, mock', *hablóme* 'he spoke to me'). This does not apply to nominal use (*el acabose* as a noun, 'the end', as in 'that's the end!', from the verbal form *acabóse*).

Infinitives in *aír, eír,* and *oír* should be written with the accent, but the preterites *dio* 'he/she/it gave', *fue* 'he/she/it was, went', *fui* 'I was, went', *vio* 'he/she/it saw' without one. (Before 1952 these last were written *dió* etc.; when the accent was omitted it was also omitted in the infinitives, but there it was restored in 1959. The cases are different: since the preterites are monosyllabic, there is no need for an accent on the strong vowel of the diphthong; since the *í* of the infinitives is a separate syllable, it needs the accent to show that it is not the weak vowel of the diphthong.)

An accented word loses its accent as the first element of a compound (*asimismo* 'likewise', *rioplatense* 'of the Río de la Plata', *sabelotodo* 'know-all'), except for adverbs formed by adding *-mente* to the feminine of an adjective (*comúnmente, rápidamente*).

Strong vowels never form diphthongs with each other: *cae* 'falls', *caer* 'to fall', *lee* 'reads', *leer* 'to read', each count as two syllables, *Feijoo* (proper noun) as three.

Before 1911 the words *a* 'at/to', *e* 'and', *o* 'or', *u* 'or', were written with the accent; this now survives only on *ó* between arabic numerals, to avoid misreading as 0 (*2 ó 3* but *II o III, 7 u 8*).

Contrastive accents are used to distinguish the following:

- Interrogative *cuál* ('what', 'which'), *cómo* ('how'), *cuándo* ('when'), *cuánto* ('how many/much'), *dónde* ('when'), *qué* ('what'), and *quién* ('who') take the accent when used as interrogatives or exclamations, but not as relatives or conjunctions (*¿Por qué lo hizo Vd.? —Porque conocía a su hermano* 'Why did you do it? Because I knew his brother').
- The demonstratives *éste* ('this'), *ése* ('that [near you]'), *aquél* ('that, yonder') with their feminines, *ésta, ésa, aquélla* and plurals *éstos/éstas, ésos/ésas, aquéllos/aquéllas*, when used absolutely without a noun (*éste* 'this one', *este libro* 'this book'); but the neuter forms *esto, eso, aquello* are never used with nouns.
- A contrastive accent is used to distinguish the following monosyllables: *dé* 'may give', *de* 'of', 'letter D'; *él* 'he', *el* 'the' (but note that 'he who' is *el que* not *él que*, just as 'she who' is *la que* not *ella que*); *más* 'more', *mas* 'but';

mí 'me' after preposition, *mi* 'my'; *sé* 'I know', 'be!' (imperative singular), *se* reflexive (also 'to him/her/it/them' before another third-person pronoun); *sí* reflexive after preposition, 'yes', *si* 'if'; *té* 'tea', *te* 'you' (familiar singular, object), 'letter T'; *tú* 'you' (subject), *tu* 'your'; and the disyllables *sólo* 'only', *solo* 'alone'; *aún* 'still' (of time), *aun* 'even'.

11.42.2.5 Word division

The general rule is that a consonant between two vowels and the second of two consonants must be taken over to the next line. The *ñ*, which is not a double sound but a pure palatalized *n* (pronounced like French or Italian *gn*, not like English *ni* in 'onion'), is taken over even though only a few colloquial or Amerindian words begin with it.

The combinations *ch*, *ll*, and *rr* are indivisible because they represent single sounds and must be taken over (*mu|chacho, arti|llería, pe|rro*).

The consonants *b, c, f, g, p* followed by *l* or *r* must be taken over with it, since these groups are capable of beginning a word: *ha|blar* 'to speak', *ju|glar* 'minstrel', *lo|grar* 'to obtain', *lú|brico* 'slippery', *re|frán* 'proverb' (cf. *blando* 'soft', *gloria*, *grande*, *brazo* 'arm', *frente* 'front'); so must *dr* and *tr*, as in *ma|drugada* 'dawn', *pa|tria* 'fatherland' (cf. *dragón* 'dragon', 'dragoon', *traer* 'bring'); *tl* is taken over in borrowings from Nahuatl used in Mexico and neighbouring countries (*Chiau|tla, cenzon|tle* 'mockingbird', also spelt *cenzonte* or *sinsonte*), but not from Greek (*at|leta* 'athlete', *at|lántico*).

The letter *s* must be divided from any following consonant: *Is|lam, hués|ped* 'guest, host', *Is|rael, cris|tiano* (contrast Italian *cri|stiano*), similarly *Es|teban* 'Stephen', *es|trella* 'star', even in a compound (*ins|tar* 'to urge', *ins|piración*).

Divide compounds into their component parts, except where they contain *s* + consonant or *rr* (*des|hacer* 'to undo', *sub|lunar*, but *circuns|tancia, co|rregir* 'to correct', *inte|rrumpir* 'to interrupt'). Some leeway is admitted with words that are no longer felt to be compounds (*nos|otros* or *no|sotros* 'we'); the foreigner is advised not to take it.

Never divide diphthongs and triphthongs; if possible, avoid dividing between vowels at all.

11.42.2.6 Punctuation

Most forms of punctuation, such as parentheses, full point, and semicolon, are used in a manner similar to that in English. Some distinctions are given below.

An inverted exclamation mark or question mark is inserted at the place where the exclamation or question begins (*¡Ve!* 'look!' *¿Dónde vás?* 'Where are you going?'). This need not be the start of the sentence (*Si ganases el gordo ¿qué harías?* 'If you won the jackpot what would you do?').

The hyphen is used to divide a word and to join elements of a loose compound (*guerra franco-prusiana, tratado anglo-francés*), though it is not used when the compound acquires a new meaning (*iberorromano*, *hispanoamericano*). It is also used between the names of the co-authors of something (*pacto Hitler-Stalin*), to separate two or more adjectives that qualify a noun (*enfoque histórico-antropológico*), and between two nouns that refer to a single person or thing (*conde-duque, decreto-ley*). Object pronouns following the verb (regularly the imperative, infinitive, and gerund; occasionally and in older usage other forms, especially in reflexives or at the start of the sentence) are not hyphenated, but rather written as one word with it. The integrity of verb and pronoun is nowadays maintained except in the two cases represented by *sentémonos* 'let us be seated' (for *-mosnos*) and *sentaos* 'be seated (familiar plural)' (for *-ados*; similarly with other reflexive imperatives plural except *idos* 'go away'), but in classical Spanish (the language of the sixteenth- and seventeenth-century Golden Age, *el Siglo de Oro*) one will find *tomallo* 'to take it' for *tomarlo* and *tomaldo* 'take it (plural)' for *tomadlo*.

The em rule indicating parenthetical matter is set close up to the words it introduces or closes, and with a word space between it and the body of the sentence (*la pronunciación figurada —cuyo uso es internacional— debe ser…*). The dash may also be used, close up to the new sentence only, to indicate a change of speaker.

Quotation marks take the form of guillemets (called *comillas*), but in contrast to French usage they are close up on the inside (e.g. *«¡Hola!»*). However, it is more common—especially in fiction—to dispense with *comillas* altogether and denote the speakers by a dash only (a mode sometimes adopted in English and other languages as well); in such cases *comillas* are sometimes reserved for marking a word from another language. Single quotation marks (' ') are used for quotations within quotations, also for definitions and other reference purposes. However, in works not set wholly in Spanish (especially in short extracts) there is no objection to imposing the English system.

Colons are used before a quotation (*Dijo el alcalde: «Que comience la fiesta.»*), in letters (*Querido Pablo*:), and before an enumeration (*Trajeron de todo: cuchillos, cucharas, sartenes*, etc.). A colon is also used before a clause in which we explain the reason for or we draw the conclusion of the previous one (*No creo que debamos invitar a Paulino: seguro que discute con Ana. La música estaba demasiado alta y había demasiado humo: nos fuimos a casa.*)

Points of suspension are used to denote an interruption or a rhetorical pause. These are set close up, as with French *points de suspension*, with space following but not preceding them.

The apostrophe is not used in standard Spanish; although the final vowel of one word and the initial vowel of the next are regularly run together in speech (so that *a un* 'at/to a', *de un* 'of a' are only one syllable). This is not marked in writing except in the case of *al* 'at/to the', *del* 'of the', where the words are fused into one. In classical Spanish fusion was more widely used (*daquel* 'of that', *deste* 'of this', *ques* 'which is'); some modern editions use the apostrophe in such cases.

11.42.2.7 Miscellaneous

Immediately preceding a feminine noun beginning with stressed *a* or *ha* the definite article is *el*, not *la* (*el agua* 'water', *el hambre* 'hunger'). This does not apply to letters of the alphabet (*la hache* 'the aitch'), names of women, adjectives (*la árida llanura* 'the arid plain') even when used without a noun (*es más peligrosa la baja marea que la alta* 'low tide is more dangerous than high'), or when sex needs to be specified (*la árabe* 'the Arab woman'); similarly *la ánade* used specifically of the duck and not the drake. In classical Spanish the rule is not always observed; in some regional varieties one may even find *l'*, though otherwise the apostrophe is almost unknown in Castilian spelling.

The normal word for 'or', *o*, is replaced by *u* before initial *o* (*siete u ocho* 'seven or eight') or *ho* (*dioses u hombres* 'gods or men').

The normal word for 'and', *y*, is replaced by *e* before initial *i* (*compases e imanes* 'compasses and magnets') and *hi* (*fluoruros e hidrocarburos* 'fluorides and hydrocarbons'); but *y* is retained before *hie*, which is pronounced like *ye* (*latón y hierro* 'brass and iron').

The preposition *a* is required before a direct object consisting of the proper noun of a person or animal (and normally a place, unless it has the article), a definite person or persons, and in several other circumstances: *vi a Juan* 'I saw John', *los soldados detuvieron a los políticos* 'the soldiers arrested the politicians', *a la guerra sigue la paz* 'war is followed by peace', as against *la guerra sigue la paz* 'war follows peace', *el niño buscaba a su madre* 'the child was looking for its mother'; but *Diógenes buscaba un hombre honrado* 'Diogenes used to look for an honest man', i.e. to see if he could find one: *buscaba a un hombre honrado* would mean that he was looking for a particular honest man of whom he already knew.

In polite address, 'you' is *usted* in the singular and *ustedes* in the plural, both with the third person. They are often abbreviated *Vd.*, *Vds.*, occasionally *Ud.*, *Uds.*

The verb *haber* is used with the past participle to form a complete set of compound tenses: the distinction between the preterite *canté* and the perfect *he cantado* is comparable to that between 'I sang' and 'I have sung', except that the perfect is more normal for actions performed on the day of speaking. However, there is nothing stilted or literary about the preterite as there is in French.

The future subjunctive, which in classical Spanish was normal in conditional, temporal, and relative clauses relating to the future, is now rare outside set phrases: *sea lo que fuere* 'be that as it may', *adonde* *fueres, haz lo que vieres* 'wherever you go, do as you see' (when in Rome, do as the Romans do), *Al que leyere* 'To the Reader' (literally 'To him who shall read').

In the strong (root-stressed) forms many verbs change stressed *e* to *ie* and *o* to *ue*: *cerrar* 'to close', *cierro* 'I close', *mover* 'to move', *muevo* 'I move'; in initial position *yerro* 'I stray' from *errar*, *huelo* 'I smell' from *oler*. Some verbs in *-ir* instead change *e* to *i*: *pedir* 'to request', *piden* 'they request', and extend this change to the first- and second-person plural subjunctive *pidamos, pidáis*. Any verb in *-ir* that makes either change will also change *e* to *i*, and *o* to *u*, before a stressed diphthong: *sentir* 'to feel', *siento* 'I feel' (or 'I am sorry'), *sintió* 'he felt', *pedir* 'to request', *pido, pidió*; *dormir* 'to sleep', *duermo, durmió*.

In many words Latin *f* has become *h*: *hacer* 'to do', *hambre* 'hunger', *hierro* 'iron'; in early texts the *f* was still written, and also used for *h* in Germanic or Arabic loanwords. The aspirate was still pronounced, and treated by poets as a consonant, in the early sixteenth century; after that it became silent in standard Castilian, though not in some dialects, notably Andalusian (whence the name *cante jondo* for a style of gypsy song; *jondo* = *hondo* 'deep').

11.42.3 Quick identification: Castilian, Catalan, Galician, and Portuguese

i as a word: Catalan

y as a word: Castilian

che as a word: Galician

lh: Portuguese

ll: not Portuguese; if used initially when Latin has *l-*, Catalan

l·l: Catalan

nh: Portuguese or Galician

ñ: Castilian or Galician

nh (other than initial *inh-*) and *ñ*: Galician

ny: Catalan

tj tll tx tz: Catalan

x very frequent: Galician

x moderately frequent: Portuguese or Catalan

x only in *ex-* or international words: Castilian

y other than after *n*: Castilian

Final *-ía*, *-íe*, *-ío*, *-úa*, *-úe*, *-úo*: Castilian or Galician

Final *-ia*, *-ie*, *-io*, *-ua*, *-ue*, *-uo* with accent on preceding syllable: Portuguese or Catalan

à, às as independent words: Portuguese

à, è, ò before *-mente* or suffixes beginning with *-z*: Portuguese before the later twentieth century

à, è, ò in other circumstances: Catalan *ã, õ*: Portuguese

ì, ù: Portuguese before later twentieth century

qü: Portuguese (only Brazilian in later twentieth century)

Circumflex accents: Portuguese

Frequent final -*che* and -*ches*: Galician

Final -*d*: Castilian

Initial *h*- when comparable English or French words have *f*-: Castilian

Frequent -*ie*- and -*ue*- when not found in comparable English words: Castilian

Final -*m*: Portuguese

Final -*t*: Catalan

11.43 Turkish

11.43.1 Alphabet

Though Ottoman Turkish, the language of the Ottoman Empire, was written in an Arabic script, Kemal Atatürk in 1928 decreed the change to the roman alphabet. The resulting diacritics are *ç*, *ş* (with cedilla), *ğ* (with breve, not háček), *ö*, *ü*, and the apostrophe (not lenis or asper). *I ı* and *İ i* are separate letters; *i̊* or *ī* in copy should be set as *ı*, but *â*, *î*, *û* are set thus. (Do not use the ligature *ﬁ*—which obscures the distinction between the two types of *i*—set instead *fı* or *fi* as required.) The dotted capital is used in the personal name *İsmet* and the place names *İstanbul*, *İzmir*, *İzmit*, *İznik*, but the undotted letter in *Isparta*. Turkish typesetters often put a dot on upper-case *J* by analogy with dotted upper- and lower-case *i*, but this is not a separate letter and may be ignored.

Pre-1928 texts are normally transcribed in this alphabet; but sometimes it is necessary to indicate the original spelling, which is done with the additional symbols: *ġ*, *ż*, *ḥ*, *ḳ*, *ṣ*, *ṭ*, *ẓ*, *ḫ*, *ñ*, *s̲*, *z̲*, and ʿ (asper). These symbols may also be used for transcribing Turkic languages from the Cyrillic alphabet (insofar as they have not yet adopted the roman script), but other scholars prefer symbols of their own, such as *ï* for *ı* and л for *ñ*. (*See also* **11.6.2**.)

11.43.2 Punctuation

Since Western conventions do not easily fit the Turkish sentence, punctuation may sometimes seem erratic, but in all save the simplest sentences it is fairly normal to insert a comma between the subject and the predicate, which may save the reader from floundering. Parentheses are often used around quotations or words intended to stand out.

11.43.3 Spelling

Some variation of spelling is to be expected: in the 1950s it was fashionable not to mark the devoicing of final consonants; some words, mainly from the Arabic, may appear with dotted or undotted *i*, with umlauted or non-umlauted *u*, with or without circumflex, and with or without apostrophe—never a lenis or asper. In general the use of Arabic and Persian words has decreased (especially in the sciences), and those that remain are nowadays Turkicized, in spelling and declension, more thoroughly than in the early years of the roman script.

11.43.4 Capitalization

Practice should largely follow the standard adopted for European languages. Turkish or Persian expressions used in an English sentence should appear italicized, in lower case. Names of institutions, schools of thought and religions, etc. are set in roman if they are to be capitalized or expressed in italics if they are to be lower-case. Titles of books and periodicals should appear in italics, whereas periodical articles should be given in roman with quotation marks.

11.44 Vietnamese

The Vietnamese language, properly called Annamite, or in Vietnamese *quốc-ngữ*, uses the roman alphabet with the exception of f, j, w, and z. The alphabet includes certain consonant combinations and the letter Đ, đ, which is typographically similar to the Croatian Đ, đ, but may have the line through the entire body of the capital letter. It is to be distinguished from D, d, which is also found. Although pronunciation varies between the north, central, and south regions, spelling is generally standardized to the Hanoi dialect. Alphabetization is: a ă â b c ch d đ e ê g/gh gi h i k kh l m n ng/ngh nh o ô ơ p ph q r s t th tr u ư v x y.

All morphemes are monosyllabic, so compounds are joined with hyphens. The tone marks are regularly used in all writing, not simply in school texts or sacred writings—as is the case with Pinyin and Serbo-Croat, for example. The six tones are indicated with the following diacritics: level (unmarked), high rising (acute, e.g. á), low (falling) (grave, e.g. à), low rising or dipping-rising (superscript dotless question mark, e.g. ả), high rising broken/glottalized (tilde, e.g. ã), and low constricted/glottalized (subscript dot, e.g. ạ). Accents include the Roman breve (˘) and circumflex (ˆ); there is also a 'horn' (ơ, ư). Each may be used in combination with tone marks. Note that the accents are set above the breve (e.g. ắ, ằ); the acute accent should preferably be set to the right of the circumflex (e.g. ố) and the grave to the left (e.g. ồ). The resulting combinations, which can be bewildering to the uninitiated, are á, ắ, ấ, é, ế, í, ó, ố, ớ, ú, ứ, ý, à, ằ, ầ, è, ề, ì, ò, ồ, ờ, ù, ừ, ỳ, ả, ẳ, ẩ, ẻ, ể, ỉ, ỏ, ổ, ở, ủ, ử, ỷ, ã, ẵ, ẫ, ẽ, ễ, ĩ, õ, ỗ, ỡ, ũ, ữ, ỹ, ạ, ặ, ậ, ẹ, ệ, ị, ọ, ộ, ợ, ụ, ự, ỵ.

11.45 **Welsh**

11.45.1 **Alphabet**

The Welsh alphabet consists of twenty-eight letters, alphabetized as: a b c ch d dd e f ff g ng h i l ll m n o p ph r rh s t th u w y. The letter *j* is used in borrowed words, *k* and *v* are very frequent in medieval texts but are now obsolete.

Note especially the separate ranking of the digraphs *ch*, *dd*, *ff*, *ng*, *ll*, *ph*, *rh*, *th* (but NB not *ngh*, *mh*, *nh*, *nn*, *rr*); the position of *ng*, which follows *g* except when it is two separate letters, in which case ranking between *nff* and *nh*; *rh* counts as a separate letter at the start of a word or syllable only, i.e. after a consonant but not a vowel: *route* comes before *rhad* 'cheap', *cynrychioli* 'to represent' before *cynrhon* 'maggots', but *arholi* 'to examine' before *arian* 'money'; *w* is usually, *y* always, a vowel.

All vowels may take a circumflex; usage is not entirely consistent, but some pairs of words are distinguished only by the accent: *dy dŷ* 'your (familiar singular) house'; *bûm* 'I was' or *bum* 'five' in *Atebwch bum cwestiwn* 'Answer five questions'. There are four different words *a* besides the name of the letter, and three *â*. Acute, grave, and diaeresis are also found: most frequent are *á* in final syllables (*casáu* 'to hate') and *ï* before a vowel (*copïo* 'to copy'); the letter with the diaeresis always precedes or follows another vowel.

A word consisting of an apostrophe followed by a single letter must be set close up to the preceding word: *cerddai'r bachgen a'i fam i'ch pentref* 'the boy and his mother used to walk to your village'.

11.45.2 **Word division**

Do not divide the digraphs *ch*, *dd*, *ff*, *ll*, *ph*, *rh*, *th*. Note that *ng* is indivisible when a single letter, but not when it represents *n* + *g*: this happens most frequently in the verb *dangos* 'to show' and its derivatives, compounds ending in *-garwch* or *-garwr* (*ariangarwr* 'money-lover'), place names beginning with *Llan-* (*Llangefni*), and in *Bangor*. Thus *cyng|aneddol* but *a ddan|goswyd*.

Diphthongs and triphthongs must not be divided: they are *ae*, *ai*, *au*, *aw*, *ayw*, *ei*, *eu*, *ew*, *ey*, *iw*, *oe*, *oi*, *ou*, *ow*, *oyw*, *wy*, *yw* (in earlier texts also *ay*, *oy*), and other combinations beginning with *i* and *w*, in which these letters are consonants. The presence of a circumflex or an acute does not affect word division, but it is legitimate to divide after a vowel bearing the diaeresis, as also after a diphthong or triphthong before another vowel. Thus *barddonï|aidd* 'bardic', *gloyw|ach* 'brighter', *ieu|anc* 'young'.

A suffix beginning with *i* plus a vowel must be broken off: *casgl|iad* 'collection'; here the *i* counts as a consonant; so too with *w* plus a vowel (but *an|nwyl*, *eg|lwys*, and a few other words in which *-wy-* is not a suffix and the *w* is vocalic).

In other cases follow etymology rather than pronunciation. Generally, take back a single consonant other than *h* except after a prefix (especially *di-*, *go-*, *tra-*), *g|l* but *s|gl* (and so similar groups), but suffixes should be taken over; take back in doubtful instances when a specialist cannot be consulted. Particularly in narrow measure, two-letter suffixes may have to be taken over, above all the plural *-au*. However, it is always safe to divide *l|rh*, *ng|h*, *m|h*, *n|h* (but *n|nh*), *n|n*, *n|rh*, *r|r*, and after a vowel *r|h*. Initial *gwl-*, *gwn-*, *gwr-*, and their mutated forms must not be divided, since the *w* is consonantal; *gwlad* 'country', (*hen*) *wlad* '(old) country'; *gwneud* 'to do', (*ei*) *wneud* 'to do (it)'; *gwraig* 'woman', (*y*) *wraig* '(the) woman', cannot be divided.

11.45.3 Mutations and other changes

Initial consonants, in certain grammatical contexts, are replaced by others in a process called mutation: *cath* 'cat' but *fy nghath* 'my cat', *ei gath* 'his cat', *ei chath* 'her cat'; *Brymbo, Caerdydd* (Cardiff), *Dinbych* (Denbigh), *Gwent, Penybont-ar-Ogwr* (Bridgend), *Tonypandy* give *i Frymbo* 'to Brymbo' (and *o Frymbo* 'from Brymbo'), *ym Mrymbo* 'in Brymbo'; *i Gaerdydd, yng Nghaerdydd; i Ddinbych, yn Ninbych; i Went, yng Ngwent; i Benybont-ar-Ogwr, ym Mhenybont-ar-Ogwr; i Donypandy, yn Nhonypandy.* 'Oxford' is *Rhydychen* (*rhyd* 'ford', *ychen* 'oxen'), but 'from Oxford' is *o Rydychen*; 'University' is *prifysgol*, but 'Printer to the University' is *Argraffwr i'r Brifysgol*. The full range of mutations is *b* to *f* or *m*; *c* to *ch*, *g*, or *ngh*; *d* to *dd* or *n*; *g* omitted or to *ng*; *ll* to *l*; *m* to *f*; *p* to *b*, *mh*, or *ph*; *rh* to *r*; *t* to *d*, *nh*, or *th*. Note that the abbreviations of mutated words are not exempt: where *llinell* 'line' and *llinellau* 'lines' are mutated to *linell* or *linellau*, *ll.* and *llau.* are mutated to *l.* and *lau.* Thus *l.* and *ll.* are both singular.

Initial vowels may acquire a preliminary *h* (*offer* 'tools', *ein hoffer* 'our tools') and changes of stress within a word may cause *h* to appear or disappear and double *n* or *r* to be simplified: *brenin* 'king', *brenhinoedd* 'kings'; *brenhines* 'queen', *breninesau* 'queens'; *corrach* 'dwarf', *corachod* 'dwarfs'; *cynneddf* 'faculty', *cyneddfau* 'faculties'; *cynnin* 'shred', *cynhinion* 'shreds'; *dihareb* 'proverb', *diarhebion* 'proverbs'. But in medieval Welsh we find *brenhin* for 'king', and *breninoedd* was misguidedly written (though not pronounced) in the nineteenth century.

11.45.4 Punctuation

Punctuation and other conventions are as in English with the exception of word division.

Science and mathematics

12.1 General principles

12.1.1 Official guidelines

Authors of texts involving the 'harder' sciences, such as astronomy, biology, chemistry, computing, mathematics, and technology, commonly employ practices different from those in the humanities and social sciences—particularly in those texts aimed at a specialist readership. Authors should follow the standards common in their discipline, as well as any set out for specific contexts, such as series or journal articles. In general, authors and editors should follow the relevant practices by the Royal Society and the Système International (SI), particularly those for styling symbols and units, which can still vary between specialities within a single subject. (Many units not recognized by SI are still compatible with SI units.) Internal consistency is vital where more than one standard is acceptable, or where recommendations conflict: for example, the International Standards Organizations (ISO) prefers decimals to be expressed by a comma rather than a full point, and authors writing in languages other than English may draw on different guidelines.

If an author has good reason for using a convention different from the norm, he or she should mention this to the editor early on. As common usage changes more frequently in the sciences than in other disciplines, it is particularly important to clarify variations before editing has begun. Many scientific journals have developed their own house style, each of which will vary according to the subject's conventions and readership's requirements. Authors should be aware that, for reasons of efficiency and speed, this style may be imposed—often by running the text through a computer template—without consulting the author afterwards. (As a requirement of submission, authors may need to download a template from a publisher's website and incorporate it during writing.)

Authors should avoid introducing a novel notation or symbol: do not, for example, embellish characters with superscript dots unless it is specifically necessary to emulate Newtonian notation. If non-standard terms are essential to the notation system, authors should consider including a list of variables in the preliminary matter. If non-standard symbols are used, authors should supply the editor with a printed example of each, so that there is no danger of the typesetter misunderstanding what is intended.

12.1.2 Clarity

Authors and editors should take care that copy is clear and unambiguous, and keep any notation inserted by hand to a minimum. Ensure that the numbers 0 and 1 are distinguished from the letters O and l, single (′) and double (″) primes are distinguished from single (’) and double (”) closing quotation marks, the multiplication sign (×) is distinguished from a roman x, and wide angle brackets are distinguished from ‘greater than’ (>) and ‘less than’ (<) signs. (In some fonts they may be identical.) Likewise, ensure that any rules above or below odd letters and whole expressions are not mistaken for marking for italic.

Clarify any instances of Hebrew, Greek, or other fonts for the typesetter, ideally providing printed examples of how each character should look when set. For example, mark where there may be danger of confusion between the Greek letters α, β, δ, η, κ, ν, ρ, υ, χ, ω and roman letters a, B, d, n, k, v, p, u, x, w. Do not underline Greek letters to indicate that they are used as symbols (this will be assumed), nor to indicate italic: no italic exists for Greek letters, as their angle is a function of the typeface chosen. When setting Greek OUP prefers to specify an upright typeface for all ‘technical’ contexts, reserving a sloping typeface for ‘literary’ or foreign-language contexts.

12.1.3 Numerals

Do not mix technical and non-technical forms. In scientific and mathematical work, figures are set close up, without a comma, in numbers up to 9999. In non-technical work, or in sums of money in technical work, commas are inserted after each group of three in numerals composed of four or more figures (*£12,345*). In larger numbers thin spaces, or fixed spaces, are introduced after each group of three digits to the right or left of a decimal point (*1 234 567.891 011 12*); to permit alignment, spaces are also introduced into four-figure numbers in columnar and tabular work. Decimal points are set on the baseline, not medially. Numerals less than one must be preceded by a zero (0.75), except for quantities like probability or ballistics that never exceed unity.

The SI guidelines state that it is preferable to use only numbers between 0.1 and 1 000. It is better, therefore, to write *22 km* rather than *22 000 metres*, or *3 mm*^{3} rather than *0.003 cubic centimetres*. Powers of units can be represented exponentially: for example m^2 for square metre, and cm^3 for cubic centimetre. In many contexts *cc* for cubic centimetre is permissible; in less general work *sq. m.* may be preferable to m^2. There are internationally agreed abbreviations for many units, including all those in the SI; *see also* **3.7**.

Cased fractions (½, ⅔, ¾, $\frac{1}{2}$, $\frac{2}{3}$, $\frac{3}{4}$) exist for the most common fractions such as quarter, half, one third. Assume, however, that less usual combinations, such as 3/17, will be set with a solidus.

12.1.4 Punctuation

Traditionally, any formula or equation—whether occurring in the text or displayed—was regarded in every way as an integral part of the sentence in which it occurred, and was punctuated accordingly. Consequently it ended in a full point, and was interspersed with any internal punctuation required by syntax or interpolated text. This style is now considered by many to be too fussy for use with displayed material: instead no full point ends a displayed formula or equation, and internal punctuation is limited to that in or following any interpolated text, which is instead set spaced (at least 1 em) from the formula or equation.

12.1.5 Notes

All important information should be worked into the text, leaving only matter of secondary interest in notes, such as references, interpretations, and corrections. Since authors in many technical subjects choose to use an author-date (Harvard) style of references, footnotes occur infrequently. If a footnote is needed, however, make every effort to avoid adding the cue to a formula or equation, where it can easily be mistaken for part of the notation. For this reason superscript numerical note cues are not used except in non-technical contexts where equations are sparse. Where note cues are required, the cue should be one of the marks of reference († ‡ ¶ ||), in that order, repeated as necessary (††, ‡‡, etc.) throughout the work, chapter, or (in older practice) page. The asterisk (*) reference mark used in other disciplines is not found in scientific or mathematical contexts, where that symbol is assigned special uses.

Since footnotes are usually set in a font some two sizes smaller than the text, the author ought not, as a rule, to include formulae or other displayed matter in it. If, exceptionally, displayed notations must occur in notes, it may be worth considering using endnotes instead of footnotes: these are usually set in a slightly larger type size—about one size down from text size—so there is less restriction on the space available for display, and matter already in smaller type (indices, subscripts, symbols, etc.) is not reduced quite as much.

12.1.6 Eponymic designations

Names identified with specific individuals may be treated in several ways. Traditionally a disease, equation, formula, hypothesis, law, principle, rule, syndrome, theorem, or theory named after a person is preceded by the person's name followed by an apostrophe and *s* (*Alzheimer's disease, Bragg's law, Caro's acid, Gödel's proof, Newton's rings*); any variation follows the normal rules governing possessives (*Charles's law, Descartes's rule of signs, Archimedes' principle, Chagas's disease, Fajans's rules*) (*see* **5.2.1**). An apparatus, coefficient angle, constant, cycle, effect, function, number, phenomenon, process, reagent, synthesis, or field of study named after a person is usually preceded by the name alone or its adjectival form (*Leclanché cell, Plank constant, Salk vaccine, Cartesian coordinates, Newtonian telescope*). Eponymic anatomical or botanical parts may incorporate the name either as a possessive (*Cowper's glands, Bartholin's gland, Wernicke's area*) or adjectivally (*Casparian strip, Eustachian tube, Fallopian tube*). Something named after two or more people is known by the bare surnames, joined by an en rule (*Cheyne–Stokes respiration, Epstein–Barr virus, Stefan–Boltzmann law, Haber–Bosch process, Creutzfeldt–Jakob disease*) (*see also* **5.10.9**).

Particularly in medical use, British technical practice increasingly is to use bare surnames, so as to avoid the possessive's proprietary effect (*Angelman syndrome, Down syndrome, Kawasaki disease, Munchausen syndrome, Rous sarcoma*). This is the typical form for toponymic designations (*Borna disease, Coxsackie virus, East Coast fever, Ebola fever, Lyme disease*).

12.1.7 Temperature and calories

The various scales of temperature are Celsius (or centigrade), kelvin, Fahrenheit, and the obsolete Rankine and Réaumur; each may be found in different contexts in general as well as scientific work. Generally, use arabic numerals for degrees of temperature, but words for degrees of inclination (except in technical or scientific contexts), and in ordinary contexts for temperature. The degree symbol (°) is printed close up to its scale-abbreviation, when given: *10.15 °C* (not *10.15° C* or *10°.15C*). When that scale is understood and so omitted, the symbol is printed close up to the number: *35° in the shade*. When the symbol is repeated for a range of temperatures it is printed close up to the figure if an abbreviation does not immediately follow: *15°–17 °C*.

- Degree *Celsius* (abbreviation °C) is used in expressing Celsius temperatures or temperature differences, and is identical in magnitude to the kelvin. (To convert Celsius into kelvin add 273.15.) It is the equivalent of degree centigrade, which it officially replaced in 1948. To convert Celsius into Fahrenheit: multiply by 9, divide by 5, and add 32.
- The *kelvin* (abbreviation K) is used in expressing kelvin temperatures or temperature differences: 0 K = absolute zero, or −273.15 °C. It officially replaced degree Kelvin (abbreviation °K) in 1968 as the SI unit of thermodynamic temperature (formerly called 'absolute temperature').
- Degree *Fahrenheit* (abbreviation °F), common in the USA, is used in expressing Fahrenheit temperatures or temperature differences. Originally calibrated at the ice and steam points, its scale is now generally fixed in terms of the International Practical Temperature Scale (IPTS). To convert Fahrenheit into Celsius: subtract 32, multiply by 5, and divide by 9.
- Degree *Rankine* (abbreviation °R) was formerly used to express thermodynamic temperature or temperature difference: 0 °R is absolute zero, and 1 °R = 1 °F when considering temperature difference (i.e. 0 °R = −459.67 °F, and 0 °F = 459.67 °R).
- Degree *Réaumur* was formerly used to express a scale of temperature at which water freezes at 0° and boils at 80° under standard conditions. For some time obsolete, it is best known now from references to it in the work of Jules Verne.
- The term *calorie* stood for any of several units of heat and internal energy, originally relating to the gram of water and the degree Celsius. Now all deprecated, they should be avoided in favour of the joule. The calorie used in food science is actually a kilocalorie, based on the 15 °C calorie (cal_{15}). Sometimes called a 'large calorie', it is often written with a capital *C* to distinguish it from the 'small calorie'.

12.2 **Astronomy**

12.2.1 **Conventions**

Most current astronomy texts follow those recommendations for style set out by the International Astronomical Union (IAU), though other styles may be found, especially in older works. Ensure consistency within a given work, preferring modern to older styles except when reproducing earlier texts.

Capitalize *Earth*, *Moon*, and *Sun* only in contexts where confusion with another earth, moon, or sun may occur. *Galaxy* is capitalized only when it refers to the Milky Way, although *galactic* is lower-case in all contexts. While *minor planet* is preferable to *asteroid* in technical usage, *asteroid belt* is an accepted astronomical term.

12.2.2 Coordinates

Five coordinate systems exist for fixing celestial positions, times, and angles. Most use degrees, subdivided into minutes and seconds (*23° 26′21″*); inclinations may be expressed, for example, as *1°.58* rather than *1°58*. Right ascension coordinates are given in units of time—year (*y*), day (*d*), hour (*h*), minute (*m*), second (*s*)—these abbreviations, formerly given in superscript, are now in normal type (*20h 18m 15s*, or *20h 18.25m*) wherever they cannot be confused with other abbreviations. Southern declinations are denoted by a minus (−) symbol, which must not be omitted: e.g. the zero point of galactic longitude (J2000.0 coordinates) is expressed as *RA 17h 45.6m, dec. −28° 56′.3*. Northern declinations use a plus (+) symbol, or are left unmarked.

For dates in astronomical work *see* **7.10.1**.

12.2.3 Stellar nomenclature

Galaxies, nebulae, and bright star clusters can be designated by names (*Crab Nebula, Beehive Cluster, Sombrero Galaxy*) or by a Messier object number (*M1, M44, M104*).

The eighty-eight constellations have been assigned official names and a three-letter roman abbreviation (no point) by the IAU, so that Andromeda is *And*, Corono Borealis is *CrB*, and Sagittarius is *Sgr*. Many bright stars within these constellations have traditional names (*Sirius, Canopus, Castor and Pollux*), though astronomers tend to avoid them in favour of the Bayer letter system, in which Greek letters are allotted in alphabetical order by brightness as seen from Earth. The letter is followed by the genitive form of the constellation name, each capitalized (*Alpha Centauri, Beta Crucis, Gamma Orionis*). In technical contexts the abbreviated stellar name is usually used: the Greek letter itself is followed by a thin space and the abbreviated constellation name, with no point following (α *Cen*, β *Cru*, γ *Ori*). Star names may also be preceded by a Flamsteed number (*61 Cygni, 27 Tauri*). As such, a single bright star is likely to be known by more than one name: Alcor is *80 Ursae Majoris*, Pulcherrima is *Epsilon Boötis*; Betelgeuse is *Alpha Orionis* or *58 Orionis*. Variable stars not already labelled by either system follow a system of capital letters (often doubled), or are identified by a V and a number greater than 335. Fainter stars are usually known only by catalogue numbers.

Distinctions in luminosity between stars of the same spectral type are denoted by a capital roman numeral, separated from the preceding spectral type by a thin space (β *Cet K0 III*, *Sun G2V*). In general contexts Greek letters are often avoided, as readers may be unfamiliar with them.

Constellations and significant stars often have different names in other cultures, most conspicuously features with Greek or Roman names found also in Arabic: Alpha Centari is *Rigil Kent* in Arabic; Alpha Andromedae is *Alpheratz* or *Sirrah*. Colloquial names can cause difficulty: Ursa Major, commonly called the *Plough* or *Great Bear* in Britain, was formerly known as *Charles's Wain*; in the USA it is the *Big Dipper*, and in Germany the *Großer Wagen*. Two stars within Ursa Major are called the *Pointers* in the northern hemisphere, though in the southern hemisphere the term denotes different stars in the constellation Crux.

12.2.4 Planets and satellites

Planetary feature types are for the most part identified in Latin, taking Latin plurals. For example, *fossa* (plural *fossae*) indicates a long, narrow, shallow depression; *mons* (plural *montes*) indicates a mountain. Names of specific features on planets and their satellites follow guidelines drawn up by the IAU, and must be copied exactly: features on Venus, for example, are named after goddesses, those on the Uranus satellite Puck are named after mischievous creatures, and craters on Miranda (another satellite of Uranus) are named after male characters in *The Tempest*. Latin terms are usually capitalized and roman when forming part of a specific name.

Artificial satellites orbiting the Earth are denoted by a catalogue number, name (which follows the style for ships), and international designation, consisting of launch year, launch number, and letter(s) assigned to each type of object derived from the launch (prior to 1963 Greek letters were used). Thus *Vanguard I* has the catalogue number *00005* and the designation *1958* β *2*, and a fragment from the *Ariane 1–11* has the catalogue number *18787* and the designation *1986–19UA*.

12.2.5 Comet nomenclature

The IAU assigns newly discovered comets with a designation consisting of the year of discovery followed close up by a roman a, b, c, etc. in order of discovery (1963c, 2000a). If more than twenty-six new comets are found in a given year, the sequence continues with a subscript number, so that 1987a^1 follows 1987z. Permanent designations, which are applied later, consist of the year of perihelion passage, a thin space, and a capital roman numeral assigned in order of the perihelion passage's date (*1988 VI*, *1989 I*). In general a comet is also named after the person (or people) who discovered it or computed its orbit (*comet IRAS-Araki-Alkock 1983 VII*, *comet Halley*—colloquially *Halley's comet*). Thus the comet first designated *1973f* became *1973 XIII*, and commonly *comet Kohoutek*. Periodic comets are indicated by a *P/* immediately before the designation (P/Halley, P/Biela, P/Giacobini-Zinner)—not, as formerly, by a *P* after it.

12.2.6 Astronomical abbreviations and symbols, zodiacal signs

a, *h*	altitude, semi-major axis
A	azimuth; extinction
AU, a.u.	astronomical unit (mean earth–sun distance)
b	galactic or heliocentric latitude
BC	bolometric correction
c	speed of light
CM	central meridian
cpm, c.p.m.	common proper motion
D	aperture (of a telescope, etc.)
dec., Dec., δ	declination
e	eccentricity
ET	Ephemeris Time
f	following
F	focal length
g	acceleration due to gravity
GHA	Greenwich hour angle
GMT	Greenwich Mean Time
GST	Greenwich sidereal time
i	inclination
IC	Index Catalogue
J	Julian epoch
JD	Julian date
l	galactic or heliocentric longitude
l.y., lt-yr	light year
M	absolute magnitude, magnification, mass
m	apparent magnitude
m_{bol}	apparent bolometric magnitude
m_{pg}	apparent photographic magnitude
m_{pv}	apparent photovisual magnitude
m_{v}	apparent photometric visual magnitude
m_{V}	photometric visual magnitude
mag	magnitude

MJD	Modified Julian date
NGC	New General Catalogue
P, p.a., PA	position angle
p	preceding
pc	parsec
Q	aphelion distance
q	perihelion distance
r	radius vector (distance from the Sun in AU)
RA, α	right ascension
t	time
T	time of perihelion passage in an orbit
T_c	colour temperature
T_{eff}	effective temperature
TAI	International Atomic Time (Temps Atomique International)
TDT	Terrestrial Dynamic Time
UT	Universal Time
UTC	Coordinated Universal Time (Universal Temps Cordonné)
z	zenith distance
ZHR	zenith hourly rate
☉	Sun
●	Moon (new)
☽	Moon (first quarter)
○	Moon (full)
☾	Moon (last quarter)
☿	Mercury
♀	Venus
⊕	Earth
♂	Mars
♃	Jupiter
♄	Saturn
♅	Uranus
♆	Neptune
♇	Pluto
① ② ③	asteroids in order of discovery (1, 2, 3, etc.)
✡, ★, ✶	fixed star
☌	conjunction
☍	opposition
☊	ascending node
☋	descending node
♈	vernal equinox (first point of Aries)
♎	autumnal equinox (first point of Libra)
β	celestial or ecliptic latitude
Δ	geocentric distance, in AU
ϵ	obliquity of the ecliptic

λ	wavelength, celestial or ecliptic longitude
μ	proper motion
ν	frequency
π	parallax
τ	light travel time
ϕ	latitude
ω	argument of perihelion
ϖ	longitude of perihelion
Ω	longitude of the ascending node
♈	Aries
♉	Taurus
♊	Gemini
♋	Cancer
♌	Leo
♍	Virgo
♎	Libra
♏	Scorpio
♐	Sagittarius
♑	Capricorn
♒	Aquarius
♓	Pisces

Some of these symbols can appear in conjunction with other abbreviations: the planetary signs for earth, moon, or sun can appear as subscripts in conjunction with abbreviations: $M_{\oplus}$, $M_{\circ}$, and $M_{\odot}$, for example, denote terrestrial, lunar, and solar mass respectively.

12.3 Biological and medical nomenclature

12.3.1 Structure

In descending order, the hierarchy of general nomenclatural groups is: kingdom, phylum (in botany, division), class, order, family, genus, species. All organisms are placed in categories of these ranks: the domesticated cat, for example, is described in full as Carnivora (order), Felidae (family), *Felis* (genus), *Felis catus* (species). In addition, intermediate ranks may be added using the prefixes *super*, *sub*, *infra*, and subfamilies may be further divided into tribes. All taxonomic names are Latin in form, though often Greek in origin, except for the individual names of cultivated varieties of plant.

Rules for naming taxonomic groups are specified by the five international organizations: for animals, the International Code of Zoological Nomenclature (ICZN); for wild plants and fungi, the International Code of Botanical Nomenclature (ICBN); for cultivated plants, the International Codes of Nomenclature of Cultivated Plants (ICNP); for bacteria, the International Codes of Nomenclature of Bacteria (ICNB); and for viruses, the International Codes of Nomenclature of Viruses (ICNV).

12.3.2 Groups above generic level

Names of groups from kingdom to family are plural and printed in roman with initial capitals (Bacillariophyceae, Carnivora, Curculionidae). The level of the taxon is usually indicated by the ending: the names of botanical or bacteriological families and orders, for example, end in *-aceae* and *-ales*, while zoological families and subfamilies end in *-idae* and *-inae* respectively. (Ligatures are not now used in printing biological nomenclature, though this style has been retained from the first to the second edition of the *OED*.)

12.3.3 The binomial system

Living organisms are classified by genus and species according to the system originally devised by Linnaeus. This two-part name—called the binomial or binomen—is printed in italic, and usually consists of the capitalized name of a genus followed by the lower-case specific epithet (for plants) or specific name (for animals). Thus the forget-me-not is *Myosotis alpestris*, with *Myosotis* as its generic name and *alpestris* as its specific epithet; similarly the bottlenose dolphin is *Tursiops* (generic name) *truncatus* (specific name). Other examples are *Primula vulgaris* (primrose), *Persea americana* (avocado), *Equus caballus* (horse), *Erinaceus europaeus* (European hedgehog). Specific epithets and names are often adjectival in form. Zoological specific names are not capitalized even when derived from a person's name: *Clossiana freija nabokovi* (Nabokov's fritillary), *Gazella thomsoni* (Thomson's gazelle), *Myotis daubentoni* (Daubenton's bat). In botany the ending always agrees with the gender of the genus name; in zoology the ending agrees with the gender of the original genus name, which is usually not altered if the species is subsequently transferred to a different genus.

A genus name is printed in italic with an initial capital when used alone to refer to the genus. If, however, it also has become a common term in English for the organism concerned it is printed in roman and lower case (rhododendron, dahlia, tradescantia, stegosaurus); thus '*Rhododendron* is a widespread genus' but 'the rhododendron is a common plant'. Specific epithets are never used in isolation except in the rare cases where they have become popular names (japonica), when they are printed in roman.

Latin binomials or generic names alone may be followed by the surname of the person who first classified the organism. These surnames and their standardized abbreviations are called 'authorities' and are printed in roman with an initial capital: '*Primula vulgaris* Huds.' shows that this name for the primrose was first used by William Hudson; '*Homo sapiens* L.' shows that Linnaeus was the first to use this specific name for human beings. If a species is transferred to a different genus, the authority will be printed in brackets. For example, the greenfinch, *Carduelis chloris* (L.), was described by Linnaeus but placed by him in the genus *Loxia*.

12.3.4 Abbreviation

After the first full mention of a species, later references may be shortened by abbreviating the generic name to its initial capital, followed by a full point: *P. vulgaris*, *E. caballus*. However, this is not possible where a single text uses different generic names with identical abbreviations: *E. caballus* and *E. europaeus* must be spelt out entirely if they occur together in the same work. Longer genera may—exceptionally—have expanded abbreviations: for example, *Staphylococcus* and *Streptococcus* become *Staph.* and *Strep.* respectively.

12.3.5 Subspecies and hybrids

Names of animal subspecies have a third term added in italic to the binomial, for example *Corvus corone corone* (carrion crow), *C. corone cornix* (hooded crow). Plant categories below the species level may also have a third term added to their names, but only after an abbreviated form of a word indicating their rank, which is printed in roman:

subspecies (Latin *subspecies*, abbreviation subsp.)
variety (Latin *varietas*, abbreviation var.)
subvariety (Latin *subvarietas*, abbreviation subvar.)
forms (Latin *forma*, abbreviation f.)
subforms (Latin *subforma*, abbreviation subf.)

So '*Salix repens* var. *fusca*' indicates a variety (Latin *varietas*) of the creeping willow, and '*Myrtus communis* subsp. *tarentina*' a subspecies of the common myrtle.

Other abbreviations are occasionally printed in roman after Latin names, such as 'agg.' for an aggregate species, 'sp.' (plural 'spp.') after a genus name for an unidentified species, 'gen. nov.' or 'sp. nov.' indicating a newly described genus or species, and 'auctt.' indicating a name used by many authors but without authority.

The names attached to cultivated varieties of plants follow the binomial, printed in roman within single quotation marks (*Rosa wichuraiana* 'Dorothy Perkins'). The cultivar name may be preceded by the abbreviation 'cv.', in which case the quotation marks are not used (*Rosa wichuraiana* cv. Dorothy Perkins). The names of cultivated varieties may also appear after variety or subspecies names, or after a genus name alone: for example, the ornamental maple *Acer palmatum* var. *heptalobum* 'Rubrum', and the rose *Rosa* 'Queen Elizabeth'. Names of hybrid plants are indicated by a roman multiplication sign (×): *Cytisus* × *kewensis* is a hybrid species, × *Odontonia* is a hybrid genus. Horticultural graft hybrids are indicated by a plus sign (+ *Laburnocytisus adami*).

12.3.6 Bacteria and viruses

Bacterial and viral species are further subdivided into strains. The International Committee on Taxonomy of Viruses (ICTV) has developed a system of classifying and naming viruses. The ranks employed for animal, fungal, and bacterial viruses are *family*, *subfamily*, *genus*, and *species*; as yet there are no formal categories above the level of family. Wherever possible, Latinized names are used for the taxa; hence names of genera end in the suffix *-virus*, subfamilies end in *-virinae*, and families end in *-viridae*. Latinized specific epithets are not used, so binomial nomenclature does not obtain. (The ICTV advocates italicizing all Latinized names, but it is OUP style to italicize only genera and species.) Those genera or higher groups that do not yet have approved Latinized names are referred to by their English vernacular names.

The ranks of genus and species are not used in the taxonomy of plant viruses, which are classified in groups—not families—with the approved group name ending in *-virus*. There is no standardized system for naming individual bacteriophages (i.e. species and isolates). Existing names employ various combinations of Roman or Greek letters, arabic or roman numerals, and super- and subscript characters. Many names are prefixed with a capital P or lower-case *phi* (PM2, ϕ6, ϕX, Pf1). It is important therefore to follow carefully the conventions employed in the original name.

12.3.7 Cytogenetics

Chromosomal and genetic nomenclature is used to describe rearrangements, deletions, or duplications of material within the banding of chromosomal arms. In humans the sex chromosomes are designated X and Y (capital roman); short arms of chromosomes are denoted 'p' and long arms 'q', with banding numbered to establish loci. These are written out without spaces or commas, following the order chromosome number, arm, band, sub-band (14 q32.3). A deletion is designated 'del', a duplication 'dup' (del(1)(q32→q34)); 't' denotes translocations and 'ter' the end of a chromosome. Gain or loss of any chromosome is denoted by a plus (+) or minus (−) respectively. Nomenclature for non-humans is similar, although symbols for chromosome aberrations are italicized (*Df* for deficiency, *Dp* for duplication, *T* for translocation), and symbols for sex chromosomes can be printed in either italic or bold roman type.

12.3.8 Enzymes

Enzyme nomenclature has several forms, depending on context. Most enzyme trivial names are based on the name of the type of reaction they catalyse and the name of the substrate or product they are associated with. Most end in *-ase*, though some do not.

A systematic nomenclature has been devised by the International Union of Biochemistry. In it, each enzyme has a systematic name incorporating its type designation (i.e. group name), the name of its substrate(s), and a unique four-digit numerical designation called the EC (Enzyme Commission) number. For example, the systematic name of glutamate dehydrogenase is L-glutamate:NAD^+ oxidoreductase (deaminating), with the designation EC 1.4.1.2.

Because systematic names are so unwieldy, they tend to supplement or clarify trivial names rather than replace them. In most contexts trivial names alone suffice, though the EC number and full systematic name should follow at first occurrence. The reverse holds when an enzyme is named in the title of a work, chapter, or section: here, use the EC number and full systematic name at first occurrence, with the trivial name following and used thereafter.

12.3.9 Genes

For most species the full names of genes are printed in lower-case roman type, irrespective of whether the gene is dominant or recessive. However, in the fruit fly, *Drosophila melanogaster*, the names of dominant mutants are given an initial capital letter, such as Bar, Segregation, or Distorter. The same convention is also applied to certain plants, such as the tomato, which for example has the dominant genes Curl and Lax.

Symbols for genes generally comprise one or more italic letters (or other characters), usually derived from the gene name. In most species, dominant genes have an initial capital letter, while recessive genes are all lower-case. For example, in maize the symbol for the dominant gene 'hairy sheath' is *Hs* (capital italic), while that for the recessive gene 'shrunken endosperm' is *sh* (lower-case italic). In *D. melanogaster* the symbol for the dominant Bar-eye gene is *B*, and that for the recessive eye-colour gene 'carnation' is *car.* However, certain groups of organisms—notably yeasts and humans (*see below*)—follow slightly different rules.

When a gene has only a single locus, the same symbol applies to both gene and locus. When a characteristic is governed by more than one locus, italic arabic numbers are used to distinguish the different loci. For example, the symbols denoting the various loci determining the character 'glossy leaf' (symbol *gl*) in maize take the form *gl3*, *gl8*, *gl10*, etc. (italic, no space). In mice, rats, rabbits, hamsters, and guinea pigs the locus numbers are hyphenated: in mice, glucose phosphate isomerase locus 1 is denoted *Gpi-1* (italic, hyphen).

Conventions vary for distinguishing alleles at the same locus. In *D. melanogaster* and mice such alleles are denoted by italic superscript characters suffixed to the symbol for the particular locus. For example in *D. melanogaster* mutant alleles at the white-eye locus (*w*) are designated w^e (the eosin allele, superscript italic *e*), w^i (the ivory allele), and so forth. Similarly, mutant alleles of the albino gene (*c*) in mice are denoted c^{ch} (chinchilla), c^h (himalayan), and c^p (platinum). Normal alleles are designated by a superscript plus sign; defective mutants may be designated by a superscript minus sign.

Humans

Gene symbols are printed in all-capital italic letters. Loci are designated by italic arabic numbers, and alleles by italic superscript arabic numbers. For example, *PRH* is the symbol for the gene encoding proline-rich protein type H. Loci and alleles can be designated $PRH1^4$, $PRH2^1$, etc. (Exceptions to this convention include the human oncogenes, which vary according to which family they refer to.)

Yeasts and other fungi

Gene symbols for yeasts comprise three italic letters, all capital for dominant and all lower-case for recessive (*MAL*, *gal*); loci are identified by a roman arabic number close up to the gene symbol (*ser*1, *met*2). Alleles at a particular locus are also designated by a roman arabic number, as a hyphenated suffix (*arg*2-6). Complementation groups are designated by a suffixed capital letter (*aro*1A, *aro*1B). Resistance or sensitivity to a drug may be denoted by a superscript roman capital *R* or *S*, attached to the gene symbol and preceding any other characters ($CUP^{\mathrm{R}}1$, $cup^{\mathrm{S}}1$). Roman numerals designate linkage groups. In other fungi the three-letter gene notation does not apply, and dominant alleles are designated by an initial capital only.

Bacteria

Genes are designated by italic lower-case three-letter abbreviations derived from the full name of the product of the gene (or operon) or its function. There may be an additional italic letter or letters, usually capital, to distinguish the various member genes of an operon or functionally related group. For example, the genes responsible for the ability of *E. coli* to utilize lactose include *lacZ*, *lacY*, and *lac4*. A cluster of functionally related genes may be written in the form *lacZYA*, the order of the letters specifying the order of the genes on the chromosome. Defective mutants are designated by a superscript minus sign; dominance of such a defective mutant is shown by an additional roman superscript *d* ($lacI^{-d}$), not by an initial capital, as in eukaryotes. Wild-type alleles are denoted by a superscript plus sign. When a gene has many mutant forms they are simply numbered, all in italic with no spaces (*leuA58*, *leuB79*).

Viruses

Genes are given various designations, all italic, including three-letter abbreviations derived from the full name of the product or function, single capital letters, lower-case letters suffixed by roman numerals, and arabic numbers.

12.3.10 Floral formulae

In botany a graphic representation of a flower's structure may be portrayed through a system of notation. Flower parts are depicted by capital-letter symbols, in the order K (calyx), C (corolla), P (perianth, used instead of K and C when the sepals and petals are indistinguishable), A (androecium), G (gynoecium). Each letter is followed by a figure indicating the number of parts in each whorl: the symbol ∞ is used when there are more than twelve parts, and the number is in parentheses when the parts are fused. If the parts are in distinct groups—or consist of both fused and separate elements—the number is split and linked by a plus sign. If two whorls are united, the respective symbols are linked by a single superscript horizontal brace. A superior ovary is indicated by a line beneath the G number, an inferior ovary by a line above the G number. The formula begins with the symbol ⊕ (for actinomorphic flowers) or ·|· or ↑ (for zygomorphic flowers). Thus the primrose (*Primula vulgaris*) is represented as

$$\oplus\mathrm{K}(5)\ \overbrace{\mathrm{C}(5)\mathrm{A}5}\ \mathrm{G}\underline{5}$$

and the tulip (*Tulipa* species) as

$$\oplus\mathrm{P}3+3\ \ \mathrm{A}3+3\ \mathrm{G}(\underline{3})$$

12.3.11 Medical terminology

Medical terminology relies on a shorthand system of notation that combines complex modern, pragmatic, and seemingly antiquated forms: HONK (hyperosmolar non-ketotic), NMDA (*N*-methyl-D-aspartate), $t_{1/2}$ (biological half-life), BKA (below-knee amputation), LKKS (liver, right kidney, left kidney, spleen), NAD (nothing abnormal detected), bd (*bis die*), stat (*statim*), qqh (*quarta quaque hora*). Which, and how many, of these abbreviations should be employed in a text depends ultimately on the type of work and its expected readership. In practice, however, a reasonably clear distinction may be drawn between short forms best suited for notes and those acceptable in scholarly writing.

Common symbols used in medical tables and figures may be used in displayed or illustrative material, but not in text:

♂/♀	male to female ratio
−ve	negative
+ve	positive
℞	*recipe* (take)
~	approximately
↓	decreased
↑	increased
↔	normal

Antigens

Blood-group antigens are designated by capital letters, sometimes combined with a lower-case letter or letters, such as A, B, AB, O, Rh. Note that while A, for example, is defined as a blood group, *not* blood type, blood is described as being type A, *not* group A. Genes encoding these antigens are represented by the same letters printed in italic; antibodies corresponding to antigens are designated by the symbol for the antigen prefixed by *anti-* (anti-A).

Haemoglobin

The types of normal human haemoglobin are designated Hb A, Hb A_2, and Hb F (found only in the fetus). Each is composed of two pairs of globin chains with attached haem groups, each chain being designated by a Greek letter (α, β, γ, or δ); subscript numerals indicate the number of chains of the same type occurring in the molecule. Thus the chains of Hb A are designated $\alpha_2\beta_2$ (no space), those of Hb A_2 are $\alpha_2\delta_2$ and those of Hb F are $\alpha_2\gamma_2$. Abnormal haemoglobins are designated either by letters (C–Q, S) or by the name of the place where they were first identified (e.g. Hb Bart's, Hb Chad).

Vitamins

The group of organic compounds that form vitamins may be known by their chemical names or by a system of capital letters; those forming part of a group are identified further by subscript arabic figures. (Dietary minerals are known only by their chemical names.) Use only one form of the name within a single work, treating all vitamins similarly. The most common vitamins are given below:

vitamin A = retinol

vitamin B complex (or B vitamins) any of a group of vitamins which, although not chemically related, are often found together in the same foods, including B^1 = thiamine, B_2 (also vitamin G) = riboflavin, B_5 = pantothenic acid, B_6 = pyridoxine, $B^1{}_2$ = cyanocobalamin

vitamin C = ascorbic acid

vitamin D any of a group of vitamins found in liver and fish oils, occurring as D_2 = calciferol, D_3 = cholecalciferol

vitamin E = tocopherol

vitamin H = biotin

vitamin K any of a group of vitamins found mainly in green leaves, including K^1 = phylloquinone, K_2 = menaquinone

vitamin M (especially US) = folic acid (a B-complex vitamin)

Drug nomenclature

In professional or technical contexts, prefer a drug's generic name to its proprietary name, which may differ over time and between countries. Even generic names can vary, however: the humble *paracetamol* is unknown in the USA, where it is *acetaminophen*. To help standardize nomenclature throughout Europe, EC Council Directive 92/27/EEC requires the use of a Recommended International Non-Proprietary Name (rINN) for medicinal-product labelling. For the most part, the original British Approved Name (BAN) and the rINN were the same; where they differed, the rINN is used rather than the BAN: *amoxicillin* not *amoxycillin*, *riboflavin* not *riboflavine*, *secobarbital* not *quinalbarbitone*, *sulfadiazine* not *sulphadiazine*. In some cases—where a name change was considered to pose a high potential risk to public health—the old name follows the new for additional clarity: *alimemazine (trimeprazine)*, *lidocaine (lignocaine)*, *methylthioninium chloride (methylene blue)*, *moxisylyte (thymoxamine)*.

Publishers should impose rINN names as a matter of policy, though editors must be aware that it is still useful in certain contexts or markets, and for certain drugs, to add the original names as a gloss. The British National Formulary (BNF) retains former BANs as synonyms in their publications and, in common with the British Pharmacopoeia, continues to give precedence to the original terms *adrenaline* (in rINN *epinephrine*) and *noradrenaline* (in rINN *norepinephrine*)—though this is not the case in the USA or Japan, for example. The BNF website has a complete list of the names concerned.

Early medical texts

Formerly, the formulae in medical books were set in lower-case letters, *j* being used for *i* both singly and in the final letter, for example *gr. j* (one grain), ℥*viij* (eight ounces), ʒ*iij* (three drachms), ℈*iij* (three scruples), ♏*iiij* (four minims). This style may also be encountered elsewhere, for example in French.

12.4 Chemistry

The International Union of Pure and Applied Chemistry (IUPAC) generates advice on chemical nomenclature, terminology, standardized methods for measurement, and atomic weights. By their recommendations, symbols for the elements are set in roman with an initial capital, no point at the end; spelt-out names of chemical compounds are in lower-case roman; and symbols for the elements in formulae are printed in roman without spaces (H_2SO_4, $Cu(CrO_2)_2$). Other IUPAC recommendations, together with common usage in the discipline, are outlined below.

12.4.1 Roman and italic

In certain kinds of name, symbols are printed in italic (*O*-methylhydroxlamine, *fac*-triamine-trinitrosylcobalt(III)). Italic is also used for certain prefixes, of which the commonest are *o*-, *m*-, *p*-, *cis*-, and *trans*- (*o*-tolidine, *p*-diethylbenzene, *cis*-but-2-ene). Retain the italic, but not the hyphen, when the prefix is used as a separate word ('the *cis* isomer', 'position *a* is *ortho* to the methyl group'). The prefixes *d*-, *l*-, and *dl*- are no longer used for labelling stereoisomers, which are expressed either by small capitals or by symbols: D-(+), L-(−), and DL-(±) respectively; for example 'DL-lactic acid', '(+)-tartaric acid'. In each case the hyphens must be retained, although not when expressing their absolute configuration.

12.4.2 Formulae and structural drawings

When expressing formulae, the order of brackets in formulae normally follows that in mathematics: {[()]}. Parentheses are used to define the extent of a chemical group, as in $(C_2H_5)_3N$; square brackets are used to denote e.g. chemical concentration in complex formulae ($[H_2SO_4]$) or a Fraunhofer line ([D], [H], [K]). This sequence will vary in certain circumstances, for example in the use of square brackets in denoting coordination compounds, such as $K_3[Fe(CN)_6]$ or $[Ni(CO)_4]$.

In organic chemical nomenclature, it is usual to write a formula as a series of groups ($CH_3COC_2H_5$, RCH_2COOCH_3). If, for purposes of explanation, it is necessary to divide off the groups, the centred dots representing single bonds should be set as medial, not on the line ($CH_3{\cdot}CO{\cdot}C_2H_5$, $R{\cdot}CH_2{\cdot}COOCH_3$). In most other contexts they can be dispensed with altogether, although dots in formulae of addition compounds cannot be dispensed with ($Na_2CO_3{\cdot}10H_2O$).

Indicate a double bond by an equals sign ($CH_3CH{=}CH_2$), not a colon ($CH_3CH{:}CH_2$), and a triple bond by a three-bar equals sign ($CH_3C{\equiv}CH$), not a three-dot colon ($CH_3C\vdots CH$). In chemical equations 'equals' is shown by a 2-em arrow ($\longrightarrow$) rather than a conventional equals sign.

Authors should expect that any formulae or structural drawings will need to be treated as artwork; for details *see* **CHAPTER 10**; *see also* **CHAPTER 2**.

12.4.3 Superscripts and subscripts

Super- and subscripts do not occur only singly, or only after what they modify. In specifying a particular nuclide, the atomic (proton) number is printed as a left subscript (${}^{1}{}_{2}Mg$). Similarly, the mass (nucleon) number of an element is shown with its symbol and printed as a left superscript (${}^{235}U$, ${}^{14}C$)—not to the right, as formerly. If it is given with the name of the element no hyphen is necessary (uranium 235, carbon 14). Individual transfer RNAs may combine superscript and subscript abbreviations ($tRNA^{Glu}_{1}$, $tRNA^{Met}_{i}$).

In inorganic chemical nomenclature the relationship between the super- and subscripts surrounding a chemical symbol is important: superscript expresses the electrical charge and subscript the number of atoms for each molecule. These should be staggered so as to indicate the ions present ($Na^{+}{}_{2}CO_{3}{}^{2-}$ (sodium carbonate) but $Hg_{2}{}^{2+}Cl_{2}{}^{-}$ (dimercury(I) chloride)). A medial dot is used to indicate coordinated species ($CuSO_4{\cdot}5H_2O$). Ionic charge is shown by a right superscript ($SO_4{}^{2-}$). Indicate complex ions by square brackets ($K^{+}{}_{3}[FeCl_6]^{3-}$).

In names such as 'iron(II) chloride' and 'iron(2^{+}) chloride' there should be no space before the first parenthesis.

Indicate oxidation states by a small-capital roman numeral, set in parentheses close up to the spelt-out name, e.g. 'manganese(IV)'; or by a superscript roman numeral set in capitals to the right of the abbreviated name, e.g. 'Mn^{IV}'.

Atomic orbitals, designated s, p, d, f, g, are roman, and can have subscript letters with superscript numbers attached (d_{z^2}, d_{x^2}–d_{y^2}).

Formerly a hyphen was inserted to indicate that a spelling with *ae* or *oe* was not to be construed as a digraph (*chloro-ethane*). This is no longer the case: all such combinations are run together as one word (*chloroethane*), which is as well because ample hyphenation may exist elsewhere (*1,1-dibromo-2-chloroethane*).

12.4.4 Chemical elements and symbols

Each of the chemical elements has a unique abbreviation derived from its Latin name (copper = *cuprum*, mercury = *hydrargyrum*), which has a single capital and no full point at the end. This abbreviation is used in formulae and tabular matter, and in running text in works for a technical readership.

actinium	Ac	francium	Fr
aluminium	Al	gadolinium	Gd
americium	Am	gallium	Ga
antimony	Sb	germanium	Ge
argon	Ar	gold	Au
arsenic	As	hafnium	Hf
astatine	At	helium	He
barium	Ba	holmium	Ho
berkelium	Bk	hydrogen	H
beryllium	Be	indium	In
bismuth	Bi	iodine	I
boron	B	iridium	Ir
bromine	Br	iron	Fe
cadmium	Cd	krypton	Kr
caesium	Cs	lanthanum	La
calcium	Ca	lawrencium	Lr
californium	Cf	lead	Pb
carbon	C	lithium	Li
cerium	Ce	lutetium	Lu
chlorine	Cl	magnesium	Mg
chromium	Cr	manganese	Mn
cobalt	Co	mendelevium	Md
copper	Cu	mercury	Hg
curium	Cm	molybdenum	Mo
dysprosium	Dy	neodymium	Nd
einsteinium	Es	neon	Ne
erbium	Er	neptunium	Np
europium	Eu	nickel	Ni
fermium	Fm	niobium	Nb
fluorine	F	nitrogen	N

nobelium	No	sodium	Na
osmium	Os	strontium	Sr
oxygen	O	sulfur	S
palladium	Pd	tantalum	Ta
phosphorus	P	technetium	Tc
platinum	Pt	tellurium	Te
plutonium	Pu	terbium	Tb
polonium	Po	thallium	Ti
potassium	K	thorium	Th
praseodymium	Pr	thulium	Tm
promethium	Pm	tin	Sn
protactinium	Pa	titanium	Ti
radium	Ra	tungsten	W
radon	Rn	unnilhexium	Unh
rhenium	Re	unnilpentium	Unp
rhodium	Rh	unnilquandium	Unq
rubidium	Rh	uranium	U
ruthenium	Ru	vanadium	V
samarium	Sm	xenon	Xe
scandium	Sc	ytterbium	Yb
selenium	Se	yttrium	Y
silicon	Si	zinc	Zn
silver	Ag	zirconium	Zr

12.5 Computing

The pace at which the computing world evolves can make it difficult to prescribe specific rules governing the presentation of texts on the subject. Nevertheless a few very general characteristics may be observed.

12.5.1 Terminology

The influence of the USA on the computing field has resulted in US spelling being adopted for much of the standard vocabulary, such as *analog*, *disk*, *oriented*, and *program* rather than *analogue*, *disc*, *orientated*, *programme* (but note *compact disc*, *laser disc*). Other spellings not forming part of computing terminology should be normalized to British spelling for books intended wholly or mostly for the UK market.

The names of both procedural and functional programming languages vary in treatment. They may be styled in even full capitals (COBOL, FORTRAN, LISP) or—particularly where ubiquitous—even small capitals (COBOL, FORTRAN, LISP), although this style is considered old-fashioned by many. Alternatively they may be styled with an initial capital and lower case (Miranda, Pascal, Prolog). Logically, capitals are used for acronyms and upper- and lower-case for the rest, though this is not universally observed, often through an attempt to impose consistency on all language names. While it is perfectly acceptable to style different language names differently, ensure that the same style is adopted for the same language throughout a work.

12.5.2 Representation

The text of a computer program may be presented in a work in several ways: in whole or in part, displayed or run into text. Not being a prose extract in the traditional sense, any such program is treated rather like an equation, with no minimum size and no small type needed for display.

Where the features of the program require character-literal syntax and precise line breaks, display, indentation, spacing, or special sorts, these must be reproduced exactly. It is wise to insert any lengthy code directly from the source rather than retype it, which can introduce error. For clarity it is often useful to set any selected material in a distinctive typeface—a sans serif font, or a monospace typewriter font like Courier. (It is common to use a font that approximates the form found on the relevant terminal or printout.)

```
<body bgcolor="#000033" text="#000033"
      link="#FF0000" vlink="#66CC33" alink="#FFFF00"
             onLoad="MM_displayStatusMsg('welcome');
             return
      document.MM_returnValue">
```

Where text is complicated or frequent it may be as well for authors to provide it as print-ready copy—e.g. an ASCII printout—to be inserted into text.

If the font chosen to indicate programming-language text is sufficiently different from the font used for normal text, it is unnecessary to delimit it further by quotation marks, even when run into text. If, however, quotation marks are needed, note that computing practice matches standard British usage in the relative placement of punctuation and quotation marks. The punctuation falls outside the closing quotation mark, so that in citing parts of

```
begin real S; S := 0;
    for i := 1 step 1 until n do
        S := S + V[i];
    x := S
end
```

in text, the punctuation does not interfere with the syntax: '`begin real S;`', '`S := 0;`', and '`x := s`'. This style, which would be imposed naturally in British publishing, should also be imposed in US computing texts, though not extended to normal quotations. (*See also* **5.13.2**.) US computing books can also reserve British-style single quotation marks for programming-language text, using double quotes for normal quotations.

In-text or displayed formulae and equations are best described and set so far as possible according to the rules governing mathematics. Any visual representations of structures or hierarchical classifications (flow charts, data-flow diagrams, screen shots, tree grammars, Venn diagrams) will be treated as artwork. (*See* **CHAPTER 10**.)

12.5.3 Computing symbols

Mathematical references in computing contexts are usually treated in the same way as in other texts using such references, although the sense of, for example, some logic symbols may differ from standard practice. In programming, the different types of bracket have various specific uses and order, depending on the language. In computing, the solidus (/)—usually called *slash* or *stroke*—is used as a separator, as with directory names. When a *backslash* (\) separator is used, the solidus can be called a *forward slash* to differentiate it further.

Other symbols have various context-specific functions: the asterisk, for example, is a Kleene star in BNF, a multiplication sign in FORTRAN, and a substitute for ∩ in Pascal.

In some computing languages, a combined colon and equals sign (:=) is used as the assignment symbol ('gets' or 'becomes'), in others (::=) means 'is defined as' and (:-) means 'if'. Each of these symbols constitutes a single unit and must be set close up, with space either side:

$\{A[x] := y, B[u,v] := w\}$.

$\langle$decimal fraction$\rangle$ ::= $\langle$unsigned integer$\rangle$

Other symbols with unique meanings include the following:

@	'at' sign, display point
=..	a Prolog predicate
↑	up or return
!	cut, comment, 'bang'
==	equality
\=	not equal
°	composition
*	asterisk, superscript star, Kleene star
**	exponention

--	comment
<>	less–greater
<=	subset
=>	superset
+	plus, union
$^{+}$	superscript plus, Kleene cross

12.6 **Mathematics**

12.6.1 **Notation**

The established style is to use roman type (formerly italic) for all constants and operators, italic for letters expressing a variable, and bold for vectors and matrices. When letters are required for formulae, use capitals and lower case—not small capitals. Each description should be represented by a symbol: do not use abbreviated words. Speed, accuracy, and economy will be achieved if authors can follow, or mark, their notation in this way. Here are some specific guidelines:

- It is common to set the headword of definitions, theorems, propositions, corollaries, or lemmas in capitals and small capitals, with the remaining text in italic. The full text of the proof itself is usually in roman.
- Avoid starting a sentence with a letter denoting an expression, so that there is no ambiguity about whether a capital or lower-case letter is intended.
- Most standard abbreviations, e.g. 'log(arithm)', 'max(imum)', 'exp(onential function)', 'tan(gent)', 'cos(ine)', 'lim(it)', and 'cov(ariance)', are set in roman, with no full points.
- Make clear the distinction between a roman 'd' used in a differential equation, the symbol ∂ for a partial differential, and the Greek lower-case delta (δ). Authors should preclude further potential for confusion by avoiding an italic *d* for a variable.
- Italic symbols remain italic even when they occur in an italic heading; they do not change to opposite font. In contrast, the exponential 'e' always remains in roman; it is usually preferable to use the abbreviation 'exp' to avoid confusion. The letters i and j are roman when symbolizing pure or imaginary numbers, and italic when symbolizing variables.
- In displayed equations, the integral, product, and summation symbols ($\int \Sigma\ \Pi$) may have limits set directly above them (upper limit) or below them (lower limit). In running text, place these after the symbol wher-

ever possible (as in the first example) to avoid too great a vertical extension of the symbol:

$$\int_a^b x^2\,\mathrm{d}x \quad \sum_{m=0}^{\infty} \quad \prod_{r\geq 1}$$

- Missing terms can be represented by three dots which are horizontal ($\cdots$), vertical ($\vdots$), or diagonal ($\ddots$), as appropriate. Include a comma after the three ellipsis dots when the final term follows, for example $x_1, x_2, \ldots, x_n$.

12.6.2 **Symbols**

Operational signs are of two types: those representing a verb ($= \approx \not\equiv \geq$) and those representing a conjunction ($+ \; - \; \supset \; \times$). All operational signs take a normal interword space of the line on either side; they are not printed close up to the letters or numerals on either side of them. Set a multiplication point as a medial point (·); it should be used only to avoid ambiguity and is not needed between letters, unless they are vectors. A product of two or more different units may be represented as N m or N·m but not Nm.

Any symbol that involves printing a separate line of type should be avoided when an alternative form is available. So, for angle *ABC*, prefer $\angle ABC$ to

$\widehat{ABC}$,
and for vector r, prefer **r** (in bold) to $\vec{r}$.

A colon used as a ratio sign—as in for example 'mixed in the proportion 1 : 2', '2 : 4 :: 3 : 6'—has a thin space on either side of it, not a normal space of the line.

No more than one solidus should appear in the same expression; use parentheses to avoid ambiguity: J K^{-1} mol^{-1} or J/(K mol), but not: J/K/mol.

Omit the vinculum or overbar—the horizontal rule above the square-root sign: √2 is sufficient for $\sqrt{2}$. (Where necessary for clarification the extent covered by the rule may be replaced by parentheses.)

Similarly,

$$\surd\left(\frac{x^2}{a^2}+\frac{y^2}{b^2}\right)$$

is sufficient for

$$\sqrt{\left(\frac{x^2}{a^2}+\frac{y^2}{b^2}\right)}$$

Although many mathematical software packages enable authors to add the rule, it is still considered superfluous, and it is better printing practice to omit it—especially in running text, where it may encumber the line spacing.

12.6.3 Superscripts and subscripts

Reserve superscript letters for variable quantities (set in italic); reserve subscript letters for descriptive notation (set in roman). Asterisks and primes are not strictly superscripts and so should always follow immediately after the term to which they are attached, in the normal way.

When first a subscript and then a superscript are attached to the same symbol or number, mark the subscript to be set immediately below the superscript in a 'stack'. As it is possible for superscript + and − to appear before a numeral, editors should ensure that they are correctly marked. If it is necessary to have multiple levels of super- or subscripts, the relationships must be made clear for the typesetter.

Wherever possible, it is customary—and a kindness to the reader's eyesight—to represent each super- or subscript description by a symbol rather than an abbreviated word. Those subscript descriptions that are standardly made up of one or more initial letters of the word they represent are set in roman type.

12.6.4 Brackets

The preferred order for brackets is { [( )] }. When a single pair of brackets have a specific meaning, such as $[n]$ to denote the integral part of n, they can, of course, be used out of sequence. The vertical bars used to signify a modulus ($|x|$) should not be used as brackets.

Three further sorts of brackets may be used: double brackets ($[\![\ ]\!]$) and narrow ($\langle\ \rangle$) and wide (< >) angle brackets. (Wide angle brackets have a specific meaning in Dirac bra or ket vector notation, and narrow brackets can indicate value of a quantity over a period of time, but either can be used generally.) Double brackets can be placed outside, and narrow angle brackets inside, the bracket sequence, and are handy for avoiding the rearrangement of brackets throughout a formula or, especially, a series of formulae. Thus for comparison's sake the formula

$$\{1 + [2(a^2 + b^2)(x^2 + y^2) - (ab + xy)^2]\}^2 =$$
$$[\![1 + \{[(a + b)^2 + (a - b)^2](x^2 + y^2) - (ab + xy)^2\}]\!]^2$$

is perhaps better put

$$= \{1 + [(\langle a + b\rangle^2 + \langle a - b\rangle^2)(x^2 + y^2) - (ab + xy)^2]\}^2$$

12.6.5 Fractions, formulae, and equations

Displayed formulae three or four lines deep can be reduced to a neater and more manageable two-line form in almost all instances. This form saves time and improves the appearance of the page, making it easier for the typesetter and the reader.

For example,

$\dfrac{a}{b}$ can be written as a/b, and $\left|\dfrac{x-1}{3}\right|$ as $|(x-1)/3|$.

Simple fractions such as $\frac{\pi}{2}$, $\frac{x}{3}$, $\frac{a+b}{4}$ can be written as $\frac{1}{2}\pi$, $\frac{1}{3}x$, $\frac{1}{4}(a+b)$.

$$\frac{1-\tan^2\frac{A}{2}}{1+\tan^2\frac{A}{2}} \quad \text{could be written as} \quad \frac{1-\tan^2\frac{1}{2}A}{1+\tan^2\frac{1}{2}A}$$

$$\frac{\sin\frac{(N+1)}{2}\theta\,\sin\frac{N}{2}\theta}{\sin\frac{\theta}{2}} \quad \text{could be written as} \quad \frac{\sin\frac{1}{2}(N+1)\theta\,\sin N\theta}{\sin\frac{1}{2}\theta}$$

Work can be reduced and appearance improved by writing such a formula as

$$\lim_{n\to\infty}\left[1-\sin^2\frac{\alpha}{n}\right]^{\frac{-1}{\sin^2\frac{\alpha}{n}}} \quad \text{in the form} \quad \lim_{n\to\infty}[1-\sin^2(\alpha/n)]^{-1/\sin^2(\alpha/n)}$$

Displayed formulae are usually centred on the page. If there are many long ones, or a wide discrepancy in their length, it may be better to range them all left with a 1- or 2-em indent.

If it is necessary to break a formula—whether displayed or run-in—at the end of a line, it should be done at an operational sign, with the sign carried over to the next line. If an equation takes up two or more lines it should be displayed, with turnover lines aligned on the operational sign (preferably =):

$$\begin{aligned}\mu_0 &= 4\pi \times 10^{-1}\ \mathrm{H\ m^{-1}}\\ &= 12.566\ 370\ 614\ 4 \times 10^{-7}\ \mathrm{H\ m^{-1}} \qquad (2.1)\end{aligned}$$

Any equation referred to at another point in the text should be numbered; any numbered equation should be displayed. It is usually better to include the chapter number in front of the sequence number, such as 2.1 for the first equation in chapter 2. If, however, the total number of equations is very small, it is possible to use a single sequence of numbers throughout the text. As illustrated above, these numbers are enclosed in parentheses and set full right, aligned on the same line as the final line of the equation.

12.6.6 Mathematical symbols

π	pi
e, e, *or* ε	base of natural logarithms

i, j	imaginary unit: $i^2 = -1$
∞	infinity
$=$	equal to
$\neq$	not equal to
$\equiv$	identically equal to
$\not\equiv$	not identically equal to
$\approx$	approximately equal to
$\not\approx$	not approximately equal to
$\simeq$	asymptotically equal to
$\not\simeq$	not asymptotically equal to
$\cong$	isomorphic to, equal or nearly equal to
$\ncong$	not isomorphic to, not equal or nearly equal to
$\sim$	equivalent to, of the order of
$\nsim$	not equivalent to, not of the order of
$\propto$	proportional to
$\rightarrow$	approaches
$\Rightarrow$	implies
$\Leftarrow$	is implied by
$\Leftrightarrow$	double implication
$>$	greater than
$\ngtr$	not greater than
$<$	less than
$\nless$	not less than
$\gg$	much greater than
$\ll$	much less than
$\geq$	greater than or equal to
$\ngeq$	not greater than or equal to
$\leq$	less than or equal to
$\nleq$	not less than or equal to
$\succ$	has a higher rank or order
$\nsucc$	has not a higher rank or order
$\prec$	has a lower rank or order
$\nprec$	has not a lower rank or order
$\succcurlyeq$	has a rank or order higher or equal to
$\not\succcurlyeq$	has not a rank or order higher or equal to
$\preccurlyeq$	has a rank or order lower or equal to
$\not\preccurlyeq$	has not a rank or order lower or equal to
( )	parentheses
[ ]	square brackets
{ }	curly brackets, braces
$\langle\ \rangle$	angle brackets
$[\![\ ]\!]$	double brackets
$\vee$	sum of two sets
$\wedge$	vector product
$\subset$	strict inclusion

$\not\subset$	not contained in
$\subseteq$	inclusion
$\nsubseteq$	is not contained in
$\supset$, $\supseteq$	contains
$\not\supset$, $\nsupseteq$	does not contain
$\cup$, $\smile$	union
$\cap$, $\frown$	intersection
$\backslash$	difference
$\varnothing$	the empty set
$+$	plus
$\oplus$	direct sum
$-$	minus
$\pm$	plus or minus
$\mp$	minus or plus
$\parallel$	parallel to
$\perp$	perpendicular to
$\Bumpeq$	equivalent to
$\not\Bumpeq$	not equivalent to
a, $a \cdot b$, $a \times b$	*a* multiplied by *b*
$\otimes$	direct multiplication
a/b, $a \div b$, ab^{-1}	*a* divided by *b*
a^n	*a* raised to the power of *n*
$\|a\|$	the modulus (or magnitude) of *a*
$\sqrt{a}$, $a^{1/2}$	square root of *a*
$\bar{a}$, $\langle a \rangle$	mean value of *a*
$p!$	factorial *p*
$'$	minute, prime
$''$	second, double prime
$'''$	triple prime
$^\circ$	degree
$\angle$	angle
$\llcorner$	right angle
$\measuredangle$	acute angle
$\triangle$	triangle
$:$	ratio
$::$	proportion
$\therefore$	therefore, hence
$\because$	because
$\exp x$, e^x	exponential of *x*
$\log_a x$	logarithm to base *a* of *x*
$\ln x$, $\log_e x$	natural logarithm of *x*
$\lg x$, $\log_{10} x$	common logarithm of *x*
$\mathrm{lb}\, x$, $\log_2 x$	binary logarithm of *x*
$\sin x$	sine of *x*
$\cos x$	cosine of *x*

tan x, tg x	tangent of x
cot x, ctg x	cotangent of x
sec x	secant of x
cosec x, csc x	cosecant of x
$\sin^{-1} x$, arcsin x	inverse sine of x
$\cos^{-1} x$, arccos x	inverse cosine of x
$\tan^{-1} x$, arctan x	inverse tangent of x
$\int$	integral
$\oint$	contour integral
Σ	summation
Δ	delta
∇	nabla, del
Π	product
Δx	finite increase of x
δx	variation of x
dx	total variation of x
δf	variation of f
df	total variation of f
$f(x)$	function of x
$f^{\circ}g$	composite function of f and g
$f{*}g$	convolution of f and g
$\lim_{x\to a} f(x)$	limit of $f(x)$
$\wp$	Weierstrass elliptic function
$\Box$	D'Alembertian operator
h	Planck constant
$\hbar$	Dirac constant

For a list of the symbols commonly used in logic *see* **13.4**.

Specialist subjects

13.1 Collections of correspondence

This section provides a brief guide for editors of collected correspondence, explaining the circumstances in which certain features should be considered. Ultimately the choice is dependent upon the physical state of the collection, the series style (if any), and the editor's chosen approach to the subject.

13.1.1 Introduction

An introduction may contain a brief biography to give the background and setting of the correspondence. It should indicate—but briefly and without venturing into the sort of criticism that will quickly date—the literary and historical value of the correspondence. It should contain a brief statement on the sources, published and unpublished, and on how the editor has handled them; it should not waste space by dwelling on the shortcomings of previous editions. If relevant, it may contain a section on transmission, postmarks, etc.; however, particular problems can be dealt with in appendices (*see* **13.1.10**).

13.1.2 Contents

Where more than one volume is to be published simultaneously or at short intervals, the first volume should have a list of contents and a list of illustrations (if any) for the whole edition. Each subsequent volume should then contain a list of contents and illustrations for that volume only. In a large edition, a chronological list of letters in the preliminary matter between the introduction and contents will help historians and readers to discover quickly whether the edition is worth searching for their requirements.

13.1.3 Chronology

The reader may find a chronology or biographical table useful; it can cover either the whole of the writer's life or (in the case of multiple volumes) that portion of the writer's life represented in the volume.

13.1.4 Numbering

The serial numbering of letters aids cross-reference and citation, and avoids possible confusion of reference where there is more than one letter for the same date.

13.1.5 Running heads

Where letters run over several openings, use headlines to indicate the recipient and, in mixed correspondence, the sender. The date and number of the letter can also be shown if space permits, though these must be inserted at proof stage and are liable to error if repagination is required.

13.1.6 The correspondence and text

Addresses

Give the writer's address, usually at the right-hand side of the letter. If the original address is engraved or embossed, this may be relevant to dating and can be shown by setting it in italic. Give the address of the recipient, where available, at the foot, on the left-hand side, as in modern official communications. Enclose it in square brackets if it is not part of the original manuscript. Where the same address occurs regularly, it may be printed in full at its first occurrence and abbreviated thereafter, only variations being given in full. In such cases provide a note of explanation in the introduction. Not every line of very long addresses need be displayed; some or all can be run together, with a vertical rule used to indicate the divisions of the original.

Dating of letters

Where applicable, give dates in the same place as in the heading of the original. Give editorial dating, whether supplied or in correction, in square brackets, with a note if necessary to indicate the authenticity.

Postmarks

In letters of English provenance all postmarks before 1840 should be printed. After 1840 it can be assumed that all letters go by post, but exceptions, where known, should be stated. Otherwise, after 1840 the postmark need be printed only when it notably diverges from the date of writing. Give information about postmarks concisely, preferably at the foot of the text.

Signatures and subscriptions

Do not display signatures and subscriptions, but run them on, with a vertical line to indicate divisions, if these are worth showing.

Postscripts

Show these as postscripts, wherever they occur in the original. Note anything significant about their position in the original.

Publication

It is sometimes useful to offer a concise indication of whether a letter has been previously published, and where.

Superscript and contractions

Lower to line height superscript letters or words in the text. Silently expand contractions (including the ampersand but excepting those like *Mr* or *Dr*), without the use of square brackets. Exceptions may be made where the writer does not habitually use contractions and the departure from his or her usual practice may be significant, for example as indicating exceptional informality towards a particular correspondent. Omit cancelled words, though where unusually interesting they may be given in a note.

Spelling

Follow the original spelling. Correct occasional misspellings in the text and give the original form in footnotes; where the writer is wildly idiosyncratic, retain the original spelling where it is of interest. Avoid gratuitous editorial interventions such as '[*sic*]'.

Capitalization

Follow the original, but alway capitalize proper nouns and words beginning a new sentence, unless the variation is of special interest.

Punctuation

Follow the original normally, especially if (as in Dickens) the punctuation is deliberately idiosyncratic. Silently correct obvious errors, such as omission of a full point, or unclosed parentheses or quotation marks. Where a writer normally uses only dashes, a lightly modernized punctuation may be substituted: if the excessive use of dashes is occasional only, it may indicate informality or unusual haste and the dashes can be retained. Where a writer dispenses almost entirely with punctuation this should be lightly supplied. Supply or amend paragraphing if the original text is very long and unbroken; where this is done, indicate in the appendices what you have done or give a note in the introduction, with examples.

13.1.7 Related letters

It will sometimes be economical of annotation to supply the text of a letter or document related to the correspondence. Where short, it is best to give it in smaller type (usually one size down) in the body of the text, directly after the letter to which it relates, or in a note. Where the document is very long but not susceptible of summary, it is best to give it in a long note at the end of the whole text or in an appendix.

13.1.8 Textual notes (apparatus criticus)

Textual notes should record all substantive alterations to the text and should be at the foot of the page. Where they are numerous the text can be marginally lineated by tens and references can be made by line number. If they are few they need only be by lemma. (*See also* **13.10**.) List any unusual symbols employed as part of a list of abbreviations and symbols.

13.1.9 General notes

The purpose of annotation is to elucidate the text: concision and relevance are essential. Unless very extensive annotation is required, place these notes at the foot of the page, below the textual notes, and—if necessary—separated from them by a rule. Alternatively, the notes may be set in double columns to distinguish them further from the text of the letters.

If an occasional long note is unavoidable, place it at the end of the text as an appendix or an extended note, with a reference on the relevant page of the text. Too many notes can dominate a page, at the expense of a readable text. Where necessary, place extensive annotation as endnotes at the end of the book.

Notes can be numbered by the page, by the letter (except where letters are unusually short), by a renewing series of 1–9, or by reference-mark symbols (* † ‡ § ¶ ||).

Persons

If possible, identify all people mentioned in the correspondence. Those listed in a biographical dictionary such as the *Dictionary of National Biography*, or other easily accessible work of reference, normally need only identification and dates with citation of the appropriate work of reference; if they are not listed, a fuller identification will be necessary for the reader. A brief indication of their particular relation to the writer of the letter is sometimes appropriate.

Places

Identify places mentioned in letters only where they are likely to give difficulty to the reader, for example by being obscure or having changed name. The letter-writer's principal residence may need further treatment; with older writers, contemporary evidence may have to be examined.

Historical evidence

Check references in letters to historical events for date and general reliability; a note should state the name by which the event is customarily known. Specify the writer's source if available and of interest. There need be no comment on the events themselves unless the context demands it.

Language

Give glosses or explanation of words in a foreign language only if they are unavailable in accessible reference books and necessary for elucidation. Translate Greek and Latin quotations in the footnotes, if necessary; translate modern-language quotations if the expected readership is likely to require it. Use a reliable standard translation, if one is available.

Books mentioned

Identify books mentioned in letters so that they may be readily found. Give authors' names with—especially for common surnames—first names in full. After first mention, paraphrase or abbreviate titles, which thereafter need be given at length only if this helps an understanding of the text.

General comment

A general comment should be succinct and strictly related to what is necessary for the understanding of the text. Its subject will probably suggest the most suitable position for it in the text.

13.1.10 Appendices

Limit the number of appendices as far as possible; they should normally be reserved for special topics relevant to the correspondence but too extensive to be dealt with in separate short notes.

13.1.11 Indexes

A single index is usually most convenient for the reader. However, where a collection demands a great deal of biographical and topographical information, it may be preferable to have a biographical or topographical appendix, or separate indexes of people and places.

13.1.12 Illustrations

If the author's hand is particularly difficult or varies over his or her lifetime, there may be a case for including one or more facsimiles of autograph letters. These are expensive, however, and in practice those especially interested are likely to prefer to obtain a photocopy of substantial sections of the correspondence for themselves.

Generally, illustration should be limited to those images that offer information which cannot be presented in any other way, and which is worth having in itself. It is usually sufficient to provide good portraits of the writer and principal figures in the correspondence.

13.2 Law and legal references

Often the standards adopted in the legal discipline are at variance with those of other subjects—especially as regards basic forms of citing, abbreviating, and italicizing matter. This is compounded by the fact that practices common in one aspect of the law may be unfamiliar in another; for example, an author of a work on common law might be used to, and therefore expect, different presentation of copy from an author of a work on international law or human rights. Nevertheless there should be no reason in principle why the following general guidelines cannot be applied across a broad range of legal studies.

Given the variety of legal citations in use in the UK, the European Community (Union), and elsewhere, this section cannot purport to be wholly definitive, nor resolve every stylistic point that may occur. Options are given for those aspects of citation on which there is no widespread consensus.

13.2.1 General considerations

Italics

Law uses more foreign—particularly Latin—words than are common in books on many other subjects. For that reason law publishers may deviate from the usage in general reference works when determining which words and phrases to italicize and which not. Only a handful of foreign-language law terms have become so common in English that they are set as roman in general use. Some publishers use this as a basis for determining styles, so that 'a priori' and 'prima facie' are set in roman, for example, but *inter alia* and *stare decisis* are set in italic. Other publishers develop independent style guides, reflecting their authors' usage or readers' expectations, and impose them uniformly over an entire list or only individual volumes. Still others prefer to set all Latin words and phrases in italic, rather than appear inconsistent to readers immersed in the subject, for whom all the terms are familiar: in a legal context it makes little sense to set 'a priori' in roman and 'a posteriori' in italic simply because the former enjoys more widespread public use than the latter. Regardless of which policy is followed, words to be printed in roman rather than italic include the accepted abbreviations of *ratio decidendi* and *obiter dicta*: 'ratio', 'obiter', 'dictum', and 'dicta'.

Traditionally, the names of the parties in case names are cited in italics, separated by a roman 'v.' (for 'versus') or—especially when displayed—in small capitals with an italic 'v.' (*Smith* v. *Jones*, SMITH *v.* JONES). Where the italic citation has been used, this is usually reversed for clarity in, say, a table of cases or running heads: to avoid presenting an enormous list of italic cases, the parties' names are given in roman with an italic '*v.*' (Smith *v.* Jones). Other styles exist: the 'v.' may match the case-name font, or it may have no full point (*Smith v. Jones*, *Smith* v *Jones*); any style is acceptable if consistently applied.

Certain textbook references have been accorded such eminence that the name of the original author appears in italics, almost as part of the title: *Chitty on Contracts*, *Kemp on Damages*, *Williams on Wills*, *Dicey and Morris on Conflict of Laws*. After one or two examples when they are frequently referred to in a book, they may be further abbreviated to *Dicey and Morris*, *Chitty*, etc. In full references it is not necessary to give the name of the current editor, although the edition number and the date of that edition must be stated.

Other aspects of italics are mentioned under their individual headings below.

Abbreviations

The use of full points in references is subject to four different schools of thought: (*a*) all points should be put in; (*b*) points should be in abbreviations of fewer than three letters; (*c*) there should be no points at all, or no points only in legal abbreviations; and (*d*) points should not appear between or after capitals, for instance words abbreviated to a single letter, but should appear after longer abbreviations ('Ont. LJ', 'Ch. D' but 'QBD', 'AC'). If the last system is used, it is equally correct to leave the points out of note references to a particular level of court, which should appear in parentheses after the reference, for example '(HL)', '(CA)', '(QBD)', '(ChD)'. As in other subjects, it is permissible to abbreviate familiar references in the text as well as in notes.

In text it is permissible to abbreviate references, especially familiar ones, in the body of the text, but all other matter should be set out in full. Thus, *paragraph*, *section*, *chapter*, and the like should only ever be abbreviated in the notes. However, where a term is repeated frequently in a textbook and is unwieldy when spelled out, such as *International Covenant on Civil and Political Rights*, then it is permissible to refer to it at first mention in full with '(ICCPR)' following it, and thereafter simply as *ICCPR*. But be careful that the abbreviations chosen do not confuse institutions with Conventions: for instance it is advisable in notes to use *ECHR* for *European Convention on Human Rights* and *ECtHR* for *European Court of Human Rights*. Both the European Court of Justice and the European Court of Human Rights are frequently and indiscriminately referred to in short as 'the European Court', despite having very different jurisdictions and powers. Therefore it is a good idea for the European Court of Human Rights *always* to be referred to in full, unless the text in question is specifically about human rights and there is no possibility of confusion.

In cases, use *Re* rather than *In re*, *In the matter of*, etc. Similarly, cases such as *In the matter of the Companies Act 1985* are better expressed as *Re the Companies Act 1985*, while *In re the Estate of Farquar* would be better stated as *Re Farquar's Estate*. Abbreviate *Ex parte* to *Ex p.* with the letter *e* capitalized where it appears at the beginning of a case name but in lower case elsewhere: *R* v. *Acton Magistrates, ex p. McMullen* [1990] 2 All ER 670. When citing a law report, do not include expressions such as *and another* or *and others* that may appear in the title, but use *and anor.* or *and ors.* in cases such as *Re P and ors. (minors)* to avoid the appearance of error. To avoid unnecessary repetition in the discussion of a case, shorten citations in the text following an initial use of the full name. Thus, 'in *Glebe Motors plc* v. *Dixon-Greene*' could subsequently be shortened to 'in the *Glebe Motors* case' (but not 'in *Glebe Motors*'). However, in criminal cases it is acceptable to abbreviate 'in *R* v. *Caldwell*' to 'in *Caldwell*'.

In shipping cases, the name of the ship may be used instead of the full case name (for example, *The Eurymedon*), but in such circumstances provide the full case name in a note (and provide both versions in the table of cases).

Law notes tend to be fairly lengthy, so anything that can be abbreviated should be. Thus, *HL*, *CA*, etc. are perfectly permissible, as are *s.*, *Art.*, *Reg.*, *Dir.*, *%*, all figures, *High Ct.*, *Sup. Ct.*, *PC*, *Fam. Div*, etc. even in narrative notes.

When setting material at length, such as extracts from treaties, contracts, or statutes, indicate any lacuna of a paragraph or more by an ellipsis, with a 1-em space between each of the three dots. This is set full left on a separate line, with a 3-point space above and below. Whether numbered or not, new paragraphs are indented 1 em as usual (unless the author is following a specific form in imitation of the original's typography).

Other aspects of abbreviation are mentioned under their individual headings below.

Capitalization

Capitalize *Act*, even in a non-specific reference, although 'bill' may be lower-case. In text it is better to write *section*, *subsection*, *article*, etc. out in full. Unless beginning a sentence, *section* always begins with a lower-case letter. Whether *article* does is largely a matter of taste and house style: many publishers prefer to capitalize it when it refers to, say, supranational legislation (conventions, treaties, etc.) but leave it lower-case when it refers to, say, a foreign statute or part of a British statutory instrument. (A reference to two subsections of one section cannot be referred to as *sections* or *ss.*: the correct form is *section 14(1) and (2) states* . . . but *subsections (1) and (2) of section 14 state* . . . .)

Court with a capital should be used only for international courts such as the European Court of Justice, European Court of Human Rights, the International Court of Justice, or for relating information specific to a single court. Thus, for instance, in a book about the Court of Appeal, Criminal Division, that court may be referred to as *the Court* throughout. It is a common shorthand convention in US law to refer to the Supreme Court as *the Court*, and to a lesser court as *the court*.

A capital may also be used in transcripts where a court is talking about itself, but not necessarily where it refers to itself in a different composition. Thus, members of a Court of Appeal would refer to *a judgment of the Court* when citing a previous judgment by themselves, but to *that court* when referring to a Court of Appeal composed of others. Where, however, the reference is to a court in general, the *c* should always be lower-case.

Likewise *judge* should always begin with a lower-case letter, unless it is referring to a specific person's title or unless—as a matter of personal taste—the author has contrasted the Single Judge with the Full Court (as in criminal appeals and judicial review proceedings), where they both have specific parts to play and almost constitute separate courts in themselves.

Specific terms such as *Law of Torts* or *Court of Appeal* should have capitals, but not when turned into a more colloquial form, such as *tort law* or *appeal court*.

Other aspects of capitalization are mentioned under their individual headings below.

13.2.2 References

Some legal writers cite others' works without a place of publication, or first names or initials. While not followed by all publishers, this *is* an established convention in (at least some parts of) the discipline, the expectation being that the work will be read by those who already are immersed in the relevant texts. (The same thinking is found in other fields, such as classics.) This is permitted where unavoidable, though editors should not impose it, and if the expected readership is more general or more elementary (as in an undergraduate or introductory text) full references must be given.

Continental and US references (except US case references) should be cited with the date and volume number first, followed by the abbreviation of the report or review name, and then—without a comma in between—the page number. Where a specific page within a report or article is referred to, it is a moot point whether the initial page number should be followed by a comma plus the specific page number, or no comma and *at* followed by the specific page number. The decision is a matter of personal choice, but should be made consistent throughout a particular work.

Set the names of books and non-law journals and reports in italic, following the standard format (*see* **CHAPTER 15**). Formerly, abbreviated references to reports were set in roman and those to reviews in italics. However, few modern legal publications (particularly those on the Continent) contain nothing but reports or reviews. Thus the rule now is to set all abbreviated references to reports and reviews in roman—in text, in references, and in lists of abbreviations. Names of law journals and reports are in roman type, its reference follows the date. Set abbreviated titles of works in roman or italic, depending on the style of the expanded version. Abbreviate only titles of extremely well-known books, journals, or reports; all others should normally appear in full. Variations exist in how many periodicals are abbreviated or punctuated—for example the Law Society Gazette may be 'LS Gaz.' or 'Law Soc. Gaz.', and the Solicitors' Journal 'SJ' or 'Sol Jo'. Providing authors are consistent such variations are acceptable; in works for non-specialists, readers may benefit from expanded versions of very terse abbreviations.

When the full title of a reports series or a review is quoted—and only the very obscure ones need to be quoted in full—that full title is always in italics. Setting all abbreviated titles in roman does, however, leave one or two pitfalls, of which one must be wary: 'CMLR', for instance, refers to Common Market Law Reports (which publishes only reports and never articles), while 'CMLRev.' refers to Common Market Law Review. Unfortunately, where authors cite the latter as the former the only clue that they have it wrong is that the reference is to an article.

The list below shows some examples of the preferred style for abbreviated forms of law report series and journals used in citations; in general, spell out in full the name of any journal or report not included here, and all series names. When giving the full name of a journal or law report, certain frequent terms (e.g. Crim., Eur., Intl, J, L, Q, R, Rev., U, Ybk) may be abbreviated. When spelt-out books, journals, reports, or series are referred to very frequently in a particular work, they may after their first occurrence be abbreviated and included in the List of Abbreviations.

Cite a report in *The Times* or *Independent* only if there is no other published report; in references neither is abbreviated or italicized. The form is, for example, '*Powick* v. *Malvern Wells Water Co.*, The Times, 28 Sept. 1993'.

Advocate General (of the ECJ)	AG
All England Law Reports	All ER
American Journal of Comparative Law	AJCL
American Journal of International Law	AJIL
Anonymous	Anon.
another	anor.
article, articles	art., arts.
Attorney-General	A-G
Borough Council	BC
British Company Law Cases	BCC
British Tax Review	BTR
Brothers	Bros.
Cambridge Law Journal	CLJ
clause, clauses	cl., clauses (*not abbreviated*)
Commissioner	Comr.
Common Market Law Reports	CMLR
Common Market Law Review	CMLRev
Co-operative	Co-op
Corporation	Corp.
County Council	CC
Criminal	Crim.
Criminal Appeal Reports	Cr. App. R
Criminal Appeal Reports (Sentencing)	Cr. App. R(S)
Criminal Law Review	Crim. LR
Crown Prosecution Service	CPS
Current Law	CL
Current Legal Problems	CLP
cwmni cyfyngedig cyhoeddus	ccc
cyfngedig	cyf
deceased	decd.
decision	dec.
directive	dir.
Director of Public Prosecutions	DPP

District Council	DC
EC Bulletin	EC Bull.
edition	ed. (*not* edn., *as elsewhere*)
Estates Gazette	EG
European	Eur.
European Community	EC
European Competition Law Review	ECLR
European Court Reports	ECR
European Court of Justice	ECJ
European Industrial Relations Review	EIRR
European Intellectual Property Review	EIPR
European Law Review	ELR
European Union	EU
Executor	Exor.
Executrix	Exrx.
Family Law Reports	FLR
Financial Times Law Reports	FTLR
Fleet Street Reports	FSR
Her (or His) Majesty's	HM
Industrial Cases Reports	ICR
Industrial Law Journal	ILJ
Industrial Relations Law Review	IRLR
Inland Revenue Commissioners	IRC
International	Intl.
International and Comparative Law Quarterly	ICLQ
Journal	J
Journal of Business Law	JBL
Journal of Planning and Environmental Law	JPEL
Journal of Planning Law	JPL
Justice of the Peace Reports	JP
Knight's Local Government Reports	LGR
Law	L
Law Journal	LJ
Law Quarterly Review	LQR
Law Reports, Appeal Cases	AC
Law Reports, Chancery Division	Ch.
Law Reports, Family Division	Fam.
Law Reports, King's Bench Division	KB
Law Reports, Probate, Divorce, & Admiralty Division	P
Law Reports, Queen's Bench Division	QB
Law Society Gazette	LS Gaz., Law Soc. Gaz.
Legal Studies	LS
liquidation	liq.
Lloyd's Law Reports	Lloyd's Rep.

Lloyd's Maritime & Commercial Law Quarterly	LMCLQ
Local Government Reports	LGR
Modern Law Review	MLR
New Law Journal	NLJ
Official Journal of the EC	OJ
Order, Orders	Ord., Ords.
others	ors.
Oxford Journal of Legal Studies	OJLS
paragraph, paragraphs	para., paras.
Property and Compensation Reports	P & CR
Proprietary	Pty
Public Law	PL
Quarterly	Q
Railway	Rly
regulation	reg.
Report(s)	R
Reports of Patent Cases	RPC
Review	Rev.
Road Traffic Reports	RTR
rule, rules	r., rr.
Rural District Council	RDC
Scots Law Times	SLT
section, sections	s. (§), ss. (§§)
Session Cases, Court of Session, Scotland	SC
Simon's Tax Cases	STC
Solicitors' Journal	SJ
the sovereign (Queen or King)	R (*not Reg*)
subparagraph, subparagraphs	subpara., subparas.
subsection, subsections	subs. (sub§), subss. (sub§§)
Tax Cases	TC
Times Law Reports	TLR
University	U
Urban District Council	UDC
Vice-Chancellor	V-C
Weekly Law Reports	WLR
Yearbook	Ybk

The appearance of case citations

To indicate a specific page or series of pages of a report, use a comma followed by the page(s) given in full: '*Ridge* v. *Baldwin* [1964] AC 40, 78–9'. Citations should not include letters (A, B, etc.) printed in the margin in some series of reports; reference to the relevant page is sufficient.

There is a rule about the use of square brackets or parentheses in reference dates, which states that a date is in square brackets if it is essential for finding the report, and in parentheses if it merely illustrates when a case was included in reports with cumulative volume numbers. For instance

> *R.* v. *Home Secretary, ex p. Hindley* [1998] 2 WLR 505 (QBD)
>
> *Blair* v. *Osborne* [1971] 2 QB 78
>
> P. Birks, 'The English Recognition of Unjust Enrichment' [1991] LMCLQ 473, 490–2

but

> *Cobbett* v. *Grey* (1850) 4 Ech. 729
>
> *Badische* v. *Soda-Fabrics* (1897) 14 RPC 919, HL
>
> S. C. Manon, 'Rights of Water Abstraction in the Common Law' (1965) 83 LQR 47, 49–51

While this rule is not often followed in very recent publications, it does hold good for those foreign reports derived from common law.

Many reports—for example Appeal Cases, Queen's Bench, Weekly Law Reports—began by producing cumulative volume numbers, but realized that this system would give rise to hundreds of volumes (as in US reports). Gradually they all switched to square-bracket, date-dependent references, though some—for example Lloyd's Law Reports and Reports of Patent Cases—made the change much later. A good number of new and privately published specialist reports do not follow this system, so that, say, *Estates Gazette* has the date in square brackets, but volume numbers well into the hundreds. An editor who comes across unexpected inconsistencies in text should query them with the author. Most reports illustrate how they should be cited in their running heads: those for Common Market Law Reports indicate the correct citation is, say, '[1989] 2 CMLR 351' rather than '(1989) 2 CMLR 351'.

No brackets are used in cases from the Scottish Series of Session Cases from 1907 onwards, and Justiciary Cases from 1917 onwards: '*Hughes* v. *Stewart* 1907 SC 791', '*Corcoran* v. *HM Advocate* 1932 JC 42'. Instead, the case name is followed by a comma, as it is in US, South African, and some Canadian cases where the date falls at the end of the reference. It is usual to refer to Justiciary Cases (criminal cases before the High Court of Justiciary) simply by the name of the panel (or accused), thus: *Corcoran*.

Unreported cases

When a case has not (yet) been reported, cite just the name of the court and the date of the judgment. The word 'unreported' should not be used, for example '*R* v. *Marianishi, ex p. London Borough of Camden* (CA, 13 Apr. 1965)'. Unreported EC cases are handled differently (*see* below).

Courts of decision

Unless the case was heard in the High Court or was reported in a series that covers the decisions of only one court, the court of decision should be indicated by initials (e.g. ECJ, PC, HL, CA) at the end of the reference. References for unreported cases, however, should be made in brackets to the court of decision first (even if it is in an inferior court), followed by the date. Reference is not normally made to the deciding judge ('*per* Ferris J', etc.), except when wishing to specify him or her when quoting from a Court of Appeal or House of Lords decision. The following are examples of correctly cited cases in the preferred style:

> *Blay* v. *Pollard* [1930] 1 AC 628, HL
>
> *Bowman* v. *Fussy* [1978] RPC 545, HL
>
> *Re Bourne* [1978] 2 Ch 43
>
> *Cooper* v. *McKenna, ex p Bishop* [1986] WLR 327, CA
>
> *R* v. *Leeds County Court, ex p Morris* [1990] QB 523, 526–9
>
> *Berk* v. *Hair* (DC, 12 Sept. 1956)
>
> *New Zealand Shipping Co Ltd* v. *Satterthwaite* (*AM*) *& Co Ltd* (*The Eurymedon*) [1975] AC 154

As a general rule, a single 'best' reference should be given for each case cited. For UK cases, the reference should, wherever possible, be to the official Law Reports; if the case has not been reported there, then the Weekly Law Reports are preferred, and failing that the All England Reports. Unless there is good cause, references should be from one of these three series, but in certain specialist areas it will be necessary to refer to the relevant specialist series, for example Lloyds Law Reports, Family Law Reports, Industrial Cases Reports, and Reports on Patent Cases.

For pre-1865 cases, both the private reports *and* the English Reports references should be cited, for example: '*Boulton* v. *Jones* (1857) 2 H&N 564, 157 ER 232'.

13.2.3 Primary and secondary legislation

Statutes and Acts of Parliament

A statute's title should always be in roman, even where a US statute is in italics in the original. Do not capitalize 'act' if it does not form part of the title, or when it describes more than one act: 'the Shops and Income Tax acts' describes two different acts. When citing Acts of Parliament, use a capital *A* for Act: *Factory and Workshop Act 1891*, *the Children Act 1995*. Older statutes, without a short title, will require the appropriate regnal year and chapter number. Use arabic numerals for chapter numbers in Public (General) and Private Acts: *3 & 4 Geo. V, c. 12, ss. 18, 19*. Use lower-case roman numerals in Public (Local) Acts: *3 & 4 Geo. V, c. xii, ss. 18, 19*. Scots Acts before the Union of 1707 are cited by year and chapter: *1532, c. 40*. All acts passed after 1962 are cited by the calendar year and chapter number of the act; commas before the date were abolished with retroactive effect in 1963. There is no need for the word 'of' except, perhaps, when discussing a number of acts with the same title, in which case 'of' may be used to distinguish, for example, the Criminal Appeals Act of 1907 from that of 1904. Provided the meaning is clear, it is permissible even in text to refer to 'the 1904 Act'.

A few UK statutes are almost invariably abbreviated, for example *PACE* (Police and Criminal Evidence Act), *the MCAs* (Matrimonial Causes Acts), *the AJAs* (Administration of Justice Acts). Where such abbreviations will be familiar to readers they may be used instead of the full versions, even in text, although it is best to spell a statute out at first mention with the abbreviation in parentheses before relying thereafter simply on the abbreviation. Use an abbreviation where one particular statute is referred to many times throughout the text.

Except at the start of a sentence or when the reference is non-specific, use the following abbreviations: *s*, *ss* (or *§*, *§§*), *Pt*, *Sch*. For example, paragraph (k) of subsection (4) of section 14 of the Lunacy Act 1934 would be expressed as *Lunacy Act 1934, s 14(4)(k)*. There is no space between the bracketed items and no full point after the *s*. In general, prefer *section 14(4)* to *subsection (4)* or *paragraph (k)*; if the latter are used, however, they can be abbreviated to *subs (3)* or *para (k)* in notes.

Statutory instruments should be referred to by their name, date, and serial number, for example:

> Local Authority Precepts Order 1897, SR & O 1897/208
>
> Community Charge Support Grant (Abolition) Order 1987, SI 1987/466

No reference should be made to any subsidiary numbering system in the case of Scots instruments, those of a local nature, or those making commencement provisions. Note that there are no spaces or points in *SI* and *SR*.

Quote extracts from statutes exactly. Even if elsewhere first lines of quotations are set full out, if there is a paragraph indent in the statute it must be reproduced. Most authors like to approximate on the printed page the typographical conventions of the original—double quotation marks, em rules instead of colons, and hanging indents.

13.2.4 Other materials

Reports of Select Committees of the Houses of Lords, Commons, etc.

Refer to such papers by name and number: *HL Select Committee on European Union 8th Report (HL Paper (2000–01) no. 1)*.

Law Commission

Cite Law Commission reports by name and Commission number, with the year of publication and any Command paper number; for example:

'Law Commission, *Family Law: The Ground for Divorce* (Law Com No 192, 1990) para 7.41'.

Hansard

Hansard (not italic), the daily and weekly verbatim record of debates in the British Parliament, is published by Her Majesty's Stationery Office. Begun in 1803, Hansard was named after the typesetter Luke Hansard (1752–1828), although since 1892 its formal name has been *The Official Report of Parliamentary Debates*. It was only after 1909 that Hansard became a strictly verbatim report; prior to that time the reports' precision and fullness varied considerably, particularly before the third series. There have been five series of Hansard: first series, 1803–20 (41 vols.); second series 1820–30 (25 vols.); third series 1830–91 (356 vols.); fourth series 1892–1908 (199 vols.); fifth series 1909–.

Since 1909 reports from the House of Lords and the House of Commons have been bound separately, rather than within the same volume. As such, references up to and including 1908 are 'Parl. Deb.', and afterwards 'H.L. Deb.' or 'H.C. Deb.'. Hansard is numbered by column rather than page; do not add 'p.' or 'pp.' before arabic numbers. Full references are made up of the series (in parentheses), volume number, and column number, for example: 'Hansard, HC (series 5) vol. 357, cols. 234–45 (13 Apr. 1965)'. For pre-1909 citations, use the following form: 'Parl. Debs. (series 4) vol. 24, col. 234 (24 Mar. 1895)'.

Command papers

In references, the abbreviations given before the numbers of Command papers vary according to the time period into which the paper falls. Consequently they should *not* be made uniform or changed unless they are clearly incorrect. The series, abbreviations, years, and number extents are as follows, with an example for each:

1st	*(none)*	(1833–69)	1–4,222	(C (1st series) 28)
2nd	C.	(1870–99)	1–9,550	(C (2nd series) 23)
3rd	Cd.	(1900–18)	1–9,239	(Cd 45)
4th	Cmd.	(1919–56)	1–9,889	(Cmd 12)
5th	Cmnd.	(1957–86)	1–9,927	(Cmnd 356)
6th	Cm.	(1986–)	1–	(Cm 69)

The references themselves are set in parentheses. The full points in the abbreviations, while normally dispensed with by those in the legal profession, should be retained in all other contexts.

13.2.5 International treaties, conventions, etc.

Apart from EC treaties, where the short name usually suffices, set out the full name of the treaty or convention with the following information in parentheses: the familiar name; the place and date of signature; the Treaty Series number (if not ratified, the Miscellaneous Series number) or, if earlier, other relevant number; the number of the latest Command Paper in which it was issued; and any relevant protocols. For example, a reference to the European Human Rights Convention should be expressed as follows:

> Convention for the Protection of Human Rights and Fundamental Freedoms (the European Human Rights Convention) (Rome, 4 Nov. 1950; TS 71 (1953); Cmd 8969)

A short title will suffice for subsequent references in the same chapter.

References to the Uniform Commercial Code (UCC) and US Restatements should be set in roman, for example 'UCC §2–203'.

13.2.6 European Community cases

Where available, cite a reference to the official reports of the EC, the European Court Reports (ECR) in preference to other reports. If an ECR reference is not available, the second best reference will usually be to the Common Market Law Reports (CMLR). However, where a case is reported by the (UK) official Law Reports, the Weekly Law Reports, or the All England Law Reports, that may be cited in preference to CMLR, particularly in books intended for readers who may not have ready access to CMLR. For example: 'Case 19/84, *Pharmon BV* v. *Hoechst AG* [1985] ECR 2281'. If the case is not yet reported it should be cited with a reference to the relevant notice in the *Official Journal*, such as 'Case C-134/89, *EC Commission* v. *Ireland* [1989] OJ L145/1'.

The case number should always be given before the name of the case in European Court of Justice cases. (The case number is irrelevant in UK cases.) For many years there was just one European Court, so cases before it were numbered in straight numerical order, e.g. *Case* (always a capital letter because it acts as an alternative title) *109/76*. Following the creation of the European Court of First Instance (CFI) in 1989, cases were numbered and prefixed according to whether they were registered there or at the European Court of Justice (ECJ). Cases registered at the CFI are prefixed by T– (*T* plus an en rule) and cases registered at the ECJ are prefixed C– (*C* plus an en rule). (Do not add a *C* to pre-1989 cases.)

Similarly, the parts of the *European Court Reports* are divided so that C-cases are reported in ECR I– and T– cases are reported in ECR II–. Unusually, the volume number is attached to the page number by an en rule, and follows 'ECR'. Typical European case citations might read

> Case C–34/89, *Psmith* v. *EC Commission* [1993] ECR I–454
>
> Case T–65/33, *Christy* v. *Mulliner* [1994] ECR II–323

This form may appear awkward when citing passages spanning more than one page, with the elided page reference at the end of, say, '[1993] ECR I-3436, at 3442–3'. (Do not repeat the roman numeral.) Because these cases are cited from ECR, an abbreviated reference to the court of decision at the end of the citation is superfluous; the case and volume numbers clearly signpost the relevant court. When citing from other series of reports, however, it is appropriate to add 'ECJ' or 'CFI' at the end of the citation.

Commission Decisions

Treat Commission Decisions—but not Council Decisions—as cases. For example:

> *Aluminium Cartel* [1985] OJ L92/1, [1987] 4 CMLR 778
> *Moosehead/Whitbread* [1990] OJ L100/32, [1991] 4 CMLR 391

Decisions of the Commission's Merger Task Force should also cite the official number given to it by Directorate General IV, for example:

> *Alcatel/Telettra* (Case IV/M042) [1991] OJ L122/48, [1991] 4 CMLR 208

13.2.7 European Community (Union) law

Judgments of the courts are uniformly translated into English from French, sometimes with error: *possibilité* rarely means 'possibility' (more often 'opportunity' or 'chance'), and *jurisprudence* does not mean 'jurisprudence' (which has an esoteric meaning in English), but 'case law'. Thus, if the meanings of such judgments are not clear, it may be feasible to go back to the original French for clarification.

In connection with the European Court, *decision* is only a literal translation from the French, which should be converted into the much more natural *judgment*. One school of thought suggests that *decision* should be retained for adjudications in references from national courts, with *judgment* referring to adjudications in direct cases, but as this is a difficult rule to implement it is simpler to standardize both terms to *judgment*. The *ruling* is that part of the judgment at the very end which summarizes precisely what was decided. In English law, it appears in italics at the end of the judgment, but European Court rulings are longer, and so should appear in roman.

Union institutions should be cited as *EC Commission/EC Council* or *Commission/Council*; *European Court* or *the Court* (always with a capital letter), never *Court of Justice of the European Communities* or the like.

For primary legislation, include both the formal and informal names in the first reference to a particular treaty:

EC Treaty (Treaty of Rome, as amended), art. 3b

Treaty on European Union (Maastricht Treaty), art. G5c

Cite articles of the treaties without reference to the titles, chapters, or subsections. As part of a reference, abbreviate 'article' to 'art.', in lower-case roman. Cite protocols to the treaties by their names, preceded by the names of the treaties to which they are appended. For example:

Act of Accession 1985 (Spain and Portugal), Protocol 34

EC Treaty, Protocol on the Statute of the Court of Justice

References to secondary legislation (decisions, directives, opinions, recommendations, and regulations) should be to the texts in the *Official Journal* of the European Communities. The format for citing the *Official Journal* depends on the year of publication. For citations after 1972 the style is [year] + OJ series + OJ number/page ('[1989] OJ L145/1'). Wherever possible, references relating to the years 1952–72 (when there was no English edition of the *Journal Officiel*) should be to the Special Edition of the *Official Journal* (produced after the UK joined the European Community), cited as '[1964] OJ Spec Ed 234'. When references must be to the *Journal Officiel*, the format from 1952 to 1967 is 'JO 1312/34', and from 1968 to 1972 is '[1968] JO L332/23'.

The title of the legislation precedes the reference to the source:

Council Directive (EC) 97/1 on banking practice [1997] OJ L234/3

Council Regulation (EEC) 1017/68 applying rules of competition to transport [1968] OJ Spec Ed 302

While it is always important to state the subject-matter of EC secondary legislation, it is permissible to abbreviate the long official title provided that the meaning is clear. For example, the full title

Commission Notice on agreements of minor importance which do not fall under art. 85(1) of the Treaty establishing the EEC [1986] OJ C231/2, as amended [1994] OJ C368/20

may be abbreviated to

Commission Notice on agreements of minor importance [1986] OJ C231/2, as amended [1994] OJ C368/20

Avoid the term *third countries*, as it is inexact and possibly ambiguous, given the common usage of the phrase *Third World*. Prefer either *non-member States* or *non-member countries*.

13.2.8 European Human Rights cases

Decisions of the European Court of Human Rights should always cite the relevant reference in the official reports (Series A) and if possible also the European Human Rights Reports, as follows:

Young, James and Webster v. *UK* Series A No 44, (1982) 4 EHRR 38

Decisions and reports of the European Commission of Human Rights (now defunct) should cite the relevant application number, a reference to the Decisions and Reports of the Commission series (or earlier to the Yearbook of the ECHR) and—if available—a reference to the European Human Rights Reports:

> *Zamir* v. *UK* Application 9174/80, (1985) 40 DR 42

13.2.9 US, Commonwealth, and other foreign cases

The citation of foreign laws is too big a subject to cover in any great detail here. Authors and editors unsure of the relevant conventions should consult *The Bluebook: A Uniform System of Citation* (17th edn.), published by the Harvard Law Review Association in conjunction with the Columbia Law Review, the University of Pennsylvania Law Review, and the Yale Law Journal. This is a useful guide to citing legal sources from a wide range of jurisdictions, including the USA, Germany, France, Australia, the EC, Canada, and Japan. What follows are guidelines for some English-language citations.

Use the US style of citation for US cases. Thus, contrary to the general rule that only one 'best' reference need be given, with US cases the reference to the relevant US Federal reports (for Supreme Court cases) or state reports should be followed by a reference to the *National Reporter System*, with a comma separating citations. In the case of lower Federal court cases, a reference to just the Federal Reporter (F) or Federal Supplement (F Supp) suffices. The court (unless it is the Supreme Court) and year are given at the end of the citation. Typical US citations for a state case, a lower Federal court case, and a Supreme Court case respectively might read:

> *Bill* v. *Benn* 9 Ill 2d 435, 134 NE 2d 756 (Ill Ct of Apps, 1957)
> *Bones* v. *Bonar* 550 F 2d 35 (US Ct of Apps (2nd Cir), 1978)
> *Michael* v. *Johnson* 426 US 346, 23 S Ct 118 (1976)

For Australian cases, just one reference is necessary. For cases in the higher courts cite CLR (Commonwealth Law Reports) if available; if not, cite ALJR (Australian Law Journal Reports) or ALR (Australian Law Reports). In state cases, cite the relevant state reports. For New Zealand cases, cite the NZLR (New Zealand Law Reports). For Canadian cases, give two references, if possible: first to SCR (Supreme Court Reports) and then to DLR (Dominion Law Reports). For state provincial cases, cite only DLR.

For all foreign cases, if the report series cited does not make the country or state and the court of decision apparent, then indicate these in parentheses at the end of the reference.

13.2.10 Tables of cases, legislation, etc.

Unless it has been otherwise agreed, authors are expected to supply complete lists of cases, legislation, citations, and other material referred to in the work together with the typescript. These will be used as the basis for the tables of cases, legislation, etc. in the published book.

The table(s) of cases are located in the preliminary pages. They should be compiled alphabetically with the 'best' reference cited in the text, followed by all major report citations, but should exclude abbreviated or summary law reports unless they are the only reports available. Thus generally there should be no references to the Solicitors' Journal, Current Law, New Law Journal, or Estates Gazette, but references to Estates Gazette Law Reports are acceptable.

Depending on the number of cases cited overall, divide the tables into separate sections for UK cases, EC cases (distinguishing between ECJ, CFI, and Commission cases), and international cases. Provide a separate table of EC cases arranged in chronological and numerical order in works containing a significant number of such cases. Equally, where there are sufficient international cases to merit it, the table should be subdivided with headings by country.

Invert cases beginning '*Re*' or '*In re*', and table them under the party's name; for example, table '*In re* the Estate of Farquar' or '*Re* Farquar's Estate' under 'Farquar's Estate, *Re*'. Table shipping cases and trade mark cases under the full case name; include also an entry under the name of the ship or the mark, with a cross-reference to the full name.

13.2.11 Judges' designations and judgments

In text it is correct either to spell out the judge's title (*Mr Justice Kennedy*) or to abbreviate it (*Kennedy J*). It is best to follow the author's preference, providing it is consistently applied in similar contexts. It is a matter of house style whether or not the abbreviation takes a full point. The following table shows various titles and their abbreviated forms, where they exist:

Mr Justice	J
Messrs. Justice (*this expanded form is not now used*)	JJ
Lord Justice	LJ
Lords Justice	LJJ
Lord Chief Justice Parker	Parker LCJ, Lord Parker CJ
The Master of the Rolls, Sir F. R. Evershed	Evershed MR
His Honour Judge (County Court)	HH Judge

Attorney-General	Att.-Gen.
Solicitor-General	Sol.-Gen.
Lord . . . , Lord Chancellor . . .	LC
Baron (historical, but still quoted)	B
Chief Baron Blackwood	Blackwood CB
The President (Family Division)	Sir Stephen Brown, P
Advocate General (of the ECJ)	Slynn AG
Judge (of the ECJ)	*no abbreviation*

Law Lords are members of the House of Lords entitled to sit on judicial matters; their names are not abbreviated. Do not confuse them with Lords Justice (often wrongly referred to as *Lords Justices*). *Their Lordships* can be a reference to either rank, but *Their Lordships' House* refers only to the Judicial Committee of the House of Lords (its full title). Note there is in legal terms no such rank as *member of the Privy Council*: the Privy Council is staffed by members of the Judicial Committee for legal purposes, such as hearing appeals from the few remaining Commonwealth countries for which it is the final court of appeal.

When extracting a quotation from a transcript that refers to the judge's name or contains a dialogue between judge and counsel, it is usual to set the judge's name either in full and small capitals or in small capitals throughout, followed by his or her designation and a colon. Counsel's name should appear in upper- and lower-case italics, again followed by his or her designation (if any) and a colon. Judges always sit *in* a court (a room) but *on* a bench.

Judgment spelt with only one *e* is correct in the legal sense of a judge's or court's formal ruling, as distinct from a moral or practical deduction (which would take a second *e*). A judge's judgment is always spelt thus, as judges cannot (in their official capacity) express a personal judgement separate from their role. (This stems from the fact that a judge—in the High Court, at any rate—is the embodiment of the monarch: judges in full robes do not stand for the Loyal Toast.) In US style *judgment* is the spelling used in all contexts.

13.3 Linguistics and phonetics

Linguistics and phonetics concern the systematic study of language, written or spoken, in any of its forms. Each is subdivided into many fields, including theoretical linguistics, neuro- and psycholinguistics, sociolinguistics, language pathology, child language, and studies of particular languages. A common feature of all these fields is the use of phonetic or grammatical systems of description; authors should supply a list of any symbols or abbreviations used in their text.

13.3.1 Phonetic symbols and abbreviations

A work that includes analysis of spoken language will almost certainly use phonetic symbols; the International Phonetic Alphabet (IPA) includes all the standard symbols representing sounds. Editors should circle or highlight symbols at first occurrence, and identify them on the IPA chart. Authors using additional phonetic symbols should provide a printed example of each. Within a phonetic transcription, it is important that IPA symbols are not mixed with characters from the text font: for example, the IPA versions of [p], [b]—not the text-font versions of those letters—should be used to denote bilabial plosive consonants. In form, some IPA symbols (e.g. ɣ, ɛ, χ) are in some fonts similar or identical to letters of the Greek alphabet (e.g. γ, ε, χ); the IPA version rather than a Greek-font version should be used.

Phonetic transcriptions are conventionally placed between square brackets, phonemic representations between solidi. In typescript some authors may use an ordinary colon rather than the IPA sort ː to indicate vowel length, for example /waːnga/ 'speak' versus /wanga/ 'place'. Editors should mark for the proper sort to be inserted.

Linguists usually use some abbreviations of grammatical or other analytical terms in their analysis of language. Since abbreviations are by no means standard within the discipline, readers may be unfamiliar with them. The asterisk, for example, generally denotes unacceptability, say, of the grammar of an utterance, but can also in some branches of the field indicate a reconstructed form. Similarly, *singular* can be abbreviated 'SG', 'S', 'sg.', or 'sing.' and *plural* as 'PL', 'P', 'pl.', or 'plur.'. Moreover, some authors find the need to coin analytical terms for their particular area of study. Authors not following an established series or journal style should submit a list of abbreviations with their typescript, to enable the editor and proofreaders to check for consistency. Book-length works benefit from having such a list printed in the text.

13.3.2 Analysed examples

Some books include numbered examples of utterances. At their most complex, these consist of the utterance, the analytic gloss, and the translation, aligned beneath one another. It is important that the elements in the utterance and the analytic gloss are correctly and evenly aligned, with matching line breaks where necessary. The translation line simply needs to be enclosed within single quotation marks. Such

CONSONANTS (PULMONIC) © 1996 IPA

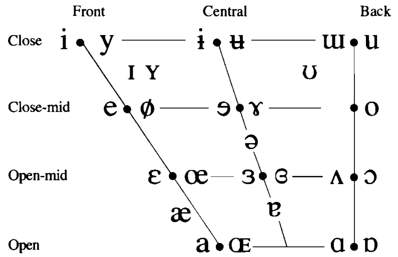
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap				ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
ʘ Bilabial	ɓ Bilabial	ʼ Examples:
ǀ Dental	ɗ Dental/alveolar	pʼ Bilabial
ǃ (Post)alveolar	ʄ Palatal	tʼ Dental/alveolar
ǂ Palatoalveolar	ɠ Velar	kʼ Velar
ǁ Alveolar lateral	ʛ Uvular	sʼ Alveolar fricative

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS

ʍ Voiceless labial-velar fricative

w Voiced labial-velar approximant

ɥ Voiced labial-palatal approximant

ʜ Voiceless epiglottal fricative

ʢ Voiced epiglottal fricative

ʡ Epiglottal plosive

ɕ ʑ Alveolo-palatal fricatives

ɺ Voiced alveolar lateral flap

ɧ Simultaneous ʃ and x

Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary. k͡p t͡s

SUPRASEGMENTALS

ˈ Primary stress

ˌ Secondary stress ˌfoʊnəˈtɪʃən

ː Long eː

ˑ Half-long eˑ

˘ Extra-short ĕ

| Minor (foot) group

‖ Major (intonation) group

. Syllable break ɹi.ækt

‿ Linking (absence of a break)

DIACRITICS Diacritics may be placed above a symbol with a descender, e.g. ŋ̊

̥ Voiceless	n̥ d̥	̤ Breathy voiced	b̤ a̤	̪ Dental	t̪ d̪
̬ Voiced	s̬ t̬	̰ Creaky voiced	b̰ a̰	̺ Apical	t̺ d̺
ʰ Aspirated	tʰ dʰ	̼ Linguolabial	t̼ d̼	̻ Laminal	t̻ d̻
̹ More rounded	ɔ̹	ʷ Labialized	tʷ dʷ	̃ Nasalized	ẽ
̜ Less rounded	ɔ̜	ʲ Palatalized	tʲ dʲ	ⁿ Nasal release	dⁿ
̟ Advanced	u̟	ˠ Velarized	tˠ dˠ	ˡ Lateral release	dˡ
̠ Retracted	e̠	ˤ Pharyngealized	tˤ dˤ	̚ No audible release	d̚
̈ Centralized	ë	̴ Velarized or pharyngealized ɫ			
̽ Mid-centralized	e̽	̝ Raised	e̝ (ɹ̝ = voiced alveolar fricative)		
̩ Syllabic	n̩	̞ Lowered	e̞ (β̞ = voiced bilabial approximant)		
̯ Non-syllabic	e̯	̘ Advanced Tongue Root	e̘		
˞ Rhoticity	ɚ a˞	̙ Retracted Tongue Root	e̙		

TONES AND WORD ACCENTS

LEVEL		CONTOUR	
e̋ or ˥	Extra high	ě or ˩˥	Rising
é ˦	High	ê ˥˩	Falling
ē ˧	Mid	e᷄ ˦˥	High rising
è ˨	Low	e᷅ ˩˨	Low rising
ȅ ˩	Extra low	e᷈ ˧˦˧	Rising-falling
ꜜ	Downstep	↗	Global rise
ꜛ	Upstep	↘	Global fall

The International Phonetic Association permits (with no limitations or licensing restrictions and at no charge in the form of a license fee or royalties) third parties to use (copy, publicly display, publicly perform, publish/ distribute and create derivative works based thereon) the IPA symbols and IPA charts as part of or in products such as books and software/hardware as long as the third party acknowledges the International Phonetic Association as the copyright owner of the International Phonetic Alphabet and the IPA charts.

Fig. 13.1: **IPA chart The International Phonetic Alphabet (revised to 1993, updated 1996).**

displayed utterances are usually set in text-size type rather than one size down as for normal displayed matter:

(3*a*)	[[Omura-san	ga	kinendoo		o	kentiksi-yoo	to
	Mr Omura	NOM	memorial hall		ACC	construct-VOL	COMPL
	keekakusite-iru]		basyo]	wa	takai	desu	ka
	is-planning		place	TOP	expensive	is	Q

'Is the place Mr Omura plans to construct a memorial hall expensive?'

A commonly used system of grammatical analysis employs square brackets to identify specific components of the utterance, and subscript abbreviations, usually in capitals or small capitals, to label the preceding component:

$$[[\text{The cat}]_{NP}\ [[\text{saw}]_{V}\ [\text{the queen}]_{NP}\ ]_{VP}\ ]_{S}$$

Editors can sideline each example in a distinctive colour, to signal basic rules of layout such as spacing or indentation, and thus avoid repetitive mark-up.

13.3.3 Style

Typically italic, small capitals, underlining, and bold type represent specific features in linguistics and phonetics work, so editors should check with the author before changing a consistently imposed style.

- In running text, italic type should be used only for utterances (i.e. samples of language), for example: 'The sentence *John loves Mary* is well formed'. As a general rule, do not use italic for any other purpose, particularly emphasis. In phonetic samples or phonemic representations, utterances should remain in roman type; in numbered examples (*see* **13.3.2**) the utterance should also preferably remain in roman type. Where an utterance is translated or glossed, the translation should follow in single quotation marks, without intervening punctuation, for example: *je me souviens* 'I remember'. (*See also* **6.5**.)
- Small capitals should be used for most grammatical and other analytical abbreviations, for example ABL (ablative), COMPL (complementizer), COP (copula), DEM (demonstrative). Abbreviations for parts of speech, such as NP (noun phrase) or V (verb), should be in full capitals. These conventions apply to examples in both running text and display.
- Normally all underlined copy is set as italic. Where both italics and underlining are required in the text and no distinction exists in the copy—that is, they both appear underscored—the author and editor must distinguish between the two at each occurrence; highlighting one in a distinctive colour usually suffices.
- Avoid the use of bold face wherever possible. It is occasionally necessary, however, in complex analysis where other typographical distinctions (italic, small capitals, underlines) have already been used.

13.4 **Logic**

Works containing philosophical, mathematical, or computer logic often present difficulties in editing and setting, not only because their symbols and conventions are complex but also because their interpretation may vary from writer to writer as well as between disciplines. It may therefore be necessary to depart from the guidelines given below to suit different circumstances.

13.4.1 **Special problems**

Overall, texts containing philosophical logic are more likely to cause problems: although they have shorter formulae and less technical presentation than those with mathematical or computer logic, their notation is usually interspersed with running text and notes, requiring more attention to consistent mark-up and clarification of symbols, variables, etc. In addition to the common concerns shared with mathematical symbols in general (*see* **12.1**), authors and editors should keep in mind the following additional points:

Spacing is sometimes used instead of parentheses; for example one could put: $\bigvee x\ Fx \supset Gx$ or: $(\bigvee x)(Fx \supset Gx)$. The spacing may vary according to the complexity of the expression, just as bracketing may be added or omitted to clarify an expression. Therefore, while editors should attempt to apply consistent spacing in similar contexts throughout a work, the varying syntax of an expression may make this impossible. Dyadic operators (&, $\supset$, etc.) have space either side (except when next to a parenthesis); monadic operators ($\sim$ etc.) are set close up to whatever follows. When used in the context of a clause in English, there should be a space after the colon denoting *such that* (e.g. '$x \subset (x$: x is a man & x loves y)'), even when a simple predicate variable follows (e.g. 'x: Fx'). This avoids any confusion with a ratio symbol.

Normally round brackets are used, although curly brackets ({ }) conventionally denote sets, angle brackets ($< >$) denote ordered k-tuples, etc. Embedded brackets should be of the same shape, for example '(((. . .)))', rather than the 'mathematical' hierarchy '{[(. . .)]}'. If parentheses rather than $\forall$ are used to denote universal quantification, this should be stated. Avoid using bullets of various shapes to denote brackets, unless it is important to reproduce a historical use exactly. Editors should check to ensure that the number of opening brackets equals the number of closing brackets: if a discrepancy is discovered, raise the point with the author, as a part of the expression may have been omitted along with the missing bracket(s).

Schematic letters or variables may appear in capital or lower-case, roman or italic type; ensure consistency, therefore, in the form used for variables of a particular type. Very broadly, lower-case italic letters from the middle of the alphabet (p, q, r...) are used as propositional variables, or sentential variables; lower-case italic letters from the end of the alphabet (x, y, z...) are used as object variables; lower-case roman letters (n, k, j...) are used to refer to specific numbers; those from the beginning of the alphabet (a, b, c...) also stand for individual constants. Capital roman letters (F, G, R) stand for predicates and relational expressions; capital italic letters (X, Y, Z...) are used on occasion for sets.

Displayed formulae, rules, and proofs in logic are not strictly lists, and therefore follow slightly different rules. They should be indented by 2 to 3 ems (depending on the measure), not centred on the measure. They are set in text-size type (not one size down), and aligned vertically on the closing parentheses numbering each line, to form a column. Any explanatory material is aligned separately in a second column to the right, with a minimum 1-en space separating it from the first.

Here are examples of displayed rules and proofs:

(47) P&—P ∴ Q.
(48) Q ∴ Pv—P.
(49) P&Q ∴ P.
(50) P&Q ∴ Q.

(i)	—(P & Q)	= first assumption
(ii)	P	= second assumption
(iii)	—Pv—Q	from (i) by rule 59
(iv)	——P	from (ii) by rule 3
(v)	—Q	from (iii) and (iv) by rule 55.

To prove AaB & AaC ∴ CiB (= *Darapti*)

(i)	AaB & AaC	= assumption
(ii)	AaB	from (i) by rule 49
(iii)	AaC	from (i) by rule 50
(iv)	CiA	from (iii) by accidental conversion
(v)	AaB & CiA	from (ii), (iv), from two propositions to their conjunction
(vi)	CiB	from (v) by *Darii*

Therefore from first to last: AaB & AaC ∴ CiB Q.E.D.

There is no extra space between each line of a proof; line turnovers should be indented 1 em further than their hanging column.

In general, avoid abbreviations unless there is a special reason for using them; it is usually preferable to spell out, for example, *ontological commitment* and *substitutional quantification* at every instance, rather than pepper the text with *OC*, *SQ*, and the like, which may be confused for variables by those not well versed in the field. (High-level works may rely on more abbreviations as a matter of course, however.)

13.4.2 Special terminology and punctuation

It is preferable to use *premiss* rather than *premise* to denote a previous statement from which another is inferred. Despite the spelling Hume adopted in his *Enquiry concerning Human Understanding*, prefer *inquiry* in logic, to denote a rigorous intellectual investigation. (This spelling is the norm adopted by US logicians in any event.)

Common editing pitfalls include 'iff', which means 'if and only if', and 'wff' and 'wffs', which mean 'well-formed formula(e)'; neither is a misprint. The signs for 'is not equal to' ($\neq$) and 'is not identically equal to' ($\not\equiv$) are thus, rather than equals signs marked for deletion.

In text an author may maintain a semantic distinction between the use and the mention of a word or words, single quotation marks denoting the 'use' and double quotation marks the "mention". Other authors may choose the reverse marking, the original decision sometimes depending on the form of quotation mark prevalent in a given country; editors should not, however, change this to conform to house style without first checking with the author. Be aware that in such cases the standard system of quotes within quotes may not then apply, as two single quotation marks could appear side by side (separated by a thin space) if a 'used' term nests within another's opening or closing punctuation. Since no universally recognized rules govern this practice, authors employing it are ultimately responsible for its correct implementation. Some authors accomplish the same task by using small capitals for mentioning words: this is preferable to full capitals as it is less distracting on a page, and it allows a further distinction to be made where acronyms are used as well.

Polish notation is an independent and self-contained system that creates logical formulae without brackets or special symbols, using the standard roman alphabet. Within a particular work, its elements should not be interchanged with those from other systems, although it is not normally used nowadays. Again, authors employing such marking are responsible for ensuring that it has been correctly achieved throughout.

Sequences with ellipses have commas only if they would be present grammatically, were all the intermediate terms actually written in. Simple sequences should have commas before and after the ellipsis, such as 'Fx_1, Fx_2, $\ldots$, Fx_n'. However, 'Fx_1 & Fx_2 & $\ldots$ & Fx_n' has no commas; neither does a sequence of elements connected by $\vee$.

It can be difficult to set symbolic formulae properly within running text, as word spacing may break formulae awkwardly over two lines. While logicians consider it bad form to break formulae at all, the requirements of typography may often demand it. Where unavoidable, a break is sometimes tolerable after a symbol corresponding to a verb (e.g. *implies, entails, does not include, equals, is a member of, is not equivalent to, is less than*), but only where that symbol is the main symbol in the formula, not in a subsidiary position enclosed within parentheses. Where a subscript is associated with the symbol, the line is broken after it.

13.4.3 Logic symbols

Logic symbolism may vary from logical system to system and work to work: $\forall$, A, and () may all be used for universal quantification; $\exists$ and **E** for existential quantification; -, $\neg$ and $\sim$ for negation; $\wedge$ and **&** for conjunction, and so on. One consistent system of symbols should be employed within a single work, though editors should not standardize apparent variations without checking with the author, as there may be valid reasons for the notation's diversity. Here is a list of the most commonly used symbols:

$\cdot$ or & or $\wedge$	and (conjunction)
$\sim$ or $\neg$ or $^{-}$ or N	not (negation)
$\in$	belongs to, is a member of (a set or class)
$\notin$	does not belong to, negates $\in$
$\varnothing$	null set, empty set
Λ	older symbol for null set, empty set (prefer $\varnothing$)
$=$	is the same as or equal to, if and only if (strict equivalence)
$\neq$	is not the same as or equal to, negates $=$
$\equiv$ or $\leftrightarrow$ or $\Leftrightarrow$	is identically equal to, if and only if (material equivalence)
$\not\equiv$	is not identically the same as or equal to, negates $\equiv$
$\approx$	is approximately the same as or equal to
$\forall$	for all (universal quantification)
$\exists$	some, at least one, there exists, i.e. not $\forall$ not (existential quantification)
$\nexists$	there does not exist
$\Box$ or L	necessarily
$\Diamond$ or M	possibly, i.e. not $\Box$ not
$\subset$	is included in
$\not\subset$	is not included in
$\supset$ $\rightarrow$ $\Rightarrow$	includes, implies, if
$\not\supset$	does not include, does not imply
$\cap$ or $\vee$	or (intersection)
$\cup$	union

13.5 Music texts

This section gives recommendations concerning works about music, as opposed to music scores (which lies beyond the scope of this volume).

13.5.1 Music examples

13.5.1.1 Positioning in text

Music examples count as illustrations, so the same rules apply for their placement in text as for other illustrations (*see* **10.2**), though typically captions go *above* music examples but *below* illustrations. Each example should be given a numbered cue, such as *the main theme is given in Ex. 1* or *the opening of the movement (Ex. 2) illustrates this*. Even though it may well prove possible to position the shorter examples in the exact places desired, it is safest to label all examples in this way. The editor should key each example in the margin, circling the note, for example 'Ex. 1 near here'. When examples need to fall at precise places, for example within a quotation from another publication, they must be flagged in text.

13.5.1.2 Captions

Authors should supply captions double-spaced on a separate sheet or sheets. 'Caption' denotes anything that will be generated by the typesetter and not the music setter, which in practice means everything except underlaid text in vocal music, tempo or other indications, and occasionally footnote cues.

Each example may have a caption giving brief details of the music quoted, with a broadly consistent level of information. Do not give unnecessary information: for instance, a composer's name is superfluous when the example falls in the middle of a discussion of that composer. Present bar numbers at the head of the first stave.

13.5.1.3 Numbering

Examples can be numbered either throughout the typescript (if there are few of them) or by chapter; in the latter case, the example should include the chapter number as well, as *Ex. 3.1* (Chapter 3, Example 1). This last is especially useful in books with frequent cross-reference. Indicate subdivisions of examples by an italicized lower-case letter in parentheses following the number, as 'Ex. 3(*a*)', 'Ex. 6.4(*b*)'.

13.5.1.4 Presentation

Authors should discuss with their editor at an early stage whether the music examples will be engraved (now a rare occurrence), set via specialist software (by a music setter or the author), or photographed or scanned from copy already set. If all or most of the examples are from a collected edition, it is probably more economical to photograph or scan them, particularly if the music is complex, such as a dense page of orchestral score. If, however, the examples come from a patchwork of printed sources, it may be decided that they should all be set anew for the sake of consistency. Naturally, examples will have to be set if the music is not readily available from printed sources, or if the existing sources are unsatisfactory.

Authors should supply examples separately from the text, with adequate room left around them for technical mark-up. All examples should be numbered as they are to be in the finished text.

If the examples are to be set:

- Authors should be economical with the use of music examples; reduce the score or quote only the most relevant parts. When supplying photocopies from printed scores, authors should cross out those systems or whole bars that are redundant.
- Add time and key signatures to all examples, even when not quoting from the beginning of a work or movement.
- Where relevant, examples should indicate instrumentation, either to the left of the stave (if in score) or added as necessary to a short score. For examples drawn from operas, oratorios, and the like, authors should ensure that the names of the characters are presented on the music as well (to the left of the stave), if they are not sufficiently indicated in text or caption, for example *The Queen of the Night's opening aria*. The style must match that in the text (i.e. translated or not, as appropriate).
- Texts of examples should be clearly handwritten on the copy (or typed double-spaced on separate pages if the example is cramped, with the handwritten text *in situ*), and consistently divided by syllable. If an example ends in mid-word, the remainder of it should be supplied in square brackets. A translation for vocal music, if required, is added in roman immediately below the example, within parentheses.

Authors should indicate in a covering note any examples that contravene standard rules of musical notation, such as the original beaming or bar division of a manuscript or early printed edition: unless the music setter is informed, he or she will alter to conform to modern usage. Similarly, authors should draw attention to unexpected artwork, such as arrows or crossings-out, that is to be printed—which otherwise an editor may delete as superfluous.

If the examples are to be photographed or scanned:

- Authors should supply either good-quality, high-contrast black-and-white photographs or the scores themselves, with an accompanying photocopy showing clearly which bars are required. During setting it is sometimes possible for the music to be rearranged in a paste-up to make more economical use of space.

13.5.2 Copyright

Authors must obtain permission from the copyright holder to use extracts of music that is still in copyright. Permission must be obtained to reproduce a photographic image if it is in copyright, even if the music itself is out of copyright—for example, a recent image of a sixteenth-century piece.

It is not obligatory to have a lengthy acknowledgement section crediting the copyright holders of musical extracts, if all the necessary source information, including the publisher, is given in either a caption or a footnote. A large number of extracts taken from one source can be covered in the acknowledgements section with a general note, such as ‘Extracts of music by Brahms are taken from *Johannes Brahms: Sämtliche Werke*, published by Breitkopf & Härtel.’ In this case it is not necessary to credit the publisher in captions or footnotes.

13.5.3 In-text music

Short rhythmic motifs can be illustrated in line in the text without staves, such as ‘the repeated ♩ ♫ ♩ ♫ pattern’. These do not form part of the numbered sequence of examples; the editor should assign them dummy numbers or letters for reference, usually A, B, C, etc. Do not end a sentence with a motif, as the full point also serves to dot the final note. To avoid layout difficulties, motifs should be no longer than a few notes; it is also often possible to present simple fragments in words. Display longer phrases as separate examples.

13.5.4 Titles of works

The rules for styling titles of musical works basically follow those governing titles in general (for capitalization *see* **4.1.8**; for italicization *see* **6.3**). Nevertheless the diversity of forms in which some titles may be cited can cause problems. Be guided by sense and the context in which it is found, as no rule governs all circumstances. Broadly speaking, refer to a work at its first occurrence in full and in the original language, unless the English translation is the standard way of referring to that work, for example *The Bartered Bride* and not *Prodaná nevěsta*. The more usual form may occasionally be in a language other than English or the original, for example *Les Noces* instead of *Svadebka*. Titles can be shortened thereafter if necessary. There is no need, at the first occurrence, to mark what the short title will be, for example ‘*Le nozze di Figaro* (hereafter referred to as

Figaro)', unless confusion would otherwise result. If necessary a translation of a foreign title can follow immediately after the title, in which case it should be roman type and in parentheses, for example 'Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer)', subsequent references being to the German title; if subsequent references use the English title, this is cited as 'Mahler's *Songs of a Wayfarer* (*Lieder eines fahrenden Gesellen*)'. (Note the use of italic here for both translation and original.)

References must be consistent, not switching from one language or form to another: not *Die Zauberflöte* here, *The Magic Flute* there, *MF* six folios later, and so on. Slavonic and Oriental languages present the most problems, and as a general rule require more translations. Generally one can assume that the reader will have some familiarity with the main European languages.

13.5.5 Points of style

Period and stylistic terms

The common terms *baroque*, *classical*, and *romantic* are roman, and lowercase when used as a simple adjective (*a baroque fugue*). They are uppercase when used with *era*, *age*, or *period* (*the Classical era*), and also when these words are tacitly understood (*In the Baroque it was rare . . .*). However, authors tend to use *Baroque* in both contexts, and if they do so consistently this should be left. In its historical sense *Renaissance* should always take an initial capital.

Catalogue numbers

Use a comma after the title and before the catalogue number ('Elgar's *Falstaff*, Op. 68'); use initial capital letters in 'Op. 1 No. 1', with no comma between the two elements. OUP's preferred style is *K.* for Köchel numbers for Mozart's works, with a full point and space before the number ('K. 482', 'K. 622'), except when different editions are referred to in abbreviated form, for example 'K^6', when the point is omitted. (Ensure that the superscript figure cannot be mistaken for a footnote cue: it is sometimes set as 'K6' to avoid confusion.) Kirkpatrick references to Scarlatti sometimes share the same 'K.' abbreviation—ensure that no ambiguity is introduced in any context where the works of Mozart and Scarlatti are discussed together. Other catalogue abbreviations include 'Hob.' (Hoboken) for Haydn, and 'BWV' (Bach-Werk-Verzeichnis) for J. S. Bach: all are roman, with a space following.

Foreign words

Set most commonly occurring foreign music words in roman type, on the principle that they are part of music's lingua franca. All standard Italian musical phrases are roman ('The crescendo leads to a fortissimo brass chord'); but note that abbreviations of dynamics, such as *pp*, *mf*, *sf*., are italic (and normally require a special sort). Potentially awkward phrases like 'the piano theme, marked piano' can thus be recast as 'the piano theme, marked *p*'.

Foreign genre-words like *ballade*, *chanson*, and *lied* are familiar enough to warrant roman type, without quotation marks ('Schubert's lieder'). More unfamiliar terms, like *durchkomponiert* or *cori spezzati*, or genres like the *dumka*—a little-known Slavonic folk ballad—should be italicized. Treatment of other foreign words falling between these two extremes will depend on their context and the expected readership. Texts not wholly concerning music may need to have more terms italicized.

Key reference

Letters indicating key are upper-case, whether minor or major. There is no hyphen if *flat* or *sharp* is included, for example *E minor*, *D flat major*; *Symphony in B flat major*; *modulating into E flat minor*.

Where it is necessary to abbreviate, as in tables or figures, use *C* and *C m* for C major and C minor (*C m* is separated by a fixed thin space rather than the interword space of the line). An alternative, useful for saving space and preferable in stating chord progressions, is capital *C* for major, lower-case *c* for minor. This convention is common in US music notation; it need not be imposed, but should not be removed.

Musical form

Brief indications of musical form can be rendered with capital roman letters, close up, such as *ABA* = ternary form, whereby the opening material returns at the end after a contrasting middle section. Primes are used to indicate that ideas are reprised but not exactly, and should be labelled to avoid their being set as apostrophes.

Note reference

Reference to notes of indeterminate pitch should appear in upper-case roman type. However, there are several systems to indicate pitch that use both upper- and lower-case letters, with or without primes, for example, the Helmholtz system (where c' = middle C): $C_{,,}$ $C_{,}$ C c c' c'' c''' c''''. Italic should always be used for the letters here.

Use sharp (♯), flat (♭), or natural (♮) signs with notes of precise pitch; spell out *sharp* or *flat* only when keys are indicated. So: *the note G♯*, *clarinet in E♭*, but *Sonata in E flat*.

Solmization

In the (Oxford) tonic sol-fa system for modern teaching of singing, notes are indicated as 'doh, ray, me, fah, soh, lah, te' (not italic). In historical contexts the syllables created by Guido d'Arezzo are indicated as 'ut, re, mi, fa, sol, la': no seventh syllable exists. The French nomenclature is ut = C, ré = D, mi = E, fa = F, sol = G, la = A, si = B; the Italian is the same except do = C, re = D.

Time signatures

Time signatures in the text should appear cased on one line as 2/4 and not on two lines as

$$\frac{2}{4}$$

The latter style may mean that the size of type must often be too greatly reduced. Simple examples of figured bass can be given as: 'the 6–4 chord' (with an en rule), but a complicated example, such as

7♭
5
4–3

needs to be left as here, as there is no satisfactory way of reducing it. Warn the typesetter of places where this occurs (a few sample places if throughout), as it is typographically awkward to have extra-deep vertical matter in the body of a text.

US terminology

US terminology for notes (and *measure* for *bar* in formal contexts) should be retained in works by US authors, as these terms are becoming standard in Britain. Their equivalent names are as follows:

whole note	semibreve
half note	minim
quarter note	crotchet
eighth note	quaver
sixteenth note	semiquaver
thirty-second note	demisemiquaver
sixty-fourth note	hemidemisemiquaver
etc.	

All other stylistic Americanisms should be converted to British English, unless otherwise agreed with the editor.

13.6 Plays

13.6.1 General considerations

Plays should begin on recto pages; acts begin on new pages, recto or verso; scenes are run on. Sometimes the title and list of characters will appear together on the recto, and sometimes the characters will be on the verso of the title, facing the text. Running headlines should include act and scene numbers, usually across the inner shoulders.

Extracts from plays may be treated purely as prose or poetry extracts, with no strict regard given to layout, spacing, or characters' names. While in general the common modern form still reflects eighteenth-century printing style, books of plays vary considerably in presentation, and any sensible pattern is acceptable if consistently applied. A facsimile of an original text, however, must follow precisely the style of speakers' names, indentations, and so on.

13.6.2 **Layout**

Set characters' names distinctively in entrances, stage directions, and exits, usually in roman even small capitals, letter-spaced. No principles govern how or when names are abbreviated, though it tends to be a consequence of long names or narrow measure.

Unless reproducing a previous edition, set speakers' names in letter-spaced even small capitals, ranged full left; they may end in a full point, though increasingly they do not. In verse plays, run the speaker's name into the first line of dialogue and indent the remainder of dialogue 1 em and turnovers 2 ems. In prose plays, range speakers' names full left, with turnovers indented 1 em.

Where isolated verse such as a song occurs in a prose play it should be centred, following the rules for poetry. It is spaced from prose only if it is a song with a heading. When speakers' names are included in verse play extracts, the verse is not centred, but follows the speaker's name (usually given in small capitals) after an em space; subsequent lines by the same speaker start indented 1 em from the left. Ordinarily such extracts omit all stage directions, unless relevant to the discussion at hand. Where prose and verse alternate in a play, such as *Twelfth Night*, the verse and its speakers' names should be indented or full out to match the style of the prose.

13.6.3 **Stage directions**

Set exits full right in capital and lower-case italic, with one opening square bracket. Set entrances centred and italic with an initial capital. Entrances and exits tend not to end in full points even if complete sentences, though they do if ending in an abbreviation.

ANTIGONUS. Well may I get aboard. This is the chase.
I am gone for ever! [*Exit, pursued by a bear*

Enter an Old Shepherd

CHARLES. It is well, my friend. Farewell! [*Exeunt R.*

Set stage directions between the speaker's name and the first word of speech in lower-case italic, without a full point, in square brackets:

JOHN [*eagerly*]. Do come, by all means.

Set stage directions in the middle of speech in italic with an initial capital, in square brackets. There is no full point if it is not a complete sentence:

JAMES. Most unpleasant! [*Thunderclap*] Hm! Now we're in for it.

Set end-of-line directions ranged full right, preceded by one square bracket:

JOHN. Step aside with me, my love.
Thou shalt hear my secret wish. [*Leads her to the right*
MARGARET. Master, wilt thou trifle yet?
Can I believe thou'rt in earnest?

The text measure or length of direction may make it impossible to fit the direction on the appropriate line or turn line. If the stage direction leads on specifically from a character's action, then it is ranged full right as before, on the text line:

LADY CHILTERN [*with mock indignation*]. Never bonnets, never!
[*Lady Chiltern goes out through the door leading to her boudoir*

Note that a stage direction cannot 'nest' on the same short line with the next character's speech, as this would obscure to whom the direction relates.

A stage direction that breaks from the action can be centred on the measure. As its position is sufficiently removed from the dialogue, it does not need an opening bracket—though one is often retained regardless:

SIR ROBERT. Egad! Is this a lardycake I see before me?
[*He startles as the door opens suddenly behind him*

If the direction is longer than the space of the measure, indent the first line 2 ems, with turn lines set to full measure.

[*Goes to the corner of the room and pours out a glass of water. While his back is turned Mrs Cheveley steals Lady Chiltern's letter. When Lord Goring returns with the glass she refuses it with a gesture.*

13.6.4 Complex lines

Particularly in verse plays, a single line is sometimes made up of the speeches of more than one character, set as more than one line of type. Nevertheless this counts as one line, and demands special treatment.

Align such parts of a line with a space of a line clear to the right of the previous part's end, repeating as necessary.

PROSPERO For thou must now know farther.
MIRANDA   You have often
  Begun to tell me what I am, but stopped
  And left me to a bootless inquisition,
  Concluding 'Stay; not yet'.
PROSPERO   The hour's now come.
  The very minute bids thee ope thine ear,
  Obey, and be attentive.

Exceptionally, a single line may be broken several times, as in the following example:

KING JOHN Death.
HUBERT   My lord.
KING JOHN   A grave.
HUBERT   He shall not live.
KING JOHN   Enough.

If the second (or third) part of the line is too long to allow this, the part should be set full right and allowed to run back under the first (or second) part as necessary: turnovers to these parts must be avoided.

13.6.5 **Line numbering**

Lines are numbered in fives, as for poetry. Set the figures on the right-hand edge within the text measure if verse, outside if prose. In plays combining verse and prose, choose one style based on whichever form predominates.

Take care in numbering verse plays where one line of dialogue comprises several lines of type. (The second example above, though five lines, is only one line of verse.) The brackets and line numbers in the following examples illustrate the grouping of typographic lines into metrical lines:

CAM. Business, my lord! I think most understand (1)
  Bohemia stays here longer.
LEON.   Ha! (2)
CAM.   Stays here longer.
LEON. Ay, but why? (3)
CAM. To satisfy your highness and the entreaties (4)
  Of our most gracious mistress.
LEON.   Satisfy! (5)
  The entreaties of your mistress! satisfy! (6)

13.6.6 Styling plays and their references

When citing the full reference, in text or in notes, the form should be for example '2 *Henry IV*, IV. ii. 86', '*Twelfth Night*, I. v. 289', '*Le Bourgeois Gentilhomme*, II. iv'. The same format is followed when citing a reference without the play's title.

When citing in text all or part of a reference without the play's title, the form is 'Act II, Scene iii, line 4'. Note that the act reference is given in full capitals, rather than the small capitals it would have were it part of a short reference. 'Act' and 'Scene' should have initial capitals if a number follows; 'line' is always lower-case. The logic is that act and scene are assumed to be part of the play's actual structure, whereas the line count is—like a page reference—a function only of typographic setting. (This is especially true in prose plays, where line numbers may vary from edition to edition.)

Capitalizing 'Act' and 'Scene' may appear to run counter to the rule stating that references to elements in another work (volume, part, chapter, section) must be lower case. However, this convention is structured only to avoid confusion between a chapter of another person's work and a Chapter of the work being read. It is assumed that no confusion can result with 'Act' or 'Scene', as a work mentioning these elements would not make use of such elements itself. Keeping 'line' lower-case follows the precedent set by page references.

References cited in the course of running text are styled differently from those cited as short references (either as notes or as parenthetical asides). In running text, a book or act number given in capital roman numerals should be in full capitals, not small capitals, because the capitals used for the numeral should match the height of the capital letter *A* or *B* of *Act* or *Book*. The apparent inconsistency between the two forms is correct, and should not be normalized. Consider the following:

> In Book III he introduces a new character (iii. 20–3).
>
> In Act IV, Scene ii, this character speaks for the first time (IV. ii. 20)
>
> In Act II, Scene iii contains the second scene within that one act in which the mood shifts abruptly (II. iii. 2–4).

The context may fix variations on this rule: if references lacking only the title are frequently cited in running text, the form 'II. iii. 4' may be used, again with full-capital roman numerals for acts. (Two or more together are separated by a semicolon: 'II. iii. 4; V. vi. 7'.) However, in such instances it is most likely that two elements only will be paired: either act with scene or scene with line. In this case, use forms like 'In Act II, Scene iii he says . . .' or 'In Scene iii, line 4 he says . . .'.

Some twentieth-century plays will have dispensed with roman numerals for acts, such as 'Act 2, Scene 3, line 4'. It is acceptable to keep that style, though it makes no difference to the hierarchy of elements or to their representation. (This is also true for conventions governing classical texts and for the *Oxford Shakespeare* series, which subscribes to a style very different from that in other OUP books.) In classical texts it is no longer usual to cite by act and scene; continuous lineation is preferred.

Shakespearian references

It is notoriously easy to misquote well-known passages from Shakespeare, since familiarity can breed a certain contempt for checking. As it is a simple matter to verify such passages, authors are encouraged to scrutinize their quotations before their readers do.

The use by scholars and editors of different earlier editions and variant readings has generated many collections with divergent spellings, punctuation, line numbers, and line breaks. In passing references it is generally unnecessary to cite from which edition an extract was drawn; however, specialist texts should state the edition used at the outset, and use that edition consistently. The standard Oxford edition is Stanley Wells and Gary Taylor (gen. eds.), *The Complete Works* (OUP, 1986, compact edn., 1988). (The convention employed within it of using all-arabic for references to acts and scenes is not mandatory in general contexts.)

No single accepted model exists for abbreviating the titles of Shakespeare's plays and poems, although in many cases the standard modern form by which the work is commonly known may be thought to be abbreviated already, since the complete original titles are often much longer. For example, *The First Part of the Contention of the Two Famous Houses of York and Lancaster* is best known as *The Second Part of King Henry VI*, and *The Comical History of the Merchant of Venice, or Otherwise Called the Jew of Venice* as *The Merchant of Venice*.

At a fundamental level, any abbreviation is acceptable providing it is unambiguous and readily intelligible; however, authors are encouraged to implement one of the more commonly found forms used by scholars. One such form (below, column two) is derived from those employed in the *Shorter Oxford English Dictionary* and the *Oxford English Dictionary*; the second (column three) is that specified for the Oxford editions series. A still shorter form (column four) is available, which is useful in marginal or narrow-measure citations, in texts (such as reference books) where space is at a premium, and in the references of specialist texts where familiarity with the conventions is assumed. This last form is derived ultimately from the forms used by C. T. Onions in his *Shakespeare Glossary* (OUP, 3rd edn., 1986). As the longer abbreviations—especially those in column three—function almost as nicknames, authors are encouraged in formal writing to employ the fuller standard modern titles. Abbreviations should be confined to references and peripheral matter; the readership determines which form is chosen, with the shortest form preferred for scholarly texts and the longer preferred for more general texts.

TITLE OF WORK	STANDARD ABBREVIATIONS		SHORT ABBREV.
All's Well that Ends Well	*All's Well*	*All's Well*	*AWW*
Antony and Cleopatra	*Ant. & Cl.*	*Antony*	*Ant.*
As You Like It	*AYL*	*As You Like It*	*AYL*
The Comedy of Errors	*Com. Err.*	*Errors*	*Err.*
Coriolanus	*Cor*(*iol*).	*Coriolanus*	*Cor.*
Cymbeline	*Cymb.*	*Cymbeline*	*Cym.*
Hamlet	*Ham*(*l*).	*Hamlet*	*Ham.*
The First Part of King Henry IV	*1 Hen. IV*	*1 Henry IV*	*1H4*
The Second Part of King Henry IV	*2 Hen. IV*	*2 Henry IV*	*2H4*
The Life of King Henry V	*Hen. V*	*Henry V*	*H5*
The First Part of King Henry VI	*1 Hen. VI*	*1 Henry VI*	*1H6*
The Second Part of King Henry VI	*2 Hen. VI*	*2 Henry VI* (*Contention*)	*2H6*
The Third Part of King Henry VI	*3 Hen. VI*	*3 Henry VI* (*True Tragedy*)	*3H6*
The Famous History of the Life of King Henry VIII	*Hen. VIII*	*Henry VIII* (*All Is True*)	*H8*
The Life and Death of King John	(*K.*) John	*K. John*	*Jn.*
Julius Caesar	*Jul.* (*Caes.*)	*Caesar*	*JC*
King Lear	*Lear*	*Lear*	*Lr.*
A Lover's Complaint	*Compl.*	*Complaint*	*LC*
Love's Labour's Lost	*LLL*	*LLL*	*LLL*
Macbeth	*Macb.*	*Macbeth*	*Mac.*
Measure for Measure	*Meas. for M.*	*Measure*	*MM*
The Merchant of Venice	*Merch. V.*	*Merchant*	*MV*
The Merry Wives of Windsor	*Merry W.*	*Merry Wives*	*Wiv.*
A Midsummer Night's Dream	*Mids. N.* (*D.*)	*Dream*	*MND*
Much Ado about Nothing	*Much Ado*	*Much Ado*	*Ado*
Othello	*Oth.*	*Othello*	*Oth.*
Pericles	*Per.*	*Pericles*	*Per.*
The Passionate Pilgrim	*Pilgr.*	*P. Pilgrim*	*PP*
The Phoenix and the Turtle	*Phoenix*	*Phoenix*	*Ph.T.*
The Rape of Lucrece	*Lucr.*	*Lucrece*	*Luc.*
The Tragedy of King Richard II	*Rich. II*	*Richard II*	*R2*
The Tragedy of King Richard III	*Rich. III*	*Richard III*	*R3*
Romeo and Juliet	*Rom. & Jul.*	*Romeo*	*Rom.*
Sonnets	*Sonn.*	*Sonnets*	*Son.*
The Taming of the Shrew	*Tam. Shr.*	*Shrew*	*Shr.*
The Tempest	*Temp.*	*Tempest*	*Tmp.*
Timon of Athens	*Timon*	*Timon*	*Tim.*

Titus Andronicus	*Tit. A.*	*Titus*	*Tit.*
Troilus and Cressida	*Tr. & Cr.*	*Troilus*	*Tro.*
Twelfth Night	*Twel. N.*	*Twelfth Night*	*TN*
The Two Gentlemen of Verona	*Two Gent.*	*Two Gentlemen*	*TGV*
The Two Noble Kinsmen	*Two Noble K.*	*Kinsmen*	*TNK*
Venus and Adonis	*Ven. & Ad.*	*Venus*	*Ven.*
The Winter's Tale	*Wint. T.*	*Winter's Tale*	*WT*

Some authors also use 'F1' and 'F2' to mean the First Folio and Second Folio respectively, and 'Q' to mean the Quarto edition.

For guidelines on styling plays in French and Russian *see* **11.20.3, 11.38.10**.

13.7 **Poetry**

13.7.1 **Setting**

A book of poetry, or a play with songs interspersed with the prose, uses full-size type for the poetry. In other contexts, verse quotations (including blank verse) should be set in small type, one size down from text size, and centred on the longest line on each page. If that line is disproportionally long, the text should be centred optically. This can be achieved by striking an average of the longest lines, the aim being to secure a balance of 'white' on the final page. In a book of poems it is common to centre each poem individually, page by page.

Editors should flag displayed verse quotations on typescript with a vertical line in the margin, running from the first to the last line of the quotation. The line may be colour-coded (typically red for displayed poetry, green for displayed prose), or labelled with a mark-up code.

Turnovers in general should be indented 1 em more than the poem's greatest indentation; this must be adjusted to suit the metre of the verse where necessary, or to follow the poet's original concrete structure.

When poetry has to run on to another page, typesetters should avoid splitting short stanzas by carrying part of a stanza on to the next page. Do not separate two paired lines, such as consecutive rhyming lines. Longer stanzas are more likely to need splitting: otherwise the potentially large amount of white space at the bottom of the page may appear to indicate the poem's premature end, when in fact the next stanza continues overleaf.

When lines of poetry are numbered (e.g. in fives), the numbers are to appear on the right-hand edge within the text measure, regardless of whether the page is recto or verso. No points follow the numbers. If a line is too long to allow the number to be inserted, then the next line or, if that is too long as well, the preceding line should be numbered instead. Editors should instruct typesetters accordingly.

13.7.2 In-text quotations

Verse quotations run in with (prose) text are treated like any other quoted matter. It is OUP's preference to indicate the division between each line by a vertical (|) rather than a solidus (/), with a space either side: ''Twas brillig, and the slithy toves | Did gyre and gimble in the wabe; | All mimsy were the borogroves | And the mome raths outgrabe.' When set, the vertical must not start a new turn line (*see also* **5.12.2**).

13.7.3 Displayed quotations

Displayed poetry usually follows the same rules for any displayed text, with no extra space between lines—though unlike prose, which normally requires sixty words or more before being displayed, poetic quotations of only a line or two can be displayed. Nevertheless avoid displaying poetry in notes, especially footnotes (*see* **13.7.8**).

Where displayed poetic quotations are interspersed with prose text and more than one quotation falls on a page, each quotation should be centred separately. However, interspersing too many short displayed lines produces a ragged effect on the printed page, so if the quotations are successive extracts from the same poem, it is usually desirable to have a common indentation for all on each page.

Generally, a line will range on the left with the line(s) with which it rhymes. But where a poem's indentation clearly varies the copy *must* be followed: this is particularly true for some modern poetry, where correct spacing in reproduction forms part of the copyright. In this instance, it is useful to provide the typesetter with photocopies of the original to work from.

Sense breaks between stanzas or groups of lines may be indicated in several ways. A common convention is to use a line of white space, although in books of poetry, ornaments may be used depending on the measure and overall design of the work. When reproducing verse in which a line of medial points has been used to indicate a sense break, distinguish this from a signal that matter has been omitted, either by replacing the dots by a line of white space or, where it is important to reproduce the style of the original, by adding a 3-point space above and below the line of dots (*see also* **13.7.5**).

In Old English manuscripts alliterative verse was run on like prose, even when Latin verse in the same manuscripts was set out line by line. It is therefore conventional to print it with extra space between half-lines.

13.7.4 Punctuation

A displayed poetic quotation does not take quotation marks unless they form part of the original quotation; use single quotation marks in such cases.

> 'Beware the Jabberwock, my son!
>   The jaws that bite, the claws that catch!
> Beware the Jubjub bird, and shun
>   The frumious Bandersnatch!'

When run on in (prose) text, however, the quotation is enclosed in single quotation marks, and a quotation within it is enclosed in double quotation marks.

A grave-accented *è* may be used to show that an otherwise mute syllable is to be separately pronounced, as *bell-swarmèd, lark-charmèd, long-leggèd*.

Do not automatically impose capitals at the beginnings of lines: modern verse sometimes has none. In Greek and Latin verse it is usual to capitalize only the first word of each paragraph.

13.7.5 Omitted matter

In running text, the omission of matter of any length within a verse quotation is indicated by a 3-point ellipsis, as with prose (*see* **5.7**). The ellipsis can be set within square brackets to distinguish it from the poet's own points of suspension—if any.

In displayed verse, the omission of one or more lines from the original is indicated by a row of medial points set on the next line (no extra vertical space), separated by 2 ems, in which the first and last points fall 2 ems inside the measure of the longest line (*see also* **13.7.3**). The distinction between an authorial ellipsis (a sense break) and an editorial ellipsis (an omission of text) can be clarified by including stanza or line numbers in the source. The omission of matter in the original poem, as in the case of an incomplete or damaged text, can be shown by setting three medial points in square brackets, full left within the measure in place of the omitted stanza(s) or line(s).

13.7.6 Sources

If there is sufficient room, a short source—such as a bare book/canto/line number, or short title—can be placed in parentheses on the same line as the last line of verse. The reference begins 1 em to the *right* of the end of the quotation's longest line.

The world was all before them, where to choose
Their place of rest, and providence their guide:
They hand in hand with wandering steps and slow
Through Eden took their solitary way. (xii. 646–9)

(If the longest line is the last line, the source is not taken into account when centring the quotation.) If the source is longer, incorporating for example title, book, and line numbers, place the source on the next line down (no extra space), ranged to the right with the quotation's longest line.

They hand in hand with wandering steps and slow
Through Eden took their solitary way.
(*Paradise Lost*, xii. 646–9)

In blank-verse extracts starting with a part line, range the end of the source reference on the next full line, not the longest line:

Speak,
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.
(*MND* III. ii. 298–9)

13.7.7 Verse plays

For guidance on setting out verse plays *see* **13.6.4**.

13.7.8 In footnotes and endnotes

Poetic quotations in footnotes ideally should be run on regardless of length, so as to keep footnote height to a minimum: too many lines of poetry in one footnote is less an argument that the quotation should be displayed than an indication that the quotation should be either worked into the text or dispensed with. Where there is no alternative to display, set the matter in the same size type as the footnote, separated from the note's text by a variable half-line space above and below.

Endnotes can accommodate displayed poetic quotations more easily than footnotes, since their format allows for greater vertical space: set these one size down from endnote size, separated from the note's text by a variable half-line space above and below.

13.7.9 Prosodic notation

Several systems of graphic notation exist in prosody, employing diacritics, symbols, letters, numbers, schematic formulae, or a combination of these.

Most often diacritical marks are used, either medially by themselves, as representative of a type, or superscript, in combination with the text or transcriptions they relate to. Those used alone may be set larger than those used with text. Metrical units normally will be scanned either in terms of long and short or strong and weak syllables, so that the trochee is indicated in Latin as ˘ – (*ăntĕ*) and in English as ′ˣ (*sílver*). Be careful that any prosodic notation cannot be confused with diacritics that form part of the text itself, and in setting ensure that they do not clash with them. Common marks are as follows:

acute (´) for primary stress

x or cross (ˣ) for weak or no stress

solidus (/) for any general stress or ictus

grave (`) for secondary or tertiary stress

macron (¯) for a long syllable

breve (˘) for a short syllable or weak stress

vertical (|) for a division between feet

double vertical (||) for a caesura or major pause within a metrical foot

superscript dot (˙) above or medial dot (·) following a symbol for relative sound lengths

colon (:) for protracted durations

circumflex or caret (ˆ) or comma (,) for a pause, omission, or secondary stress

A circumflex coupled with a macron, breve, or one or more dots may be used to indicate relative durations of pauses.

Rhythmic analysis may be indicated through upper- and lower-case roman letters (G, L, M, N, R; F, f, S, o, l, P, p). Another scansion system, based on a lower-case O, has the markings o, ó, ò, ȯ, ŏ, ő, ╱, and ‸.

In the graphic scansion of Greek, Latin, or Arabic quantitative verse, the macron (¯) indicates a long syllable and the breve (˘) a short syllable. An ˣ denotes a syllable of indifferent quantity, ⏗ a long that may be resolved into two breves, and ⏘ two breves that may be contracted into a long.

Degrees of openness of juncture may use the symbols + | || #. Numbers (1–6) may be used for pitch levels, or position or sequence of stress. Musical notation—either whole or in part—is occasionally used.

Rhyme schemes in stanzas may be indicated by lower-case italic letters, for example *aabba* for a limerick and *ababcdcdefefgg* for a Shakespearian sonnet; subscript numbers may show the number of feet in each line, such as $a_4b_3aa_4b_3$ for the Coleridgean stanza.

13.8 Sacred works: Christian, Jewish, and Muslim

13.8.1 The Bible

13.8.1.1 General considerations

Formerly, biblical references to chapters and verses used lower-case roman numerals for chapter, followed by a full point, space, and verse number in arabic (ii. 34). Though that style is still found, modern practice is to use arabic numbers for the chapter as well, and a colon and space rather than the full point and space (2: 34). Among other benefits, this practice avoids the former possible confusion between roman numerals and the abbreviations for *verse* (v.) and *verses* (vv.).

Set the names of the books of the Bible in roman type but not in quotation marks. Spell out the names in text when used alone, or in discursive or general contexts when only the chapter follows (Ecclesiastes 12); abbreviate names in scholarly contexts, or when chapter and verse follow (Eccles. 12: 12). Elide references to verse numbers within a chapter with an en rule (Ecclesiasticus 5: 15–16) or list them individually with commas (Matt. 5: 3, 14, 37). Divide references in different chapters by semicolons (Acts 17: 18; 26: 24–5); separate extents between chapters by an en rule (Job 1: 6–3: 4).

In specialist works, or in contexts such as references within parentheses or notes, names of the books of the Bible may be abbreviated in various ways, depending on context and available space. The most truncated abbreviations are used exclusively in marginal or narrow tabular matter.

Biblical references vary according to the source, particularly in the arrangement of the Ten Commandments and Apocrypha. The Bible traditionally used in Anglican worship, called the Authorized Version (AV), is an English translation of the Bible made in 1611. The Vulgate, prepared mainly by St Jerome in the late fourth century, was the standard Latin version of both the Old Testament (OT) and New Testament (NT), and the approved Bible of the Roman Catholic Church. The Roman Catholic Bible was translated from the Latin Vulgate and revised in 1592 (NT) and 1609 (OT).

The Septuagint (LXX) is the standard Greek version of the Old Testament, originally made by the Jews of Alexandria but now used (in Greek or in translation) by the Orthodox churches. Neither Septuagint nor Vulgate recognizes the distinction between 'Old Testament' and 'Apocrypha' made by Protestants (who in the matter of biblical translations include the Church of England).

The AV's versions of Greek forms for Hebrew proper nouns in books translated from the Greek (Apocrypha, NT) have long been obsolete except in direct quotation, and should not be followed or imposed elsewhere.

In translating biblical quotations in Latin authors, the standard English Protestant or non-denominational versions—even the Roman Catholic Jerusalem Bible—will often be found to presuppose a different text from that used in the text to be translated. In medieval and modern writing (though not necessarily in the Latin Fathers), this will normally be taken from the Vulgate. The recognized English translations are Richard Challoner's revision of the Rheims-Douay version and the more modern version by Ronald Knox; translators should either follow one of these or make their own translation of the cited passage.

13.8.1.2 Old Testament (Authorized Version)

Pentateuch

Genesis	Gen.
Exodus	Exod.
Leviticus	Lev.
Numbers	Num.
Deuteronomy	Deut.

These five books are collectively known as the Pentateuch (Five Volumes), or the books of Moses: in German they are often called the first to fifth book of Moses, and so abbreviated (e.g. '4. Mos.').

Historical books

Joshua	Josh.	
Judges	Judg.	
Ruth	Ruth	
1 Samuel	1 Sam.	(*LXX* 1 Kingdoms, *Vulg.* 1 Kings)
2 Samuel	2 Sam.	(*LXX* 2 Kingdoms, *Vulg.* 2 Kings)
1 Kings	1 Kgs.	(*LXX* 3 Kingdoms, *Vulg.* 3 Kings)
2 Kings	2 Kgs.	(*LXX* 4 Kingdoms, *Vulg.* 4 Kings)

Abbreviate Kingdoms as 'Kgdms.'; in Vulgate references 'Reg.' may be accepted instead of 'Kgs.'; '3 Kgdms.' is appreciably shorter than '1 Kgs.'/ '3 Reg.'

1 Chronicles	1 Chr.
2 Chronicles	2 Chr.

The abbreviation 'Paral.' (for Paralipomenon, 'Of Things Omitted', the Septuagint and Vulgate name of the books) should be used only when the reader is expected to consult a Greek or Latin Bible.

Ezra	Ezra	(*LXX* 2 Esdras 1–10, *Vulg.* 1 Esdras)

Nehemiah	Neh.	(*LXX* 2 Esdras 11–23, *Vulg.* 2 Esdras)
Esther	Esther	

(*See also* **13.8.1.3**.)

Didactic books

Job	Job
Psalms	Ps. (pl. Pss.)

The numbering of the psalms differs in the Septuagint and the Vulgate: Ps. 9 corresponds to Pss. 9 and 10 of the Jewish and Protestant psalters; thereafter the LXX and Vulgate psalm numbers remain one lower than the Jewish and Protestant reckoning until Pss. 146–7, which correspond to Ps. 147 in the latter. Furthermore, the Vulgate frequently counts a psalm's heading as its first verse, thus raising subsequent verse numbers by 1. The Septuagint contains an additional psalm, sometimes called Ps. 151. Authors must therefore check their source rather than risk introducing errors by miscalculation.

Proverbs	Prov.
Ecclesiastes	Eccles.

Some biblical scholars prefer the abbreviation 'Qo.', from the Hebrew name Qōhelet; editors should accept this if it is encountered in copy.

Song of Songs (*or* Song of Solomon)	S. of S.	(*Also called* Canticles)

'Cant.' is acceptable in reference to LXX or the Vulgate.

Prophetical books: major and minor prophets

The major prophets are

Isaiah	Isa.
Jeremiah	Jer.

The order of chapters in the Septuagint version of this book varies considerably from that in the Hebrew Bible, which is followed by the Vulgate and Protestant versions; hence 'LXX' in Septuagint references should be left even if no Greek is quoted.

Lamentations	Lam.
Ezekiel	Ezek.
Daniel	Dan.

(*See also* **13.8.1.3**.) The Septuagint version was usually replaced by that of Theodotion, represented by the symbol θ.

The minor prophets are

Hosea	Hos.	(*LXX*, *Vulg.* Osee)
Joel	Joel	
Amos	Amos	
Obadiah	Obad.	(*LXX*, *Vulg.* Abdias)
Jonah	Jonah	

Micah	Mic.	(*LXX*, *Vulg.* Michaeas)
Nahum	Nahum	
Habakkuk	Hab.	(*LXX* Ambakoum, *Vulg.* Habacuc)
Zephaniah	Zeph.	(*LXX*, *Vulg.* Sophonias)
Haggai	Hag.	(*LXX*, *Vulg.* Aggaeas)
Zechariah	Zech.	(*LXX*, *Vulg.* Zacharias)
Malachi	Mal.	

NB: In English the penultimate book is Zechariah, not Zach-.

The Hebrew Bible contains the same books, but in a different arrangement. The Torah has Genesis, Exodus, Leviticus, Numbers, Deuteronomy; Prophets has Joshua, Judges, Samuel, Kings, Isaiah, Jeremiah, Ezekiel, the Twelve; Writings has Psalms, Proverbs, Job, Song of Songs, Ruth, Lamentations, Ecclesiastes, Esther, Daniel, Ezra, Nehemiah, Chronicles. Though nowadays divided as in Christian Bibles, Samuel, Kings, and Chronicles were (and still may be) traditionally counted as one book; similarly Ezra–Nehemiah.

13.8.1.3 Apocrypha

In the Septuagint and Vulgate, the Apocrypha are constituent parts of the Old Testament. The term *apocrypha* means 'hidden away', implying that the texts in question were secret writings known only to the favoured few, but by its use for works of dubious authority it has acquired the sense of 'spurious'. The word used by those who accept some or all of these books as Scripture is *deuterocanonical* ('of the second canon'), *apocrypha* being reserved for texts that no one accepts as Scripture such as the Testaments of the Twelve Patriarchs, the books of Enoch, and the *Protevangelium of James* (sometimes called *pseudepigrapha*, 'works falsely inscribed').

1 Esdras	1 Esdr.	(*LXX* 1 Esdras, *Vulg.* 3 Esdras)
2 Esdras	2 Esdr.	(*not in LXX*; *Vulg.* 4 Esdras)

Sometimes called '3 and 4 Ezra' by biblical scholars; this usage should be accepted. These books are not included in the Roman Catholic canon of Scripture, but are printed in Vulgate Bibles 'so that they might not altogether perish'.

Tobit	Tobit

The corresponding book in the Vulgate (which underlies e.g. paintings of Tobias and the Angel) is called 'Tobias'; it represents a different recension, so that references are not interchangeable.

Judith	Judith
Rest of Esther	Rest of Esth.

These are the parts of Esther found in the Septuagint but not in the Hebrew original. In LXX they are an integral part of the text; in the Vulgate they are added as an appendix (10: 4–16: 24), in English Bibles treated as a separate book, abbreviated 'Rest of Esth.'

Wisdom	Wis.	
Ecclesiasticus	Ecclus.	(*LXX* Wisdom of Jesus the Son of Sirach)

Some biblical scholars prefer the abbreviation 'Sir.', which should be accepted if encountered in copy. The book is also known as 'Sirach'; the name 'Ecclesiasticus' is never used outside the Western churches. The author is normally known as Ben Sira.

Baruch	Baruch
Song of the Three Children	S. of III Ch.

Corresponds to LXX and Vulg. Dan. 3: 24–90.

Susanna	Sus.	(= Vulg. Dan. 13)
Bel and the Dragon	Bel & Dr.	(= Vulg. Dan. 14)
Prayer of Manasses	Pr. of Man.	(= LXX Odes 12)
(in modern versions Manasseh)		

Included in modern editions of the Vulgate on same footing as 3 and 4 Esdras.

1 Maccabees	1 Macc.
2 Maccabees	2 Macc.

13.8.1.4 Septuagint and Vulgate

The Septuagint contains two further books of Maccabees and some other works besides those listed above (all included in the Oxford Annotated Bible). The standard scholarly edition of the Septuagint presents the Old Testament in the following order (English forms of names used for convenience):

> Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, Ruth, 1–4 Kingdoms, 1–2 Chronicles, 1 Esdras, 2 Esdras [= Ezra–Nehemiah], Esther, Judith, Tobit, 1–4 Maccabees, Psalms, Odes, Proverbs, Ecclesiastes, Song of Songs, Job, Wisdom, Sirach, Psalms of Solomon, Hosea, Amos, Micah, Joel, Obadiah, Jonah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi, Isaiah, Jeremiah, Baruch, Lamentations, Epistle of Jeremy (= Vulg. Baruch 6), Ezekiel, Susanna, Daniel, Bel and the Dragon

The Vulgate order is as follows:

> Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, Ruth, 1–4 Kings, 1–2 Chronicles, 1–2 Esdras [= Ezra–Nehemiah], Tobias, Judith, Esther, Job, Psalms, Proverbs, Ecclesiastes, Song of Songs, Wisdom, Ecclesiasticus, Isaiah, Jeremiah, Lamentations, Baruch, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi, 1–2 Maccabees

In the Vulgate the Prayer of Manasses and 3 and 4 Esdras are added as an appendix after the New Testament. If it is desired to direct the reader specifically to the Vulgate, the books may be abbreviated as follows:

Gen. Exod. Lev. Num. Deut. Jos. Judic. Ruth I–IV Reg. I–II Paral. I–II Esd. Tobias Judith Esth. Job Ps. Prov. Eccle. Cant. Sap. Eccli. Isa. Jer. Lam. [or Threni] Baruch Ezech. Daniel Osee Joel Amos Abd. Jonas Mich. Naum Hab. Soph. Agg. Zach. Mal. I–II Mach.

Matt. Marc. Luc. Joh. Acta Rom. I–II Cor. Gal. Eph. Phil. Col. I–II Thess. I–II Tim. Titus Philem. Heb. Jac. I–II Pet. I–III Joh. Judas Apoc.

Or. Man. III–IV Esd.

In narrow measure or marginal references arabic figures are restored to save space:

Gn Ex Lv Nm Dt Js Jc Rt 1–4 Rg 1–2 Par 1–2 Esd Tb Jdt Est Jb Ps Pro Ec Cn Sap Ecli [or Si] Is Jr Lam Bar Ez Dn Os Jl Am Ab Jn Mic Na Hab So Ag Zc Ml 1–2 Mac

Mt Mc Lc Jo Ac Rm 1–2 Cor Gal Eph Ph Col 1–2 Th 1–2 Tm Tt Phm Heb Jc 1–2 Pt 1–3 Jo Ju Ap

Man 3–4 Esd

13.8.1.5 New Testament

Matthew	Matt.	1 Timothy	1 Tim.
Mark	Mark	2 Timothy	2 Tim.
Luke	Luke	Titus	Titus
John	John	Philemon	Philem.
Acts of the Apostles	Acts	Hebrews	Heb.
Romans	Rom.	James	Jas.
1 Corinthians	1 Cor.	1 Peter	1 Pet.
2 Corinthians	2 Cor.	2 Peter	2 Pet.
Galatians	Gal.	1 John	1 John
Ephesians	Eph.	2 John	2 John
Philippians	Phil.	3 John	3 John
Colossians	Col.	Jude	Jude
1 Thessalonians	1 Thess.	Revelation	Rev.
2 Thessalonians	2 Thess.		

The alternative name for Revelation, 'the Apocalypse', is admissible in continuous prose; the reference 'Apoc.' may be preferred in scholarly or non-Protestant contexts. The plural 'Revelations' is incorrect.

13.8.1.6 Indexing and other references

Biblical books should be indexed according to their order in the version of the Bible studied or, failing that, in the order of one of the above lists, *not* alphabetically. (Other versions of the Bible, such as the Gothic New Testament of Ulfila, will have a different order.) When biblical references are intermingled with those from other sources—for example in a work of classical scholarship—it is acceptable to replace the usual form's colon with a full point (Isa. 23. 12). Some writers favour superior figures for the verse (Isa. 23^{12}), but this form should not be imposed unless specifically requested. There is no need to use 'Ibid.' with biblical references, as it is scarcely briefer than any of the books' abbreviations.

References to pseudepigrapha or other works on the fringes of the Bible (e.g. '1 Clement') should be in non-biblical style except in specialist work; but an author's consistent and valid preferences should be respected. Patristic works are cited according to classical, not biblical, conventions: thus St Ignatius' epistle to the Romans will be italic '*Rom.*' in contrast to 'Rom.' for St Paul's.

In narrow measure or marginal references, the following abbreviations may be used:

Gn Ex Lv Nu Dt Jos Jg Rt 1–2 S 1–2 K 1–2 Ch Ezr Ne Est Jb Ps Pr Qo Sg Is Jr Lm Ezk Dn Ho Jl Am Ob Jon Mi Na Hab Zp Hg Zc Ml

1–2 Esd Tb Jdt Rest Ws Si Ba Chi Su Bel Man 1–2 M

Mt Mk Lk Jn Ac Rm 1–2 Co Ga Ep Ph Col 1–2 Th 1–2 Tm Tt Phm Heb Jm 1–2 P 1–2 Jn Jude Rv

13.8.2 Jewish scriptures

13.8.2.1 General considerations

In addition to the standard form of citation used for biblical references (e.g. Gen. 12: 8), references may be given in relation to the sections into which the Torah (Pentateuch) has been divided to create the annual cycle of weekly readings in the synagogue, known as *parashot*.

Indexes of scriptural references are arranged in the order of scriptural writings rather than alphabetically. The order of scriptural writings in the Jewish tradition differs from that in Christian traditions regarding the order of the Hebrew Bible:

Genesis	Ezekiel	Psalms
Exodus	Hosea	Proverbs
Leviticus	Joel	Job
Numbers	Amos	Song of Songs
Deuteronomy	Obadiah	Ruth
Joshua	Jonah	Lamentations
Judges	Micah	Ecclesiastes
1 Samuel	Nahum	Esther
2 Samuel	Habakkuk	Daniel
1 Kings	Zephaniah	Ezra
2 Kings	Haggai	Nehemiah
Isaiah	Zechariah	1 Chronicles
Jeremiah	Malachi	2 Chronicles

Similarly, do not alphabetize indexes of references to the fifty-four *parashot* into which the Pentateuch is subdivided in the Jewish tradition.

13.8.2.2 The Torah

The Torah is the Jewish term for the Pentateuch; it also refers to a scroll containing the Torah, or the will of God as revealed in Mosaic law. Its subdivisions are as follows:

Bereshit (Genesis)
- Bereshit 1: 1–6: 8
- Noah 6: 9–11: 32
- Lekh lekha 12: 1–17: 27
- Vayera 18: 1–22: 24
- Hayei Sarah 23: 1–25: 18
- Toledot 25: 19–28: 9
- Vayetsé 28: 10–32: 3
- Vayishlach 32: 4–36: 43
- Vayeshev 37: 1–40: 23
- Mikets 41: 1–44: 17
- Vayigash 44: 18–47: 27
- Vayehi 47: 28–50: 26

Shemot (Exodus)
- Shemot 1: 1–6: 1
- Va'era 6: 2–9: 35
- Bo 10: 1–13: 16
- Beshalah 13: 17–17: 16
- Yitro 18: 1–20: 23
- Mishpatim 21: 1–24: 18
- Terumah 25: 1–27: 19
- Tetsaveh 27: 20–30: 10
- Ki tisa 30: 11–34: 35
- Vayakhel 35: 1–38: 20
- Pekudei 38: 21–40: 38

Vayikra (Leviticus)
- Vayikra 1: 1–5: 26
- Tsav 6: 1–8: 36
- Shemini 9: 1–11: 47
- Tazria 12: 1–13: 59
- Metsora 14: 1–15: 33
- Aharei mot 16: 1–18: 30
- Kedoshim 19: 1–20: 27
- Emor 21: 1–24: 23
- Behar 25: 1–26: 2
- Behukotai 26: 3–27: 34

Bamidbar (Numbers)
- Bamidbar 1: 1–4: 20
- Naso 4: 21–7: 89
- Beha'alotekha 8: 1–12: 16
- Shelah lekha 13: 1–15: 41

Korah 16: 1–18: 32
Hukat 19: 1–22: 1
Balak 22: 2–25: 9
Pinhas 25: 10–30: 1
Matot 30: 2–32: 42
Masei 33: 1–36: 13

Devarim (Deuteronomy)
Devarim 1: 1–3: 22
Va'ethanan 3: 23–7: 11
Ekev 7: 12–11: 25
Re'eh 11: 26–16: 17
Shofetim 16: 18–21: 9
Ki tetsé 21: 10–25: 19
Ki tavo 26: 1–29: 8
Nitsavim 29: 9–30: 20
Vayelekh 31: 1–30
Ha'azinu 32: 1–52
Vezot haberakhah 33: 1–34: 12

13.8.2.3 The Talmud

The Talmud is the body of Jewish civil and ceremonial law and legend, comprising the Mishnah and the Gemara. The Talmud exists in two versions: the Babylonian Talmud and the Jerusalem Talmud. In most non-specialist works only the former is cited, so a reference like 'Pes. 42*a*' is adequate. Where both works are discussed, take care to distinguish between them: this is normally done by a lower-case prefix, for example 'bPes. 42*a*' or 'jPes. 42*a*'. The *j* is sometimes rendered *y* (yPes. 42*a*) for *yerushalmi*, as it is known in Hebrew.

The following list shows the tractates of the Talmud and Mishnah, with abbreviations, which are conventionally not italicized when in scholarly apparatus:

Zera'im			
Berakhot	Ber.	*Pe'ah*	Pe'ah
Dema'i	Dem.	*Kila'im*	Kil.
Shevi'it	Shevi.	*Terumot*	Ter.
Ma'aserot	Ma'as.	*Ma'aser sheni*	Ma'as. Sh.
Ḥallah	Ḥal.	*Orlah*	Orl.
Bikurim	Bik.		
Mo'ed			
Shabbat	Shab.	*Eruvin*	Eruv.
Pesaḥim	Pes.	*Shekalim*	Shek.
Yoma	Yoma	*Sukkah*	Suk.
Beitzah	Beitz.	*Rosh hashanah*	RH

Ta'anit	Ta'an.	*Megillah*	Meg.
Mo'ed katan	MK	*Ḥagigah*	Ḥag.
Nashim			
Yevamot	Yev.	*Ketubot*	Ket.
Nedarim	Ned.	*Nazir*	Naz.
Sotah	Sot.	*Gittin*	Git.
Kiddushin	Kid.		
Nezikin			
Baba kamma	BK	*Baba metzia*	BM
Baba batra	BB	*Sanhedrin*	Sanh.
Makkot	Mak.	*Shevuot*	Shevu.
Eduyot	Eduy.	*Avodah zarah*	Av. Zar.
Avot	Avot	*Horayot*	Hor.
Kodashim			
Zevaḥim	Zev.	*Menaḥot*	Men.
Ḥullin	Ḥul.	*Bekhorot*	Bek.
Arakhin	Ar.	*Temurah*	Tem.
Keritot	Ker.	*Me'ilah*	Me'il.
Tamid	Tam.	*Middot*	Mid.
Kinnim	Kin.		
Tohorot			
Kelim	Kel.	*Oholot*	Ohol.
Nega'im	Neg.	*Parah*	Par.
Tohorot	Toh.	*Mikva'ot*	Mik.
Niddah	Nid.	*Makhshirin*	Makhsh.
Zavim	Zav.	*Tevul yom*	TY
Yada'im	Yad.	*Uktzin*	Uk.

13.8.2.4 Classical and rabbinic works

For references to classical texts and primary sources, prefer a transliterated title to a translation, as these works are traditionally referred to by their Hebrew titles. Except for a few famous classics, such as Maimonides' *Guide for the Perplexed*, they are indeed not widely known in any other way. The addition of a translation of the title at the first occurrence, or a gloss explaining the nature of the work where the title is too esoteric to be meaningful in translation, is helpful for non-specialist readers.

For references to rabbinic literature, it is conventional to refer to works by title with no mention of the author, since many famous rabbis are in fact known by the titles of their works. This system works well for specialists, but obviously not for generalists; a workable solution is to provide a suitable annotation in the bibliography, or even a cross-reference to the author. The requisite information is to be found in the

'Index' volume of the *Encyclopaedia Judaica*, under 'Abbreviations Used in Rabbinic Literature'. As an adjective *rabbinic* is sufficient, likewise *halakhic*, *talmudic*, *mishnaic*, and *zoharic*; the use of lower-case for the adjectival form of the rabbinic works *Talmud/talmudic* is consistent with, for example, *Bible/biblical*.

Names of the *parashot* occur quite frequently in references to other works, since many rabbinic commentaries relate to them—for example: 'It is instructive to consult the *Even ha'ezer* on the beginning of "Shemot".' On this form of reference note that, as a *parashah* is part of the Bible rather than a complete work in itself, it should be cited in quotation marks and not italicized.

The tendency to append a definite article to the title of rabbinic works is well established. This may be because they are to some extent regarded as holy writings—like *the Bible*, *the Talmud*, and *the Zohar*, for example—or because they are considered standard sources, like 'the' *Encyclopaedia Britannica* or 'the' *OED*. This is acceptable in the text but not in a note; the equivalent reference in a note would read, 'See *Even ha'ezer*, "Shemot", 44*b*.' References to *the Kabbalah* fall into a different category: there is no book by that name, so the definite article is superfluous: *Kabbalah* is the name used to describe the body of knowledge pertaining to Jewish mysticism, so the capital is similarly superfluous.

Correct any reference to one work being a commentary *to* another—which follows the convention in Hebrew—to the standard English usage of one work being a commentary *on* another.

13.8.3 **The Koran, Qur'ān**

The Koran (in Arabic and specialist contexts Qur'ān), the sacred book of Islam, is written in classical Arabic, and is divided into 114 unequal units. Each unit is called *sūra* (plural *suwar*) in Arabic. The conventional English rendering is 'sura' or 'surah' (plural 'suwar'), but 'chapter' is also found (though the standard Arabic term for a chapter is *bāb*). In turn, each *sūra* is divided into verses.

Every *sūra* is known by an Arabic name; this is sometimes reproduced in English, sometimes translated, for example 'the Cave' for the eighteenth, *ṣūrat al-Kahf*. The more normal form of reference is by number, especially if the verse follows: '*Sūra* 18, v. 45', or simply '18. 45'. (As with biblical references, 'Ibid.' is not used.) References to *suwar* have arabic numbers with a full point and space before the verse number, though the older style of a roman numeral or colon is also found. Except in *Sūra* 9—which uniquely does not begin with the invocation *bi-smi-'llāhi 'l-raḥmāni 'l-raḥīm* 'In the Name of God the Compassionate, the Merciful'—there is a difference in verse numbering according to whether the invocation is or (more usually) is not included in the count.

The order of the *suwar*, though fixed, is not that of revelation; while each declares in its heading whether it is *makkiyya* (Meccan, i.e. before the Hijra) or *madaniyya* (Medinan, i.e. after the Hijra), the comparative chronology of each of the *suwar* is much debated. The English names of the *suwar* may differ radically according to which translation is followed; while scholars will have their own preferences, references within a single work should present a consistent style. The following list incorporates three sets out of the many in use, with alternatives indicated in parentheses and square brackets:

1. The Opening
2. The Cow
3. The Family of Imran
4. (The) Women
5. The (Dinner) Table [The Food]
6. (The) Cattle
7. The Battlements (The Elevated Places)
8. The Spoils (of War) [The Accessions]
9. Repentance (The Immunity)
10. Jonah
11. Hood (The Holy Prophet) [Hud]
12. Joseph (Yusuf)
13. (The) Thunder
14. Abraham
15. El-Hijr (The Rock)
16. The Bee
17. The Night Journey (The Children of Israel) [The Israelites]
18. The Cave
19. Mary (Mariam)
20. Ta Ha
21. The Prophets
22. The Pilgrimage
23. The Believers
24. (The) Light
25. Salvation (The Distinction) [The Criterion]
26. The Poets
27. The Ant
28. The Story (The Narratives) [The Narrative]
29. The Spider
30. The Greeks (The Romans)
31. Lokman (Luqman) [Lukman]
32. Prostration (The Adoration)
33. The Confederates (The Clans) [The Allies]
34. Sheba (The Saba)

35. The Angels (The Originator) [The Creator]
36. Ya Sin (Yasin)
37. The Rangers
38. Sad (Suad)
39. The Companies (The Companions)
40. The Believers (The Believer) [The Forgiving One]
41. Distinguished (Ha Mim) [Revelations Well-Expounded]
42. (The) Counsel
43. Ornaments (of Gold) [The Embellishment]
44. (The) [Evident] Smoke
45. Hobbling (The Kneeling)
46. The Sand Dunes (The Sandhills)
47. Muhammad
48. (The) Victory
49. Apartments (The Chambers)
50. Qaf
51. The Scatterers
52. The Mount (The Mountain)
53. The Star
54. The Moon
55. The All-Merciful (The Beneficent) [The Merciful]
56. The Terror (The Event) [The Which Is Coming]
57. (The) Iron
58. The Disputer (She Who Pleaded)
59. The Mustering (The Banishment) [The Exile]
60. The Woman Tested (The Examined One) [She Who Is Tested]
61. The Ranks
62. (The [Day of]) Congregation
63. The Hypocrites
64. Mutual Fraud (The Mutual Deceit) [The Cheating]
65. (The) Divorce
66. The Forbidding (The Prohibition)
67. The Kingdom
68. The Pen
69. The Indubitable (The Inevitable)
70. The Stairways (The Ways of Ascent) [The Ladders]
71. Noah (Nuh)
72. The Jinn
73. Enwrapped (The Wrapped-Up) [The Mantled One]
74. Shrouded (The Covered One) [The Clothed One]
75. The Resurrection
76. [The] Man (Time)
77. The Loosed Ones (The Sent Forth) [The Emissaries]
78. The Tiding (The Great Event)

79. The Pluckers (The Draggers) [Those Who Pull Out]
80. He Frowned
81. The Darkening (The Folded Up) [The Cessation]
82. The Splitting (The Cleaving [Asunder])
83. The Stinters (The Deceivers in Measuring) [The Defrauders]
84. The Rending (The Rending Asunder)
85. The Constellations (The Celestial Stations)
86. The Night Star (The Nightly Visitant) [The Night-Comer]
87. The Most High
88. The Enveloper (The Overwhelming Calamity)
89. The Dawn (The Daybreak)
90. The Land (The City)
91. The Sun
92. The Night
93. The Forenoon (The Brightness) [The Early Hours]
94. The Expanding (The Expansion)
95. The Fig
96. The (Blood) Clot
97. Power (The Grandeur) [The Majesty]
98. The Clear Sign (The Clear Evidence) [The Proof]
99. The Earthquake (The Quaking) [The Shaking]
100. The Chargers [The Assaulters]
101. The Clatterer (The [Terrible] Calamity)
102. Rivalry (Vying in Abundance) [Worldly Gain]
103. Afternoon (The Age) [Time]
104. The Backbiter (The Slanderer)
105. The Elephant
106. Koraish (The Qureaish) [The Quraish]
107. Charity (Alms) [The Daily Necessities]
108. Abundance (The Abundance of Good)
109. The Unbelievers (The Disbelievers)
110. (The) Help
111. Perish (The Flame)
112. Sincere Religion (The Unity)
113. [The] Daybreak (The Dawn)
114. [The] Men (The People)

The Sunna (or Sunnah) is a collection of the sayings and deeds of the Prophet; the tradition of these sayings and deeds is called Ḥadīth (or Hadith; plural *aḥādith*). Hadith references vary according to the scholar responsible for their collection (e.g. Ṣaḥīḥ Bukhārī, Ṣaḥīḥ Muslim, Abū Dāwūd, or Imām Mālik); the citation will include reference to volume (for Bukhari), book, and number. Ṣīra (the history of the Prophet's life) has also been collected by numerous authors and complied in multi-volume editions, each of which has different forms of reference.

Sharīʿah (or Shariʿah; the Islamic code of law) is based, first of all, on the Qur'ān and the Sunna, and references to it take the form of references drawn from those sources. References to *fiqh* (Islamic schools of jurisprudence) vary according to the collections produced by individual scholars or schools.

Specialist contexts will require terminology distinct from normal usage, as for example the place names Makkah for Mecca and Madinah for Medina (adjectives Makkan and Madinan), The abbreviation for *Anno Hegirae* (AH) may also be rendered simply as H, also in small capitals.

In some texts it is standard practice to use the title 'the Prophet' uniformly in place of 'Muhammad'. Editors should allow this, but not impose it on authors who have not done so themselves. (Note that this leads to the capitalized adjective 'Prophetic'.) Certain terms of respect for Allah and the prophets are a feature of writings on Islamic topics, especially those aimed at a Muslim readership. These are abbreviated in parentheses and follow the name in question, either at first mention in a text, or each time. The name of Allah may have the abbreviation '(s.w.t.)' (*subḥānahu wa-taʿālā* 'the most powerful and the most high'). The name of Muḥammad, or any prophet, may have the abbreviation '(s.a.w.s.)' (*ṣallā ʾllāhu ʿalayhi wa-sallam* 'peace and blessings be upon him'), which equally may be abbreviated in English '(p.b.u.h.)'. Companions of the Prophet and other Messengers mentioned in the Qur'ān may have following their name the abbreviation '(r.)' (*raḍiya ʾllāhu ʿanhu* God's mercy be upon him', *raḍiya ʾllāhu ʿanhā* 'God's mercy be upon her', or *raḍiya ʾllāhu ʿanhum* 'God's mercy be upon them'). Usage is divided as to whether these abbreviations have full points (increasingly they do not); either usage is acceptable if consistently applied.

13.9 Social sciences

The USA's predominance in many of the social sciences has influenced the style of writing used within the discipline. As British social scientists will have absorbed large amounts of US writing during their training, the imposition during editing of British (and seemingly unfamiliar) conventions may be less welcome than in other disciplines, even in works aimed at a British readership. In practice this manifests itself in compound adjectives with few hyphens (*see* **13.9.2**) and some 'American' spelling conventions for terms of art, as well as in writers being more inclined towards short sentences and clauses with few conjunctions. Writers are equally inclined to invent verbs, which should be accepted within reason, even if they have yet to be found in a dictionary.

13.9.1 Use of scientific style

Since social science as a discipline resides somewhere between the arts and the 'hard' sciences, a decision must be made for each typescript whether a scientific style should be followed in presenting the text and references. The higher the level of statistical material—as evidenced in economics, econometrics, demography, geography, and the like—the more appropriate a scientific style becomes. In text this usually manifests itself in such matters as spelling out numbers up to ten only (rather than up to one hundred), and using % rather than *per cent*. In references it usually means preferring the author–date form of references rather than the short-title form, and—possibly—imposing minimal capitalization on titles and no quotation marks for article titles. All these styles are acceptable, but editors should not impose them without consulting the author.

13.9.2 Treatment of terms

The tendency in the social sciences to omit hyphens in favour of separating or running together words follows the general trend for the language as a whole, especially in the USA. For example, hyphens previously would have linked two-word terms such as *age set*, *birth rate*, *bride price*, *case study*, *labour market*, and *life table*, and separated one-word terms such as *deskilling*, *multiskilling*, *intergenerational*, *socioeconomic*, *socioliguistic*, *subsample*, *subset*, and *subsystem*. Two-word compound adjectives are hyphenated only when used attributively, such as *concentric-zone theory*, *primary-sector industry*, or *working-class community*, though US-influenced authors often do not use the hyphen. (Terms that indicate a relationship between two elements of a process, such as *cost–benefit analysis*, require an en rule rather than a hyphen.) Keeping a style sheet will ensure that terminology is treated consistently throughout a work.

13.10 Textual editions

The business of editing and publishing a text that derives from a number of sources, even when an original in the author's hand is extant, is a complicated matter that cannot be fully dealt with here. Classicists may choose from a range of well-established conventions, excellently dealt with in M. L. West's *Textual Criticism and Editorial Technique Applicable to Greek and Latin Texts* (Stuttgart, 1973). Scholars working in other fields will generally have the support of existing models that can be adapted for their own purposes, in consultation with the publisher and with colleagues in the discipline. There are different approaches to the question of what the overall purpose of a 'scholarly edition' should be, ranging roughly from the text editor's best guess at the author's intention—regardless of what was actually written down—to the text editor's direct transcript (including even minute and trivial flaws and inconsistencies) of the 'copy text', the version deemed to be the most authoritative of the range of sources available. (Such an edition is essentially a 'diplomatic transcript', producing as faithful a version of the copy text as the exigencies of type will allow.) The first kind is perhaps more deserving of the name '*critical* edition', but the second also has its uses, and indeed in papyrological publications it is established practice to give both on facing pages—or, in large formats, double columns—so that readers can have the raw evidence (without the inconvenience of having to struggle with the difficulties exhibited by the original) as well as the text editor's attempt at providing a readable version of it. (In this section the edition's creator is called the *text editor*, and the publisher's editor—elsewhere called simply the *editor*—is here the *copy editor*.)

13.10.1 General considerations

Classical scholars operate on the assumption that there was originally one authorial text, which they are trying to recover from centuries of miscopying: there is just enough evidence to show that authors revised their texts after first copying, but not enough for us to do anything about it. On the other hand, scholars are not concerned to reproduce the authors' original spelling, let alone their punctuation, even when they have evidence for what it was. (Papyri and inscriptions will be reproduced with greater fidelity, as being themselves ancient documents.) However, late antique and medieval texts sometimes exist in what are quite clearly different recensions: copyists of—say—the *Alexander Romance* or the *History of Apollonius King of Tyre* (source of Shakespeare's *Pericles*) felt free to reword and even renarrate as they saw fit. Often it will be impossible to establish an original version; the choice lies between editing a particular recension, if a reasonably coherent reconstruction can be made, or two or more: the page can be divided horizontally, with the older, or main, recension above the later, or abnormal, one.

Spelling is another problem: if there is only one manuscript, it is normal to follow it rather than impose on a medieval author classical principles he or she did not follow; but if there are several, the text editor may have to reconstruct the author's likely norm. This is even more complex in vernacular texts, when copyists have imposed their own dialect. (In

Middle High German, for example, it has been conventional to impose Lachmann's orthography, based on an early manuscript of Hartmann von Aue's *Îwein*, but far more regular than anything the authors themselves are likely to have used.)

What is appropriate in each case must be settled at an early stage between a text editor and the publisher. In fact the information given should be about the same regardless: essentially, the reader should be able to re-create the text of any of the reported sources, the information on the readings contained in these sources being distributed between the main text and the textual notes (or apparatus criticus), which are normally and most conveniently given at the foot of the page. The mechanics of the presentation are covered in this section in a general way, but almost all of the specific conventions mentioned below are subject to variation depending on the publisher's preferences, series precedent, and the peculiar requirements of a particular text.

13.10.2 Conventions for apparatus critici

The prelims to the edition should be paginated in roman numerals regardless of length, and should contain a full and lucid discussion of the editorial principles underlying the text. If there have been any routine normalizations of the text that are not separately noted in the apparatus criticus, list them clearly at the outset. It is quite common, for example, to expand the ampersand (&) to *and*, to employ roman parentheses throughout where the source varies between roman and italic (even within the same pair of parentheses), to make all dashes of uniform length, or to impose roman punctuation following an isolated italic word or phrase, particularly if the source text varies unpredictably in its practice. Text editors should record all information in as full a form as possible in the initial stages of preparing a text, and then at an advanced stage of the work decide which items are sufficiently unimportant (both in establishing the history of the text and from the point of view of the reader's convenience) to admit of silent regularization. It is not safe to embark on the work with preconceived notions of what can be normalized, since a minor feature may turn out to be important in establishing some point in the manuscript or printing tradition. For example, the scribe of a manuscript that turns out to be of crucial importance may habitually use a certain abbreviation, or a particular compositor or typesetter may have a habit of neglecting to close parentheses.

The abbreviations for the sources cited in the edition (the *sigla*) should be listed alphabetically in the prelims, preferably close to the start of the text, which will normally coincide with the beginning of arabic pagination. Letters are more convenient and economical than numerals as sigla, since a string such as *ACDE* (accompanying the citation of a variant found in these four sources) can be set close up, whereas *78 83 90 96* (an established convention for citing editions published in, say, 1778, 1783, 1790, and 1796) must be set with a fixed space between each siglum.

The siglum list should also contain all other abbreviations and symbols used, such as $^{\mathrm{corr}}$ or ^{2}: A^{corr} B^{2} is a neat way of indicating that the reported reading is in text A as corrected by the scribe, and in text B in a second hand that can be discerned in the manuscript. Various types of bracket are commonly given a specific editorial function:

( ) May indicate expansion of an abbreviation, for example *N(ether) St(owey)* for the source's *N.St.*

⟨ ⟩ Sometimes used for text added conjecturally or supplied from a source other than the main source of the text. Note that the wide-angled sort of bracket should be used, not the mathematical $<$ and $>$ signs.

[ ] Often used to indicate text deleted by the text editor (as having been added erroneously to the genuine text). May also be used to enclose supplements where the writing surface has perished (most common in the fields of classical papyrology and epigraphy); often used by modern linguists to indicate insertions.

{ } Another convention for editorial deletion. Of course the text editor may wish to employ both types of bracket, assigning different functions to each.

⟦ ⟧ Double brackets may be used to indicate deletion in the reported text, where text editors do not wish actually to print text with a line through.
  Successive stages of deletion are awkward to record, but if the situation is not too complex other special sorts such as upper and lower half-brackets ⸢ ⸣ ⸤ ⸥ may be employed within the ⟦ ⟧ double brackets. If these would not be used frequently, it may be better to document the layers of deletion and revision in a textual note, or in the commentary if the matter is worth discussing at some length. This is better than encumbering the semiotic system for the sake of a few isolated cases.

⸤ ⸥ Used particularly in papyrology to enclose text supplied (usually with a fair measure of confidence) from another source where the papyrus is defective.

‵ ′ Sometimes used to indicate insertions, particularly supralinear matter, made by the original writer of the text being reported. (Some text editors use ⟨ ⟩ for this purpose rather than the reverse prime and prime, but this should be avoided.)

† † Traditionally used to enclose text judged to be corrupt and beyond hope of emendation.

These are just some examples of the commoner conventions. Text editors will frequently have the choice made for them either by publishing precedent (particularly if the book forms part of a series) or because certain conventions are established in the discipline. It is important to think carefully before employing a novel symbol, or a standard symbol employed in a novel way. The text being edited *may* require special treatment, but it is equally likely that there are conventions already established that will serve the purpose. Do not use symbols unnecessarily: if, for example, only two instances of a scribal deletion need to be reported, it is probably more convenient to offer the information in words rather than introduce the double-bracket sort.

What else goes into the introduction will depend on the kind of text being annotated: literary genre, sources, historical and biographical context, the publication history of the text, and its influence are the kind of topic often included. This is a matter for discussion with the publisher. The prelims will also generally have a list of abbreviations (which may include books and articles frequently referred to), as well as a list of previous editions. A list of abbreviations should precede the use of any of the abbreviations included. Follow the standard conventions for including in the prelims formal bibliographical descriptions of the printed texts on which the edition is based.

13.10.3 Presentation

At an early stage the text editor and publisher need to determine how the text that is being edited should be presented. One generated wholly by the text editor as typescript must be submitted just like any other typescript. Alternatively, the publisher may be able to accept a photocopy of a previous printing (a so-called *manuscrit belge*), particularly if it requires little alteration for the present edition. On a photocopy, ring any blotches that might be mistaken for punctuation—a particular danger when the original has become flecked. All occurrences of the long 's' need to be marked (e.g. highlighted in a distinctive colour) so that the copy can be set accurately at speed—this usually requires two passes, since the expert is liable to take in the long 's' unconsciously and miss some instances in copy.

In normal scholarly editions the text itself will have the lines numbered, traditionally in fives. These numbers are set in footnote-size type at the right-hand edge and within the measure for poetry, and for prose in the outer margins, 1 en beyond the measure. Lines of prose texts are traditionally numbered per page, though works divided into short sections, such as letters or essays, may be numbered through each. (Copy editors should state in the Note to Printer that if a line of poetry is in danger of colliding with the line number when set, the following line should be numbered instead: number line 26, for example, if there is a problem with numbering line 25.) Line numbering of prose texts will obviously vary between copy and proof, and text editors must supply amply spaced copy with plenty of room for the copy editor and designer to add relevant instructions and implement the changes clearly, so as to minimize the risk of typesetting error.

Line numbering can be complicated if there is supplementary matter in the main text not included in the ordinary line numbering: prose prefaces to poems, stage directions in plays (those preceded by a line break), and footnotes by the original author are common examples. If such items are short, they will not generally require line numbering, but a lengthy original footnote, for example, to which the text editor needs to attach commentary and textual notes will require its own separate numbering in fives.

Where the text editor is transposing lines of poetry from the sequence presented by the sources, or by standard editions, the old numbers should be printed against each of the transposed lines, and the lines surrounding the old position of the passage should also be numbered. Thus if lines 23–5 are being transposed to follow line 14, the right-hand margin will give the line numbers 14, 23, 24, 25, 15, and lines 22 and 26 (now adjacent lines) will also be individually numbered.

When poems or fragments come from disparate sources, ordering becomes an editorial exercise. Text editors should think twice before reordering poems or fragments when a standard already exists: is their evidence so strong that it outweighs the inconvenience of rendering that standard reference obsolete? Avoid renumbering if at all possible: newly discovered items can sometimes be accommodated to their proper place as 222A etc.—this has the advantage of compatibility with existing references, but the disadvantage of suggesting a close connection with 222. If, however, previous numerations reflect untenable views of the facts, then text editors must have the courage of their convictions and renumber. This necessitates a concordance, which should refer both from predecessors' editions to the text editor's and from the text editor's to theirs (*see* **13.10.6**).

Some editions employ a system of cues, such as superscript italic letters, for textual notes. In the case of prose texts this may obviate the need for line numbering at all: notes on the content would then normally have to be cued by a different system, for example the usual ^{123} numerical cues. This practice is best reserved for cases where the annotation—textual and otherwise—is relatively sparse, otherwise the text will become cluttered with cues and uncomfortable to read.

Original footnotes are generally cued by the sequence of symbols *†‡§¶‖ (duplicated as ** †† etc. if necessary), regardless of the practice of the text being edited.

If a particular text exists in a large number of sources that all have a valid claim to be reported more or less fully, there is a danger of textual notes becoming severely cluttered with minutiae such as the font of punctuation following italic words, capitalization of nouns, or changing fashions in spelling. Where this arises a separate register may be created; this is often placed at the end of the volume. It is generally referred to as the 'list of accidentals', or sometimes 'historical collation', and its main purpose is to establish or prove the finer details of the history of a text, particularly one that went through a number of printings with some claim to authority. The notes in this register often look trivial taken individually, but cumulatively a fine matter of punctuation style or layout can establish potentially important information such as the number of copies exhibiting press variants (small changes introduced while a book was actually being printed) or the point at which a new compositor took over. But the distinction between substantive and accidental must be applied historically: the distinctions *loose/lose*, *than/then*, *whether/whither*, which are substantive now, were accidental in the seventeenth century, for example. On the other hand, the text editor may wish to discuss in the commentary whether *whether/whither* means modern *whether* or *whither*.

13.10.4 Historical collations

The layout of a historical collation is the same as that of the apparatus criticus. The style discussed below is usual in the absence of particular requirements, differing series precedent, and so forth.

Notes are introduced by the line number to which they refer, followed by a fixed en space; this number must not be broken from its note at the end of a line of type.

Subsidiary matter such as stage directions and original footnotes can be awkward to cue. Possible formats include *12*SD for a stage direction within line 12, $^{-}$*12*SD or *12*$^{+}$SD for stage directions occurring immediately before or after line 12 (the content of the stage direction itself would determine which of the two logically applies); *12** for an original footnote cued in line 12 (this may need to be altered at setting, if for example the footnote turns out to be the second on the page, cued by †). When specific lines of stage directions need to be identified, a less cumbersome numerical system may be better: *12.3* for the third line of a stage direction immediately following line 12, or a negative form such as $^{-}$*12.3* for a stage direction preceding a line to which it is logically attached—but ensure that the minus sign cannot be mistaken for a hyphen or an en rule marking an extent; $^{-}$*12* may prove useful in either system for notes to characters' names that are set on separate lines above the first line of a speech. The initial stage direction of a scene may be termed *setting*, *scene heading*, etc., and any apparatus notes can be cued with that term; the alternative numerical system will produce *0.1*, *0.2*, etc. A lengthy original footnote may have a succession of notes cued *12***2*, *12***4*, etc. The text editor, copy editor, and designer should work together to determine the most apposite system for the subsidiary matter in question. A slightly cumbersome but immediately comprehensible format may be preferable if there are only a very few occasions for its use in a long book; a more economical system will be needed where it arises frequently.

In poetry the $^{+}$ and $^{-}$ conventions are useful for recording variants that contain extra material not represented at all in the main text, so that no lemma (*see* **13.11**) is possible:

> 12^{+} This sure but gives his guilt a blacker dye *B*

indicates that text B contains this extra line between lines 12 and 13 of the text that the text editor has printed. It is also possible to label this line 12*a*.

If a line of drama is split between characters it may prove useful to identify the parts by letters (*12a*, *12b*, etc). But often it will be clear without this refinement which part of the line is being annotated.

The *lemma* (plural *lemmata*) comes after the number and space. It means 'something taken [from the main text]' and must therefore reproduce the form in the text in every way: use of roman and italic, capitals, font of following punctuation, etc. (A partial exception is letter spacing, for example of displayed capital or small-capital matter, which is often not rendered in either lemmata or reported variants, although it may be if that is the text editor's preference.) It is a main task of the copy editor to check that the lemmata have been rendered accurately. The end of the lemma is marked by a closing square bracket] (which, unlike the line number, may fall at the end of the line of type). In annotating a common word like *and*, which may occur several times in a typeset line, give a little more of the context in the lemma, such as the preceding or following word(s); the alternative is to introduce superiors (e.g. *and*^{2}) on copy and correct them at proof, something that is awkward to do—and is easily forgotten at that point. The system of superiors is easier to use with poetic texts, where the lineation will not change, allowing the numerals to be fixed during copy preparation.

The lemma may be omitted if there is no possibility of ambiguity. If there is only one occurrence of the word *honour* in a passage, no harm will be done by '3] honor *1780*', indicating that the 1780 printing used the alternative spelling of the word in line 3 of the present text. (The lemma bracket is frequently omitted as redundant—'3 honour *1780*'—though it may be helpful to the reader to maintain the customary visual rubric as far as possible.) The one place where lemmata are usually omitted naturally—even where the apparatus is not generally adopting the system—is when variants to an entire line of poetry are given, as repeating the whole line from the main text would be superfluous.

Otherwise, omitting lemmata makes the reader work a little harder, and is probably best reserved for cases where the apparatus is very extensive and every possible economy is sought.

The copy editor should highlight in a distinctive colour the parts of a prose text that are being used as lemmata, so that the typesetter knows to make allowance for a textual note in producing paginated text. This should also be done where the textual note dispenses with the lemma, since the typesetter still needs to know that there is a note at this point. In poetic texts it may be sufficient to put a highlighter mark next to each *line* that has one or more textual notes.

After the square bracket come the variant readings from the other sources being reported. Each variant reading is succeeded by the source or sources that have that version of the text. The readings are usually given exactly as found (in citing manuscript texts *italic* represents underlining and SMALL CAPITALS represent double underlining). If the main text is in a roman alphabet such as English, the sources, and any editorial comments such as '(*illegible*)', '(*in the margin*)', should be given in italic: 'honor *BC*'. The traditional sloping Porson Greek font is deemed to be in italic, so sources are given in roman: "τιμή BC". Where a number of different readings are being cited, use a mark of punctuation such as a roman semicolon or colon (the latter is traditional in classical texts): 'honor *BC*; virtus *D*'.

The swung dash ~ is often used to avoid repeating those parts of a variant reading that are identical to the lemma (and thus to the main text):

old and sick and feeble] aged ~ ~ ~ weak *B*

It is particularly valuable when the textual note concerns a matter of punctuation:

that,] ~; *B*

immediately draws attention to the point of difference. Some text editors allow the swung dash to stand for several words, which is acceptable provided that no ambiguity results. It may also be used to draw attention to a variation in the case of the first letter of a word:

fish] F~ *B*

The base-line caret ‸ indicates absence of punctuation, again drawing the reader's attention to a point which could easily be missed:

animal, which] ~‸ ~

is more quickly taken in than 'animal, which] animal which'.

Normally, a mark of punctuation is omitted from the end of a lemma and its variants if it is identical in all texts: the apparatus should concentrate on the points of difference, excluding superfluous matter.

Employ points of omission with caution. In the case of mutually dependent variants it is better to give

12 He . . . his] They . . . their *B*

rather than

12 He] They *B* his] their *B*

since that makes it clear that the singular sentence has been turned into a plural one in text B. But when the variants are independent, they should be reported separately:

13 God] Heauen *1616* mought] might *1616*

where the first change responds to Puritan sensitivities, the second alters the manner of conjugation.

Where a text editor has identified a group of sources that tend to exhibit the same readings and are therefore supposed to be related in the history of the text, it is often helpful to provide a group siglum, sometimes in a distinctive font such as bold or Greek. It may sometimes be desirable to give the precise version in a particular member of the group if it exhibits a slight variant that is worth recording. For example, if X is being used for manuscripts A, B, C, and D the note might read: 'honor X (honour *C*)'. This is somewhat cumbersome, but better than listing each separate siglum throughout, which would obscure the fact that the four sources are intimately connected and generally in agreement. In evolving such group sigla a text editor should decide, and make clear, at the outset whether (to use the current example) X means 'all manuscripts of this family other than the one specified' or 'the (reconstructed) manuscript from which ABCD descend'; in the latter case the current example would read simply 'honor X', regardless of the existence of 'honour' in any member of the extant group. Either system is legitimate, but the two should not be mixed.

In the textual notes it is not normally necessary to identify the source or sources of the reading being adopted, since the introduction to the edition should have made it clear which sources are being used. The reader will then assume that the text represents the consensus of all reported readings except where there is a textual note giving variants. Thus, if the text editor has stated that the text as printed derives from manuscripts A, B, C, and D, then the reader will deduce from a textual note 'honour] honor *BC*' that A and D read 'honour'. Conjectural emendations that are adopted need to be identified as such, of course: 'virtue] *Malone*; vice *ABCD*'. (Text editors may indicate their own emendations by *ed.* if they are too bashful to use their name.) And where the text editor has stated that the main text essentially follows one particular source—such as an edition privileged because the author is known to have taken great pains with the printing—it will be necessary to draw specific attention to those occasions where the reading of another source has exceptionally been followed: 'forgo] *1802*; forego *1798*'. In such cases some text editors prefer to place the lemma bracket *after* the source, keeping the lemma and its source together; in poetic texts—where it is not necessary to cite the line at all—it is normal, if the source of the line in the main text needs to be specified, to give it before the lemma bracket:

> 12 *BD*] This sure but gives his guilt a blacker dye *AC*

Displayed matter should be avoided in the apparatus where possible. Two or three complete lines of verse cited from a variant source may be run on, separated by a vertical line (|) with a full space of the line on either side (this may fall at the end but not at the beginning of a line of type); but passages of four lines or more are best displayed. If this comes up very frequently (e.g. if there is a radically different variant source that is so important that it consistently needs to be cited at length) the text editor should consider an alternative solution, such as printing the variant version complete in an appendix, or even on facing pages, opposite the main text (but usually in a smaller size). In the case of, for example, an alternative or breakaway branch of the manuscript tradition, a highly divergent first edition, or a production version of a play that departs radically from the printed text, the version on the recto pages may have an equal claim to validity as a version of the text, in which case it is legitimate to print it in the same size as the verso page, complete with its own apparatus. (An alternative layout, giving one recension above the other on the same page, is mentioned above.) Complex cases like this should be discussed fully with the publisher; it should not be left to the copy editor to invent and implement a solution, particularly one which might involve a radical recasting of the typescript as submitted by the text editor.

Textual notes to different items on the same line are separated by a variable 1½-em space. Only the first textual note on a given line is preceded by the line number; it is separated from the previous textual note by a variable 3-em space. Both these wide spaces disappear when they coincide with a line break at proof. They are expandable (and slightly reducible) to facilitate right-hand justification of the lines, but should retain their proportions: that is, the smaller gap should always be half the size of the larger in any line in which both occur.

Where there are original footnotes, apparatus notes on them should follow the order in which the text should be read: it is supposed that the reader will stop at a note cue in order to read the footnote before returning to the text, and any apparatus notes will be given in that order.

In prose texts it is the typesetter's responsibility to choose the right size of gap between notes, since the distribution of the notes over lines of the printed text can be known only at the typesetting stage. If the typescript is set straight to page, this will be shown on the first proofs, with the true line numbers in place in the apparatus. It is a complex task, since not only do line numbers of the copy have to be converted, but a note in copy that has no preceding line number in the copy because it is not the first note on the line may have to have one introduced (if it is first in the line in the printed text); equally, some line numbers of copy will disappear altogether (where a note is no longer the first in its line).

The apparatus may be divided into paragraphs (each indented 1 em) corresponding to major divisions of the text, such as new poems or new scenes. Sometimes it is useful to follow the paragraph indent with a signal such as 'POEM XIII' (or a bold **13**), 'SCENE IV': as always, ease of reference is paramount. Paragraphing is not otherwise needed, though the traditional style is to start every block of textual notes at the foot of the page with an indent; this may be followed if it is the style of a given series, or specified thus by the designer. It does not apply on any page where a textual note is continued from the preceding page, which is permissible but should be confined to a single page opening.

Copy for textual notes must always be presented on separate sheets from the main text, double-spaced with generous margins. Each note must begin on a fresh line in the typescript, even though notes referring to the same line will be run on without repeating the line number to which they relate.

OUP does not use a rule to separate apparatus criticus from the main text, except where the text itself contains footnotes (i.e. original notes in the text being edited), in which case, to avoid possible confusion, use a quarter-point rule, full left, with a variable 3-point space above and below. This is used only on those pages that contain original footnotes. Sometimes there are further registers of editorial material (generally preceding the apparatus), for example lists of parallel passages or testimonia, both of which may be set out in a style similar to apparatus criticus, with the same 1½-em and 3-em gaps. The quarter-point rule is also used as a separator in these cases, again only on pages where the different registers actually occur. If editorial commentary appears on the same page a separating rule is also used, although it is more usual to set the commentary separately (*see* below).

13.10.5 Commentary

The level of annotation required in the commentary is a matter for discussion between text editor and publisher, bearing in mind the intended readership.

While commentary notes are generally given at the end of the volume, those that are not extensive may be printed on the same page as the text, beneath the apparatus criticus. Displayed quotations within the commentary should remain in the same type size, with prose quotations indented 1 em (verse centred as normal); prose quotations should be run on where possible.

A form of cue may be used in the text to indicate a commentary note; this is commoner in popular (as opposed to scholarly) editions, which rely purely on the correlation of line numbers in text and commentary. The same cue, for example a degree sign (°), may be used throughout—several times on the same page if necessary—as the commentary section itself will give a clear reference and lemma drawing the reader's eye to the correct note. As with other conventions, there will frequently be a series precedent to follow, and the precise style to be employed should be discussed with the publisher.

In editions of prose texts where references are cued to line numbers, the copy editor should highlight in the text the lemmata for commentary notes, using a different colour from that used for highlighting lemmata for the apparatus. Where the same piece of text is a lemma for both the apparatus and the commentary, one band of colour should appear beneath the other. This is not required in poetry, where the line numbering is fixed, or in prose texts where references are not by line (e.g. chapter and section).

The text editor should begin each commentary note on a new line of typescript. The first note on a given line of the text begins with the page number followed by an en space and the line number, generally followed by a full point or en space. The lemma, if any, comes next, as with apparatus criticus.

A square bracket may be used to terminate the lemma, though a full point or roman colon (bold point or colon with bold lemmata) is more common. These marks of punctuation are omitted if the lemma itself ends with a question mark or exclamation mark: there is usually no need for a commentary lemma to end with one of the lower marks of punctuation. In some series the lemma ends with *either* a point *or* a colon, depending on whether the commentary note begins with a complete sentence or only a phrase.

Notes to second and subsequent items on the same line normally begin with a paragraph indent followed by the lemma; the line number is not repeated.

Where a commentary note does not start with a full sentence, such as a simple gloss on an unusual word in the text, it may begin with a lower-case letter, except where the commentary lemma is terminated by a full point, exclamation mark, or question mark, where this would look strange. The style of the series—if any—should be followed.

Series precedent, or the publisher's instructions, may have determined the typographic style beforehand, in which case the text editor can submit the typescript with this already in place: generally the line number is in roman type, the lemma in italic, or both line number and lemma in bold. Commentary lemmata do not have to follow the strict rules of lemmata in the apparatus criticus, since their purpose is purely to point the reader quickly to which part of the text is being annotated. Thus all lemmata may be in italic, representing both roman and italic words of the main text. However, if some lemmata consist of text that switches between roman and italic, it is better to reverse fonts, so that italic in the main text becomes roman in the commentary lemma. The square bracket or other punctuation at the end of a lemma is bold if the lemmata are bold. (It is less usual to interfere with capitalization of the text, though there may be a series rule to the contrary.)

The precise typographic layout will be decided by the publisher. Some styles in use include (*a*) an indent on all turn lines, so that the line number stands out to the left on the page; (*b*) ordinary paragraphing (particularly with bold line numbers and lemmata); (*c*) line numbers full left, with (variable) 3-point space to separate the note visually from the preceding note; and (*d*) page and line numbers in a separate column at the left-hand side. In (*d*) the copy editor should indicate the maximum width required for the reference column, for example, *000 00–000 00* with fixed en spaces will allow for a reference such as *110 23–111 16* (from page 110, line 23 to page 111, line 16). An allowance must be made for a gutter (usually 1 en in width) between the reference column and the commentary itself.

For editions of prose texts the most economical course may be not to send the commentary for setting until proofs of the text have been received, so that the line numbers may be inserted and paragraphing determined. This will also involve removing line numbers from the copy and marking for paragraph indents, and introducing line numbers at the start of notes that are now the first note on a given line. This procedure is not necessary if the book is to have page and line numbers in a separate left-hand stub, as described above.

13.10.6 Appendices

The commentary on a prose text may be followed by a register of accidental hyphens, recording all cases where an end-line hyphen in the current edition is peculiar to this printing. The reader then knows that all other end-line hyphens are established as part of the text (either because they do not occur at the end of a line in the original printing(s) or because they do but are nevertheless known or deemed to be expressions that would be hyphenated at the time of the original printing). Where it is deemed important or of potential interest, a separate register of accidental hyphens in the original printing may be included. However, these are often not recorded, and the text editor may wish to discuss in the commentary any cases where an end-line hyphen in the original may or may not be intrinsic to the expression in question.

Further endmatter might include a bibliography of the author's works, special indexes (names, works cited, etc.), and a general index. It is less usual to provide a bibliography of secondary literature of the type normal in scholarly monographs. Text editors should discuss all such prospective sections with the publisher.

A concordance of poem or fragment numbers between the present edition and earlier collections also falls in the endmatter. When several numerations have to be surveyed, the most economical form is laid out as in Fig. 13.2 (assuming Bloggs to be the present editor). This means, to take the first line, that Smith's fragment 1 is Bloggs's fragment 2; Jones's fragment 1 is Bloggs's fragment 4; Robinson's fragment 1 is Bloggs's fragment 3; Kunz's fragment 1 is Bloggs's fragment 5; Bloggs's fragment 1 is Smith's fragment 5, Jones's fragment 2, Robinson's fragment 4, and Kunz's fragment 3.

Fragment	Smith	Jones	Robinson	Kunz	BLOGGS ⟶			
	⟶			BLOGGS	Smith	Jones	Robinson	Kunz
1	2	4	3	5	5	2	4	3
2	3	1	5	4	1	5	3	4
3	4	5	2	1	2	4	1	5
4	5	3	1	2	3	1	5	2
5	1	2	4	3	4	3	2	1
	etc.							

Fig. 13.2: **Concordance of fragment numbers**

13.10.7 Running headlines

The original edition's running headlines should be used where possible to help the reader to correlate main text and endmatter. In the commentary the usual format for prose is *Commentary on pp. 00–00*, and for verse is *Commentary on ll. 00–00*; each can be finalized only on proof. For plays, running heads can be set at first page proof by referring to act, scene, and line numbers, for example '*Commentary on* I. ii. 11–23', or '*Commentary*' on the verso, '*Act* I, *scene* ii, *lines* 11–23' on the recto, for matter covered on the page spread rather than the single page. The latter will be useful only if these subdivisions are clear in the headlines of the main text, for example *Act I* on the inner shoulder of the verso page, and *scene i* across the gutter from it on the inner right-hand shoulder. The text editor should choose a system that is most convenient for the reader.

13.11 Translations and transliterations

A *translation* renders the meaning of one language into another. This broad definition covers all tongues, conversion methods, and writing systems, though the specific terms *transliteration*, *transcription*, and *romanization* represent further distinctions. *Transliteration* suggests a system whereby one alphabet is rendered into another, using a one-to-one correspondence of letters or letter groups; the result ideally allows one to reconstruct the spelling of the word in the original alphabet. *Transcription* is a looser system concerned primarily with rendering the proper pronunciation via one's own alphabet; it may be difficult (if not impossible) to reconstruct the original spelling. *Romanization* is the rendering of non-alphabetic languages into the roman alphabet, and is therefore used with such languages as Chinese or hieroglyphs. Again, it is often impossible to reconstruct the original from its romanized form, and those systems that attempt to allow this are often unwieldy and impracticable.

Set against these terms, *translation* tends to be used for converting one roman-alphabet language into another, either strictly or loosely. The first four of the following sections are designed primarily for those translating entire works from the original language into English. However, several aspects are of use to those including foreign-language extracts into English-language works. (For information on setting out quoted matter and translations, *see* CHAPTER 8.) The last part of this section is designed for those translating a language that does not use the roman alphabet.

13.11.1 Translation

We may all laugh at tales of customs officers forgetting that in French *une grenade* may be a pomegranate, and in Spanish *una bomba* may be a pump; but it is all too easy to make such mistakes ourselves. The task requires not only thorough knowledge of both the original language and

English but also continuous concentration; translators should bear in mind that the text is normally their sole responsibility; editors normally are not accountable for checking the translation.

Translations must include all copy from the source's preliminary matter through to the endmatter. All copy, including notes, bibliography, and index, should be presented double-spaced.

13.11.1.1 Specialist knowledge

Academic works demand more of the translator than a normal linguistic competence. In particular, names (personal and geographical) and technical terms need to be accurately rendered. Mistakes encountered include *Ténare* given as *Tenare* instead of *Taenarum*, *Hennegau* not converted to *Hainaut*, *Stand* mistranslated as 'class' instead of 'estate', and *Thomas Morus* (German for *Sir Thomas More*) left unchanged in English—as was *Rotchina*, i.e. 'Red China' in a work on Balkan affairs, because it looked vaguely Slavonic. Care is all the more important when the original does not use the Roman alphabet: фон Зект has been known to become *fon Zekt* instead of *von Seeckt*. If you do not recognize a name, or understand a technical term, consult the author—if available—or anyone else who may help you: it is no shame not to have known, only to continue not knowing. It is a good idea to consult a few relevant books in English, preferably those used or praised by the author.

Give place names in the English form usual with reference to the period concerned: a Pole will always write *Wrocław*, a German-speaker *Breslau*, but in English it should be *Breslau* up to 1945 and *Wrocław* thereafter. Right-wingers in the former West Germany sometimes used *Ostdeutschland* not for the GDR (which they called *Mitteldeutschland*) but for the lost territories to the east. *Eger* may be either the German name for the scene of Wallenstein's assassination—in Czech called *Cheb* and so to be designated with post-1918 reference—or the Hungarian name for the home of Bull's Blood, to be used for all periods in place of German *Erlau*.

13.11.1.2 Modification of content

You are not responsible for the original author's assertions, opinions, or attitudes, and ought not to propose any alterations (beyond correction of evident misprints, misspellings, or false references), except where factual statements are demonstrably wrong or have been thrown into doubt by subsequent studies. You may, however, propose translator's notes to explain allusions that may not be as familiar to readers of the translation as to those of the original, or facets of language (wordplay, allusions, terms with no English equivalent, etc.) about which the reader needs to be informed. A translator's note should take the form of a footnote—not an endnote—cued by an asterisk or other symbol of a different order from the cues to the author's notes, and enclosed in square brackets: thus, if the original is *le bon roi Dagobert*, you may translate *Good King Dagobert** and add the translator's note:

> *[*Translator's note.* The Frankish king Dagobert I (629–38), whom a traditional song represents as constantly making a fool of himself, notably by donning his breeches inside out.]

However, if the work is still in copyright, no such alteration may be made or note added without the author's or copyright-holder's consent. (*See* **14.2.3**.) Many publishers include in their contracts with translators a clause along the following lines:

> The Translator undertakes to the Publishers that he/she will not introduce into the Translation any matter of an objectionable or libellous nature which was not present in the original work. As consideration for such guarantee the Publishers undertake to indemnify the Translator against all losses and expenses that may be incurred by the Translator arising from any objectionable or libellous material contained in the original Work as translated by the Translator.

13.11.1.3 Approval by author

Before your translation is published, it may be submitted for approval by the author (or copyright-holder), in order to avoid disputes after money has already been spent on copy-editing (time may be saved if the translation is cleared in batches while work is still in progress). He or she may detect errors made from lack of specialist knowledge; on the other hand, do not hesitate to take a firm line, adducing all necessary evidence to assist the editor, if the author objects to your translation where you can show that you are right. He or she may have overestimated his or her English, or failed to appreciate that a literal version will sound silly. (German authors have been known to complain that English translators have lopped off a layer of philosophical understanding.) But if English texts in the field use such language themselves, it is not your duty to reform it.

13.11.1.4 Scope of translation

Your translation must include not merely the text and notes, but also all preliminary matter, tables, illustrations, maps, quotations, footnotes, references, lists of abbreviations, indexes, and bibliographies. For the style of references, and the choice between originals and translations in references without direct quotation *see* **13.11.1.7**. All copy, including that for notes and bibliography, should be double-spaced.

13.11.1.5 Preliminary matter

Preliminary matter should follow normal editorial conventions: at OUP the table of contents should follow the preface irrespective of its original position. If you have been asked to write a translator's foreword, it will precede the preface; if the author has contributed a preface to the translation it will precede the original preface unless conceived as a brief appendage to it. If the structure of the main text departs from standard conventions (e.g. if a single-chapter introduction or conclusion—even the bibliography—is treated as a separate numbered part, or chapters in each new part are numbered from 1), impose standard practice (changing cross-references as may be necessary) unless you know or suspect that retention of original structure will facilitate use of the translation by readers of other works citing the original; in this case, take any specialist advice available and (if necessary) consult the editor.

13.11.1.6 Quotations

For works in English cited in translation, use the English original if it can be traced; retroversion, if unavoidable, must be noted. For works in the author's language already translated into English, use published translations if reliable; if not, translate the extract yourself. Any flaw in the published translation of a particular passage, problem of interpretation, or linguistic point lost in English should be recorded in a translator's note: for example on *seventeenth-century** in the text:

> *[*Translator's note.* In the original, 'secentesco'; English translation has 'eighteenth-century', wrongly. Mabillon lived from 1632 to 1707.]

Works in a third language cited by the author may be either in the original or translated into his or her own language. If a work is cited in the original, use an English translation (if available) unless the readership can reasonably be expected to know the original language—consult the editor if in doubt. If it is translated into his or her own language, use the English translation if available; if not, translate directly from the original, or if you do not know the language consult someone who does. If you are unable to determine the merit of a translation (e.g. because you have no access to the original, or do not know the language), consult the author and/or a specialist in the discipline. If a published English translation turns out to be flawed, correct it (inserting translator's notes at the appropriate point), or if necessary translate anew.

Draw your editor's attention to all use of published translations in the original: he or she will advise on any questions of copyright. Similarly, inform him or her of any statement in the author's text that is based on a statement in a translation not borne out by the original. Do not translate from the translation in the author's text unless the source is so skimpily identified that you cannot locate it, or you have no access to it, or neither you nor anyone you know recognize its language. In these circumstances you may need to state in a translator's note that you are translating a translation.

If the quotation is taken from a work of literature—especially poetry—it may be best left in the original, with or without an appended translation: to quote Sidney's *Defence of Poetry*, 'It were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as seek to translate from one language into another the creations of a poet.' Again, consult the editor if no direct instructions have been given.

If the quotation is rendered in the form of dialect, it is inevitable that some of the impact will be lost: the argot and patois of Zola's Paris or Galdós's Madrid is as remote to modern-day Frenchmen and Spaniards as that of the Dickensian underworld is to us, and replacing the former with the latter may result in text that is still unintelligible to the reader—particularly a speaker of non-British English, or one for whom English is a second language. If translated dialect is necessary, beware also of introducing anachronistic usages.

13.11.1.7 References

All text and footnote references to works cited in one language in the work translated and another in the translation must be adjusted to the page numbers etc. of the edition cited in the translation. If you cannot find a passage because the author has given a false reference, raise the problem with the editor.

If an author writing in English is quoting an extract in the original and also providing a translation, it is entirely a matter of the author's discretion whether the original should stand in text and the translation in the notes, or vice versa. There is no rule, as the choice hinges on the author's appraisal of his or her readership, and whether most readers are expected to understand the original (in which case the translation appears in the notes as an optional extra) or whether the reverse is true. Authors also have the option of providing the original and translation side by side in text, although this works better for smaller extracts than for larger ones. Beyond this lie at one extreme scholarly texts, where knowledge of the language is taken for granted and no translation is required; at the other extreme lie popular works or student texts, where perhaps only the translation is thought necessary.

Where a general survey or work of reference has been cited as the source for an established fact or widely accepted theory, the translator may wish to consider whether it is necessary to provide the original reference, or whether a comparable work in English would provide a more accessible source for those reading the translation.

If a work is cited only in translation, that fact should be mentioned. This is generally done by adding a parenthetical abbreviation, such as *(Heb.)* or *(Jap.)*. This follows the title, or the title of the article or chapter, in the case of a journal or multi-author work, and need be inserted only at the first mention of the source. Where a large number of works are cited in the same language, the abbreviation can be dropped from the notes if a statement to this effect is added in a Note on Translation; retain it, however, in the bibliography.

13.11.1.8 Abbreviations

Substitute current English abbreviations (*NATO* for *O.T.A.N.*, *CIS* for *СНГ*, and find appropriate equivalents for any ad hoc abbreviations devised by the author, unless you consider that spelling them out is preferable. Use italics if and only if the expansion, by English conventions, is italicized. Amend the list of abbreviations accordingly: arrange it in alphabetical order of the abbreviations, not the expansions, and do not separate all-capital abbreviations from others. Consider whether any items included are familiar enough (e.g. BBC, *DNB*) to be omitted from an English list, or any omitted (e.g. KSČ = Komunisktická strana Československa) ought to be added, bearing in mind the degree of knowledge to be expected in the English-speaking reader.

13.11.1.9 Indexes

It is a translator's duty to translate all main and subordinate entries in the index, and to put them in English alphabetical order. Since, from a publisher's point of view, you will count as the author of that edition of the work, normal practice makes you responsible for inserting, or causing an indexer to insert, the correct page numbers from the proofs. If this is unacceptable, please raise the matter when the contract is drawn up. Notify the editor if the original index is so unsatisfactory that a new one must be provided.

13.11.1.10 Figures and tabular matter

Normalize any conventions in the original language that are foreign to English. Change mathematical and logical symbols to those current in the English-speaking world, for example changing the German : to the English ÷, and the Continental *32.174,85* to *32,174.85*. In a table this includes, for example, in French or Italian replacing » with —, in German or Russian eliding numbers and replacing em rules with en rules, and in Hebrew or Arabic reversing the order of columns and labels to read left to right.

13.11.1.11 Bibliographies

Anything in these remarks that would also apply to references in text and footnotes does so apply. If in particular cases good grounds exist for departing from these provisions, consult the editor.

Style of translation

You are required to convert the author's bibliography into the form that an English author's bibliography citing the same works would take. A worked example is given below.

Put all notes, section headings, etc. into English. The names of institutional authors must appear in the same form as they take, or would take, in the main text of the translation. Collections of essays and similar multi-author works must appear under their editors' names and not their titles.

Respell authors' names transliterated from non-roman scripts according to English conventions (*Pouchkine* > *Pushkin*, *Tschechow* > *Chekhov*); retain internationally acceptable scientific systems (Puškin, *Čexov*), subject to agreement with the editor. Watch out especially for initials: does initial *S*., in a Russian name within a German bibliography, stand for Russian *C* (= *S*.) or З (= *Z*.)? The Hebrew letter *alef* is the initial letter of such different names as *Avraham*, *Elimelekh*, *Ilan*, *Omri*, and *Udi*; similarly the letter *yod* can also become *I*. or *J*. in English. Also, check English vowels used as initials unless the full name is clear from the text: in many languages, certain letters cannot be reliably represented unless the original associated vowel is known. For Chinese, use Pinyin unless otherwise instructed. The same principle applies to classical or other authors with different forms of name in modern languages: *Tite-Live* > *Livy*, *Kallimachos* > *Callimachus*, *Giuseppe* > *Josephus*, *Jenofonte* > *Xenophon*, *Estrabão* > *Strabo*; the alphabetical order may thus need changing.

Impose English alphabetical order; ignore all diacritics, even if a German author has treated *ä* as *ae* (or, by Brockhaus rules, vice versa), similarly Spanish treatment of *ch* and *ll* as unitary letters. An author's works should be ordered alphabetically if the reference system is to author and short title, chronologically if to author and date. (If the original uses a numbered-reference system, e.g. *Nr. 145, S. 257—283*, meaning pp. 257–83 of item no. 145 in the bibliography, ask the editor whether he or she is prepared to accept it, or wishes another system to be imposed. If it is retained, the original order must be kept unless the editor and you can see a definite case for revision. You would then have to convert *all* references in the book.)

Titles of works cited must follow English rules: italics for published books and titles of journals, roman quoted for articles in journals and unpublished dissertations. (Note that German dissertations are always published, even if in typescript.) Capitalization, however, follows the rules for the language of the title. Continental modes of citation do not generally distinguish article and book titles in the English fashion, but article titles are sometimes followed by *in* before the journal title. (In OUP style this is correct only for separately cited chapters or articles within a book; in journal references 'in' should be replaced with a comma after the closing quote.)

Series titles must appear untranslated, in roman, without quotation marks; but those related to periodicals should appear as for example '*Hesperia*, Suppl. 13'.

All words meaning volume, fascicle, part, page, plate, figure, table, and the like should be put into English, or omitted where the bare figure would be an acceptable reference style: volume and part may be given in the form 'ii/1'; 'vol.' is never used to denote a work's place in a series. (The bare-figure style may enable the translator of a German work to evade the problem of *Heft*, which has no fixed English equivalent.)

Irrespective of the original title page, place of publication should be in English, or—failing an acceptable English equivalent—in the language officially in use there at the time: *Munich* not *München* or *Monaci*; *Breslau* up to 1945, *Wrocław* thereafter, but not *Vratislaviae* (which does not mean Bratislava). (*See also* **4.2.10**.)

Foreign publishers, in general, do not make the English distinction between *edition* (in which the author or another has been given an opportunity to revise the text) and *impression* (a reprint with at most the correction of misprints). The 6. *Auflage* of a German book may be only the second edition in the English sense, after the original and four reprints. Therefore do not translate such expressions, but represent them by a superior figure immediately following the title.

Library names are treated like other institutional names. Leave untranslated all manuscript call marks: *Paris, Bibliothèque nationale, ms. lat. 5765*; *Copenhagen, Royal Library, Gl. kgl. S. 420, 4°* (not *Latin MS, Old Royal Collection*). This is only sensible when one considers the circumstances in which a reader would rely on the call marks cited: translation hinders, not aids, finding a manuscript in its repository.

Originals and translations

Change to the original works in English cited in translation. Change to translations works in the author's language of which good English translations exist. Works in a third language cited by the author can be either in the original or in a published translation into his or her own language. If there is no English version, cite the original, appending an English translation in square brackets if the original is so inaccessible, or its language so unfamiliar, that the English reader will need or prefer to use a translation into the author's language. Translated titles are in quotation marks if an ad hoc designation, in italics if published under that title. Transliterations of titles follow the same principles as those of authors' names. Consult the editor if you think it is sensible to cite a foreign original as well as the English or other translation.

Structure

Retain the structure of the original bibliography unless it is excessively inconvenient. In the event of a numbered bibliography, however, where each work is given a number and cited by it in the text, following the instructions given above may lead to disruption of alphabetical sequence. The translator should then consult with the editor on the advisability of changing the reference system.

Example of bibliography, with translation

Original

Classen, Peter, Kodifikation im 12. Jahrhundert, in: Recht und Schrift im Mittelalter, hg. von Peter Classen, Sigmaringen 1977 (Vorträge und Forschungen 23), S. 311—317.

Die Zisterzienser, Ordensleben zwischen Ideal und Wirklichkeit, hg. von Kaspar Elm u. a., Köln 1980, Ergänzungsbd., hg. von Kaspar Elm u. a., Köln 1982 (Schriften des Rhein. Museumsamtes 10, 18).

Dilcher, Gerhard, Rechtshistorische Aspekte des Stadtbegriffs, in: Vor- und Frühformen der europäischen Stadt im Mittelalter, Tl. 1, hg. von Herbert Jankuhn u. a., Göttingen 1973 (Abh. der Akad. der Wiss. in Göttingen, phil.-hist. kl., 3. Folge 83), S. 12—33.

Duby, Georges, Die drei Ordnungen, Frankfurt am Main 1981.

Grundmann, Herbert, Rotten und Brabanzonen, in: Deutsches Archiv für Erforschung des Mittelalters, 5, 1942, S. 419—492.

Grundmann, Herbert, Bibliographie zur Ketzergeschichte des Mittelalters (1900–1966), Rom 1967 (Sussidi eruditi 20).

Haverkamp, Alfred/Enzensberger, Horst, Italien im Mittelalter, München 1980 (HZ, Sonderheft 7).

Jordan, Karl, Heinrich der Löwe, eine Biographie, München 1979.

Kamp, Norbert, Moneta regis, phil. Diss. masch., Göttingen 1957.

Mayer, Hans Eberhard, Geschichte der Kreuzzüge, 6. Aufl. Stuttgart 1985.

Petrus Abaelardus, Sic et non, hg. von E. L. Th. Henke und G. S. Lindenkohl, Marburg, 1851.

Petrus Abaelardus (1079—1142), hg. von Rudolf Thomas u. a., Trier 1980 (Trierer Theol. Stud. 38).

Planitz, Hans, Die deutsche Stadt im Mittelalter, von der Römerzeit bis zu den Zunftkämpfen, 3. Aufl., Wien 1973.

Runciman, Steven, Geschichte der Kreuzzüge, Bd. 1–3 (München 1957, 1958, 1960).

Turpilii comici fragmenta, hg. von L. Rychlewska, Breslau 1962.

Zimmermann, Harald, Das Mittelalter, Bd. 1—2, Braunschweig 1979.

Zwetajewa, Marina, Isbrannyje proiswedenija (Ausgewählte Werke), hg. von A. Jefron und A. Saakjantz, eingel. von Wl. Orlow, Moskau 1965 (Biblioteka poeta — bolschaja serija).

Translation

ABELARD, PETER, *Sic et non*, ed. E. L. T. Henke and G. S. Lindenkohl (Marburg, 1851).

CLASSEN, PETER, 'Kodifikation im 12. Jahrhundert', in id. (ed.), *Recht und*

Schrift im Mittelalter (Vorträge und Forschungen, 23; Sigmaringen, 1977), 311–17.

Dilcher, Gerhard, 'Rechtshistorische Aspekte des Stadtbegriffs', in Herbert Jankuhn et al. (eds.), *Vor- und Frühformen der europäischen Stadt im Mittelalter*, pt. 1 (Abh. der Akad. der Wiss. in Göttingen, phil.-hist. Kl., 3rd ser., 83; Göttingen, 1973), 12–33.

Duby, Georges, *Les Trois Ordres ou l'imaginaire du féodalism* (Bibliothèque des histoires; Paris, 1979).

Elm, Kaspar, et al. (eds.), *Die Zisterzienser: Ordensleben zwischen Ideal und Wirklichkeit*, with suppl. vol. (Schriften des Rheinischen Museumsamtes, 10, 18; Cologne, 1980, 1982).

Grundmann, Herbert, *Bibliographie zur Ketzergeschichte des Mittelalters (1900–1966)* (Sussidi eruditi, 20; Rome, 1967).

—— 'Rotten und Brabanzonen', *Deutsches Archiv für Erforschung des Mittelalters*, 5 (1942), 419–92.

Haverkamp, Alfred, and Enzensberger, Horst, *Italien im Mittelalter* (*Historische Zeitschrift*, Sonderheft 7; Munich, 1980).

Jordan, Karl, *Henry the Lion: A Biography*, trans. P. S. Falla (Oxford, 1986).

Kamp, Norbert, *Moneta regis* (Phil. Diss., TS, Göttingen, 1957).

Mayer, Hans Eberhard, *The Crusades*, trans. John Gillingham (2nd edn., Oxford, 1988).

Planitz, Hans, *Die deutsche Stadt im Mittelalter: Von der Römerzeit bis zu den Zunftkämpfen 3* (Vienna, 1973).

Runciman, Steven, *A History of the Crusades* (3 vols.; Cambridge, 1951–4).

Thomas, Rudolf, et al. (eds.), *Petrus Abaelardus (1079–1142)* (Trierer Theologische Studien, 38; Trier, 1980).

Tsvetaeva, Marina, *Izbrannye proizvedeniya* [Selected Works], ed. A. Efron and A. Saakyants, introd. V. Orlov (Biblioteka poeta, bol'shaya seriya; Moscow, 1965).

Turpilius, Sex., *Turpilii comici fragmenta*, ed. L. Rychlewska (Wrocław, 1962).

Zimmermann, Harald, *Das Mittelalter* (2 vols.; Brunswick, 1979).

If a decision is made to cite the original titles of translated works, adopt the following style:

Jordan, Karl, *Heinrich der Löwe: Eine Biographie* (Munich, 1979). [Trans. P. S. Falla, *Henry the Lion: A Biography* (Oxford, 1986).]

Mayer, Hans Eberhard, *Geschichte der Kreuzzüge*[6] (Stuttgart, 1985). [Trans. John Gillingham, *The Crusades* (2nd edn., Oxford, 1988).]

13.11.2 Transliteration

Transliteration is undertaken either to assist the reader unfamiliar with the original script or to save the expense and likelihood of error incurred in setting a non-roman alphabet. The author may well expect the publisher to urge the latter purpose; but the former requires more detailed consideration.

13.11.2.1 Conventions

If the work is aimed purely at people who do not know the language cited, then it should be translated whenever possible, or—failing that—transcribed in the most pronounceable manner consistent with scholarly convention. If, however, readers are expected to know it, then the choice lies between the original script and strict transliteration (i.e. a transliteration from which the original script may be unambiguously recovered by rule). The policy must depend on the language cited.

Any work that makes significant use of one or more transliterated languages should have a Note on Transliteration to explain both the system adopted and any deviations from it. In many instances more than one transliteration system exists for a single language: so far as possible only one system should be used for each language. While complete consistency in the transliteration may be difficult to achieve, it should nevertheless be the objective. To say, as some authors and translators do, that any transliteration is 'meaningless' is to miss the point that a non-specialist will be confused by the same word spelt differently at different points in the text. For example, Hebrew speakers may recognize *be'er* and *beer* as alternative representations of the same word, but the English speaker has no equivalent prior knowledge on which to base this assumption: after all, *can't* and *cant* are very different.

13.11.2.2 Readership

Readers who know Greek (whether ancient or modern) will find it far harder to understand more than a few words in transliteration than in the Greek alphabet. If the work is intended only for specialists, all Greek should be in the Greek alphabet; if other readers are expected as well, individual words may be transliterated (*history* comes from the Greek word *historiē* 'inquiry'), but continuous phrases or longer texts should remain in Greek script, a translation being added (*Ἡροδότου τοῦ Ἁλικαρνησσέος ἀπόδεξις ἱστορίης ἥδε* 'This is the record of the investigation by Herodotus of Halicarnassus').

Readers whose specialism is a Slavonic language written in the Cyrillic alphabet will prefer to read it in Cyrillic, but will be able to understand it without much difficulty in transliteration, whether according to the international (philological) system more appropriate if transliteration has been adopted purely on grounds of expense or in a looser transcription, like that used in newspapers, to accommodate non-specialist readers. (The exception is Serbo-Croat, which has a Roman spelling always used in Croatia and a Cyrillic spelling preferred by Serbs.)

Readers who know Hebrew or Arabic, for example, will be familiar with the script, but able to understand strict transliteration. Westerners—as opposed to native speakers—may well find other languages, such as those of India and the Far East, easier to understand in strict transliteration than in their proper alphabets.

CHAPTER 14

Copyright and other publishing responsibilities

14.1 General principles

This section is not intended to provide legal advice but to act as a general guide only, alerting users to matters on which help may need to be sought from the editor or publisher.

14.2 UK copyright

Copyright is a personal property right that attaches to an 'original' literary, dramatic, musical, or artistic work. Examples include books, articles, letters, examination papers, drawings and logos, sound recording and films, broadcast and cable programmes, page layouts of published editions, and computer programs. It arises when a work is created in permanent form in writing, or by visual, audio, or electronic means, and belongs to the 'author'—the creator of the work—unless made in the course of employment, when it will vest in the employer. In the UK the test of originality is very low so that for example the compilation of a list or simple table will attract copyright. A higher degree of originality is generally required for copyright protection in, for instance, France and Germany.

Copyright can be licensed geographically, temporally, by reference to specific media, or through a combination of these. In the UK, the Copyright Designs and Patents Act 1988 established the copyright period as life of the author plus fifty years from the end of the year in which the author died. As from 1 July 1995 this was increased to life plus seventy years, in compliance with the EC Directive that harmonized the term of copyright protection. A separate copyright, belonging to the publisher and lasting for twenty-five years from the end of the year of first publication, attaches to the typographical arrangement of a literary, musical, or dramatic work, irrespective of whether the underlying content of the work is still in copyright. Accordingly, the copyright in typographical arrangement of a new critical edition of a public-domain work is infringed by making facsimile copies of printed pages from it.

The Copyright Designs and Patents Act 1988, as amended by the Duration of Copyright Regulations 1995, largely altered the position that had applied to unpublished works, namely that such works could attract perpetual copyright. With effect from 1 January 1996, unpublished works have the same copyright period as published works: the life of the author plus seventy years. However, works created before that date are subject to the provisions of the 1956 Copyright Act (fifty years from the date of publication) if it would provide a longer period of protection.

Copyright confers on the owner the exclusive right to authorize certain acts in relation to a work, including copying, publication, and adaptation. Copyright can be transferred by formal written assignment, by testamentary disposition, and—rarely—by operation of law where the courts hold that this is equitable. Copyright protects the expression of ideas, not ideas themselves, although the two do converge: incidents in a story, for example, have been protected.

Subject to the provisions for fair dealing (*see* **14.2.2**), however, copyright is infringed only if the whole or a substantial part of the work is taken. Although the amount used will be relevant, this test is qualitative rather than quantitative. If the essential element of a work is copied, even if this constitutes only a small part of the work, copyright will be infringed.

If an author or editor adapts or adds to a copyright work, and in so doing exercises sufficient skill and care, then a new copyright will arise in the revised work. Nevertheless, if the revised work incorporates a substantial part of the original work without the consent of the copyright owner, copyright in the original work will be infringed. This applies not just to text but to such things as tables, diagrams, and figures.

A joint copyright work is one in which the contributions of two or more authors are commingled. A collective work is one in which the contribution of each author, and initially the copyright for it, is separate from that of the other author(s). For example, a multi-author text, where each chapter is the sole creation of a separate author, constitutes a series of works of individual authorship: the title verso of the text usually has something like © *the various contributors* on it. One party to a joint copyright cannot alone give consent binding on his/her co-authors to use a joint work.

Copyright is subject to national frontiers. Different copyright periods apply, and acts of infringement that take place outside the UK are not actionable in the UK. Proceedings have to be brought in the jurisdiction in question.

14.2.1 Illustrations

Illustrations of any kind that an author wishes to include, but that are not his or her own work, are governed by laws similar to those for writing.

In the main, the copyright for any painting belongs to the artist, and continues with his or her heirs or assigns until seventy years after his or her death. This means that although the owner of the physical painting may do what he or she likes with the work—including selling, altering, or setting fire to it—the owner may not reproduce it in any form without the artist's permission. Formerly the law was completely different for commissioned portraits, engravings, etchings, lithographs, woodcuts, prints, or linocuts: the copyright used to belong to whoever commissioned the work (provided he or she had paid or agreed to pay for it), and lasted until fifty years after that person's death. Since the commencement of the Copyright Designs and Patents Act (1 August 1989), however, the position of such commissioned works is exactly the same as for any other work, with copyright belonging to the creator.

14.2.2 Fair Dealing

The permitted forms of fair dealing provide exceptions to the acts restricted by copyright so long as a sufficient acknowledgement is given. The forms of fair dealing are used for purposes of individual research or private study, criticism and review (whether of that work or another work), and reporting current events.

Photographs are excluded from the provisions for fair dealing relating to the reporting of current events, and fair dealing for the purposes of research and private study does not apply to artistic works (including photographs) as a whole.

The amount of a work that can be copied within the limits of fair dealing will vary, according to the proportion of the whole that it represents. For example, it is unlikely that taking large parts of a long work will come within the ambit of fair dealing, though the reproduction of a large part of a short work might. In each case the author or editor must consider the number and extent of the proposed quotations or extracts in the context of the work in which they are to be incorporated.

For fair dealing to apply the dealing must be undertaken by the copyist for his or her own benefit and not for the benefit of others, and the intention of the copyist must be genuine—that is, use of the material copied must truly be for research purposes. The copyist must use the minimum necessary to achieve his or her purposes. The number of copies made in relation to the copyist's objectives is also relevant. Making and distributing more copies than are necessary will render dealing unfair: for example, it can never be fair dealing to take numerous copies of a work for the purposes of private study.

In the UK commercial use of material may preclude fair dealing. Even though a textbook is intended for private study the fair-dealing exemption will not apply to the reproduction of a substantial part of a copyright work in it, since the dealing will be by the publisher for its own commercial purposes and not by the student.

Fair dealing is not usually available for unpublished material unless—even though unpublished—such material has been made generally available. It is also not usually available for a work that has been prepared in circumstances where there is a duty of confidence.

Separate provisions exist for dealing by librarians, copying for purposes of educational instruction, and examination.

14.2.3 Fair Use

In the UK there are two steps to determining whether the use of a work infringes the copyright in it. First, it must be established whether a substantial part of the work has been used. If so, the second step is to give consideration as to whether such use constitutes fair dealing. There is no such distinction in the USA, which recognizes only one test—that of fair use. Authors of works published or co-published by US authors should seek advice from their US editors.

14.2.4 Moral rights

Under the Copyright Act of 1988, authors and directors have four basic moral rights; many other countries extend similar moral rights to their authors. The rights apply to works entitled to copyright protection, and ownership of copyright is a separate issue: authors can sell their copyright without affecting their moral rights, which cannot be assigned. (The Act itself gives specific information about when and to whom the rights do and do not apply, and how the right of paternity is asserted in the case of non-literary works.)

- *The right of paternity.* This is the right to be identified as the work's author. The right of paternity needs to be asserted, as it does not exist automatically; it lasts for the same period as the copyright period.
- *The right of integrity.* This is the right to protest against treatment that 'amounts to distortion or mutilation of the Work and is otherwise prejudicial to the honour or reputation of the author or director'. (Thus something done that is prejudicial to the author's honour or reputation will not be actionable unless there is *also* some modification to the work itself.) The right of integrity does not need to be asserted, as it exists automatically; it lasts for the same period as the copyright period.
- *The right of false attribution.* This is the right not to have a literary, dramatic, musical, or artistic work falsely attributed to one as author, or a film falsely attributed to one as director. This right lasts for twenty years after the person's death.
- *The right of privacy of photographs and films.* This does not apply to *all* photographs and films.

Many publishers affirm the author's moral rights as a matter of course in their standard publisher's contract. The statement usually appears on the title verso, taking the form *The moral right of [author's name] to be identified as the author of this work as been asserted in accordance with the Copyright Designs and Patents Act 1988*, or simply *The author's moral rights have been asserted.*

These moral rights do not extend to works reporting current events, or to works where an author contributes to a periodical (e.g. journal, magazine, or newspaper) or other collective work of reference (e.g. dictionary, encyclopedia, or yearbook). In such cases the work may be trimmed, altered, and edited without securing the author's approval.

14.3 Copyright conventions

Basically each member nation extends benefit of its own copyright laws to works by citizens of other member nations—the principle of National Treatment—regardless of place of original publication. Anomalies exist, however, because the duration of the copyright period is not the same in all member nations: for example, a work published in Germany would have a copyright period of life of the author plus seventy years, while the same book published in the USA would have a copyright period only of life of the author plus fifty years. (All EU nationals enjoy uniform rights in respect of works first published in the EU.) It is still considered best practice to register copyright in the USA to avoid any potential enforcement problems.

14.3.1 Universal Copyright Convention

First adopted in 1952, the Universal Copyright Convention (UCC) was effective originally in sixteen countries; there are now more than ninety member nations. To claim copyright protection in member nations, the symbol © (which the convention introduced), name of copyright owner, and date of publication must appear in a prominent place—usually the verso of the title page—in every copy of the work.

Any material published before its country of origin became a signatory to the UCC technically should not use the ©, but rather the word *copyright*. Theoretically this means one should try to determine the date of signing for each country represented by an acknowledged work, and maintain the distinction between word and symbol. A publisher's editor or rights department can help with this if need be.

14.3.2 Berne Convention

The Berne Convention was first agreed in 1886, and has been revised several times. There are now 120 members, including the USA (which signed in 1989), and Russia (which signed in 1995). It does not require registration of the book, statement of copyright, or—technically—use of the copyright symbol (©). The author also has the 'moral right' to object to any alteration of his or her work, regardless of copyright ownership.

14.4 Permissions

All use of copyright material—whether published or not, and even if covered under fair dealing—requires sufficient acknowledgement. Further, some use requires permission from the copyright holder. Most publishers, including OUP, expect authors to secure permissions to reproduce any copyrighted work in their text. A broad outline follows of what this may entail, with some guidelines for requesting permissions and acknowledging them. Authors requiring further guidance should consult their editor.

14.4.1 What needs permission

The Society of Authors and the Publishers Association have set out the following conventions for gauging when permission should be sought. (Note, however, that these conventions do not apply to anthology use, for which *see* **14.4.3**.)

- From a copyright prose work, seek permission for any extract of longer than four hundred words; for a series of extracts totalling more than eight hundred words, of which any one extract has more than three hundred words; and for an extract or series of extracts constituting one-quarter or more of the original work.
- From a copyright work of poetry, seek permission for an extract of more than forty lines; for a series of extracts totalling more than forty lines; for an extract constituting one-quarter or more of a complete poem; and for a series of extracts constituting together one-quarter or more of a complete poem.
- For an illustration, seek permission for any graphic representation (tables, figures, diagrams, photographs, drawings, etc.) or part thereof not generated by the author; and for any such graphic representation adapted by the author.

14.4.2 Requesting permission

In requesting permission from copyright holders, authors must first describe the work to be published, so that they have some idea of how, where, and in what circumstances their material will appear. (If necessary, check with your editor to clarify what rights are required, and whom to approach for text, tables, artwork, photos, etc.) Secondly, give them specific information about the work in which the material appeared, to aid identification.

About your book:

- name of author(s) or editor(s)
- title and edition
- proposed publication date
- edition(s) for which rights are needed (hard- and paperback, paperback only, etc.)
- initial print run, by edition if necessary
- projected price
- territory required
- language(s) required
- description (academic monograph, anthology, college text, etc.)

- (for an illustration) size or area of reproduction
- (for an illustration) whether colour or black and white; where and how used if it is to appear on the work's dust jacket or cover

About their book:

- name of author(s) or editor(s)
- title and edition
- publication date
- exact material to be used (poem, passage, illustration), including line or word count, or figure or table numbers

If the material comes from an unpublished source, give as full a description as possible: shelf mark/call number, folio/negative/catalogue number; it is useful to enclose a photocopy. Ask how the copyright holder wishes to be acknowledged (called the 'credit line' especially in US publishing).

Authors should make clear whether they are translating, redrawing, or modifying copyright material, or are making a model from it (a photocopy of the result is helpful). Ensure that you receive all the territorial rights you need—for example, those for North America or Australasia may be held by the local publisher. Since obtaining permission can take longer than even the more pessimistic of authors may expect, they should embark on the process early on (*see* **FIG. 14.1**)—certainly no later than submission of the typescript.

Crown copyright publications include Bills and Acts of Parliament, Command Papers, Reports of Select Committees, Hansard, non-parliamentary publications by government departments, naval charts published by the Ministry of Defence, and Ordnance Survey publications. Further information can be obtained from Her Majesty's Stationery Office, Copyright Unit, St Crispins, Duke Street, Norwich NR3 1PD.

14.4.3 Acknowledgements

Unless a specific location is stipulated by the copyright holder, the acknowledgement may be placed wherever it is most practicable or logical, given the quantity and variety of material to be acknowledged. Provide the acknowledgement where a reader would reasonably expect to find it, at the place where the material falls in the text, in a separate list of acknowledgements, or as part of a list of illustrations, tables, figures, etc.

When an entire chapter or section is being reproduced, the acknowledgement can appear as an uncued note at the foot of its first page. When a smaller extract or series of extracts is being reproduced, details

Please reply to: [Author's address]

Dear Sir or Madam,

I should like to request permission to use the following material from your book/article:

Author/editor:

Title:

[Journal name, volume number, and page extent:]

Year of publication:

Material:

The material is to be included in the academic [textbook/reference book/ etc.] I am preparing:

Authors/editors:

Title:

To be published by [name of publisher].

Probable publication date:

Estimated number of pages:

[If only a small number of copies is to be printed for a specialized readership, this should be mentioned, as fees may be waived in such circumstances.]

Rights required:

[Typically these will be non-exclusive world rights in all languages.]

Full acknowledgement to the source will be made; please let me know the form you wish the acknowledgement to take, and the fee if one is payable. Any invoice should be sent to me.

If it is necessary to apply to the author also, I should be grateful if you could give me his/her current address.

A duplicate copy of this letter is enclosed for your convenience.

Yours faithfully,

Figure 14.1: **A letter requesting permission to use published material**

can be listed in an acknowledgements section, either in the preliminary matter or—especially with anthologies or collections—at the end of the work.

Acknowledgement of permission to reproduce illustrations, figures, or tables may be incorporated in or appended to a list of illustrations, or added to an acknowledgements section in the preliminary matter of the work. For illustrations, acknowledgements may also be run as part of the caption; for figures and tables they may be set out on a separate note below the caption under the heading *Source*:.

A common alternative in scientific works is to use the author-date formula, for example *From Smith 2001*, for figures, tables, diagrams, or similar graphic representations that have been copied from another work; *After Smith 2001* is used when the representation has been adapted from another work with modifications. This system is suitable if the acknowledgements are short, or if they can be tied easily into the references, since it provides a citation that can be looked up in the bibliography for the complete reference.

The legal and customary requirement is to credit the source, providing the elements in an acknowledgements format along these lines:

> [author], from [title of copyrighted text] [edition, if other than the first], [year of publication], © [copyright proprietor—this can be the author or another party]. Reprinted [*or* Reproduced] by permission of [usually a publisher or agent].

An example of this would be

> Joseph Bloggs, from *A Lardycake Companion* (2nd edn., 2002), © Joseph Bloggs 2002. Reprinted by permission of Crumpet Press.

For examples from an anthology *see* below.

The publisher's name alone is sufficient: no street address, or even city or country, is needed. When it is in a foreign language it should not be translated, although romanization from a non-roman alphabet is acceptable. When copyright illustrations are acknowledged, use *reproduced* instead of *reprinted* (for placement of the acknowledgement in an illustration *see* **10.2**).

Wording, capitalization, and punctuation can be standardized, although not in instances where the copyright holder specifies a particular form of words for the acknowledgement, or its position. Authors must ensure that this is followed exactly, since the copyright holder has the right to make this a condition of granting permission for the text or illustration to be used. This happens most often when dealing with works from modern authors, or with copyright proprietors that are not publishers, for example independent organizations or royal collections. An acknowledgement list may be prefaced by *We are grateful for permission to reproduce the following material in this volume*, to save space and avoid repetition.

The following example illustrates several common features of an acknowledgements section for illustrations:

> Acknowledgement is made to the following for photographs and permission to reproduce illustrations: Alinari 34, 61, 124*a*, 124*b*, 159, 302, 380; Antikensammlungen, Munich 155; Archives Photographiques 148 (top), 222; Arxiv Mas, Barcelona 5, 6, 22, 175, 223, Ashmolean Museum, Oxford 7, 107, 244, 289; Bibliothèque Nationale, Paris 41, 88 (left), 142, 192, 170*a*, 170*b*, 170*c*, 198, 247 (foot), 338; Dean and Chapter of Canterbury Cathedral (Entwistle Photographic Services) 33, 189, 401; Everhard-Karls- Universität, Tübingen, Institut für Ur- und Frühgeschichte 33, 35; Master and Fellows of Corpus Christi College, Cambridge 120, 131, 316; Trustees of the British Museum 25, 26, 205, 293, 330.

These could equally have been arrayed in columns, or ordered by page number rather than copyright holder—arguably more useful to the reader—especially where few illustrations share a common source.

Permission must be obtained for *all* copyright material in an anthology, regardless of length. The result is usually a separate acknowledgements section, placed either in the preliminary pages or at the end of the book, before the index. Existing anthologies can provide good patterns to follow, and a publisher's editor or rights department can also provide guidance. Normally the format of an acknowledgement must be in the exact form specified by the copyright holder and not standardized; reprint and copyright years must be given in full where indicated. The following is an extract from an anthology's acknowledgements section, which retains the variations in style stipulated by the copyright holders:

Evelyn Waugh, from *Men at Arms*, copyright 1952, © renewed 1979 by Evelyn Waugh; from *Put Out More Flags*, copyright 1942, © renewed 1977 by Evelyn Waugh; from *Scoop*, copyright 1937, 1938, © renewed 1965, 1966 by Evelyn Waugh; from *Black Mischief*, copyright 1932, © renewed 1960 by Evelyn Waugh; from *Decline and Fall*, copyright 1928, © renewed 1956 by Evelyn Waugh; all reprinted by permission of Little, Brown and Company and the Peters Fraser & Dunlop Group Ltd.

H. G. Wells, 'The Truth About Pyecraft', from *The Complete Short Stories of H. G. Wells*, and excerpt from *Kipps*. Reprinted by permission of A. P. Watt Ltd., on behalf of The Literary Executors of the Estate of H. G. Wells.

Michael Wharton ('Peter Simple'), 'The Way of the World', from the *Daily Telegraph*. Reprinted by permission of Ewan MacNaughton Associates.

E. B. White, 'Isadora's Brother', from 'The Talk of the Town' feature in *The New Yorker*, 7 Dec. 1929; 'Farewell My Lovely', from *Essays of E. B. White* (Harper & Row); copyright 1936, © 1964 The New Yorker Magazine, Inc. Originally published in *The New Yorker* in 1936 over the pseudonym 'Lee Strout White'. Richard L. Strout had submitted a manuscript on the Ford, and White, with his collaboration, rewrote it. Used by permission.

P. G. Wodehouse, from *Mike* (1929); from *Ukridge* (1924); 'Came the Dawn', from the *Mulliner Omnibus* (1927); from *Right Ho Jeeves* (1934); from *Something Fresh* (1915); 'Lord Emsworth and the Girlfriend', from *Blandings Castle and Elsewhere* (1935) and brief quotations from other works by P. G. Wodehouse. Reprinted by permission of A. P. Watt Ltd., on behalf of The Trustees of the Wodehouse Trust No. 3 and Century Hutchinson.

Tom Wolfe, from *In Our Times*, copyright © 1961, 1963, 1964, 1965, 1968, 1971, 1972, 1975, 1976, 1977, 1978, 1979, 1980 by Tom Wolfe. Reprinted by permission of Farrar, Straus & Giroux, Inc.

Alexander Woollcott, from *While Rome Burns*. Copyright 1934 by Alexander Woollcott. Copyright renewed © 1962 by Joseph P. Hennessey, Executor of the Estate of Alexander Woollcott. All rights reserved. Reprinted by permission of Viking Penguin, a division of Penguin Books USA, Inc.

Naturally there is a necessity for the author's having made a real (and demonstrable) effort to trace and contact copyright owners. When this has proved fruitless, include a disclaimer at the end of an acknowledgements section, along the following lines:

> There are instances where we have been unable to trace or contact the copyright holder. If notified the publisher will be pleased to rectify any errors or omissions at the earliest opportunity.

14.5 Defamation

A defamatory statement is one that injures the reputation of another person by exposing that person to hatred, contempt, or ridicule, or is disparaging or injurious to that person in his or her business, or lowers a person in the estimation of right-thinking members of society generally. Libel is the making of a defamatory statement in writing or other permanent form; slander is the making of an oral defamatory statement.

Libel is broadly defined under UK law. In essence an allegation is defamatory if it is untrue and a person's reputation is damaged by it. As far as individuals are concerned it will be actionable whether or not it results in pecuniary loss. The plaintiff need not be named but must be identifiable. The defamatory statement need not be direct; it may be implied or by way of innuendo. A company has a reputation but can sue for libel only if it can demonstrate that an allegation has resulted in financial loss. However, the directors of a company—if named or identifiable—might be able to sue for untrue allegations made against the company even if no financial loss has been suffered.

The dead cannot be libelled, but care must be taken to ensure that in statements about the dead the living are not defamed by association. For example, an untrue allegation that a man was not married to his partner might by implication libel the partner or the offspring of that union.

The intention of the author is irrelevant in determining whether a statement is defamatory. A defamed person is entitled to plead any meaning for the words used that a 'reasonable' person might infer. An example is the word *alleged*. The author might mean no more than 'it has been said against so and so that': the subject of such comment could, however, plead that the word would be understood to mean that he had *done* what was alleged.

The clearest defence against a libel action is that the statements can be proved to be true by direct first-hand evidence. (The defence of fair comment is not available for such statements.) It is no defence to a libel action that the defamatory statements have been published previously, although this might affect the level of damages payable.

Criticism or other expressions of opinion can be defended as fair comment provided (*a*) the subject matter of the comment is one of public interest, (*b*) the facts underlying the expression of opinion are true, and (*c*) the comment is relevant to the facts.

A libel action can be brought in the UK for a libel occurring abroad if the words complained of are defamatory under the laws of the foreign jurisdiction in question, and the plaintiff has a reputation in that jurisdiction.

14.6 Negligent misstatement

If an author makes a statement negligently (without due care) in circumstances where it is likely and reasonable that the reader will place reliance on it, the author might be liable for all damage flowing from the statement. There must be sufficient proximity in the relationship between the author and the reader for a duty of care to arise. A 'how to' book as opposed to a purely informational book is more likely to provide such a nexus.

The publisher might be liable for loss resulting from a negligent misstatement if it has failed to exercise reasonable care in checking a work for accuracy in circumstances where it would be reasonable to expect the publisher to check it.

Claims for negligent misstatement are generally successful only where they have resulted in physical injury as opposed to purely financial loss.

14.7 Passing off

Passing off is a branch of the intellectual property laws of a number of jurisdictions worldwide—though in some jurisdictions, such as in the USA, the offence falls into the category of unfair competition. Passing off is a particularly well-developed concept in the UK: it often involves the use of similar names or packaging, and is aimed at preventing confusion among dealers or customers that might result from these similarities. In short, no one has the right to represent his or her goods as the goods of somebody else. Passing off is quite separate from the issue of registered trademark or copyright infringement. It is used either where there is no registered trademark at all, or alongside a claim for registered trademark infringement.

Passing-off disputes in the field of publishing can arise in various different ways. Most often they involve similar titles—especially series titles where customers may buy individual books on the strength of the series name; similar dust jacket design, meaning books from different publishers have a similar appearance, logo, or brand. More specific examples include giving the impression that a biography has been authorized by its subject, or that a sequel was authorized or written by the author of the original book.

Authors should notify their editor immediately if they have any reason to suspect that their chosen title or design might lead to a conflict with a third-party publication that is already using, or is about to use, something similar.

CHAPTER 15

References and notes

15.1 General principles

Any scholarly book based on primary or secondary sources needs a system of references that is complete, logical, and informative to the reader. It should go without saying that the references must be accurate; no matter how excellent, a book with sloppy citations will perplex or annoy the reader and cast a shadow on the author's reputation. Editing may remove surface blemishes and inconsistencies, but it is the author's responsibility to see that all quotations and references to sources are accurate in the first instance.

The order, presentation, and choice of material included in references and notes is subject to a good deal of variation. While any rational technique is acceptable providing it is clear and consistent, readers will benefit from being presented with a familiar pattern. Several authoritative formats exist, which are favoured by certain disciplines and publishers; choosing one of these will put editors in a better position to impose uniformity where lapses occur. The guidelines below suggest a system of references that is broadly applicable to most subjects; common permutations and problems are highlighted.

Variations aside, references in general should be organized on one of two principles: author–title (*see* **15.18**) or author–date (*see* **15.19**). The former is traditional in humanistic disciplines, and requires foot- or endnotes; the latter is more frequent in the sciences, including the social sciences, and requires in-text references. The author–title system is essential in a bibliography including publications not cited in the work; the author–date system must not be used in a 'Further Reading' section, which should be either discursive or on the author–title plan. A further form of reference—the author–number (*see* **15.20**) system—is also possible, though its utility and scope are limited.

Otherwise, the choice should be guided by the nature of the materials cited, the style of a particular series or journal, and the nature of the materials common in the author's discipline: where works are published once and for all, the Harvard system has the advantage of enabling the reader to follow the progress of debate:

> The contention of Smith (1976) was sharply criticized by Jones (1979), but drew qualified support from Robinson (1982).

It is of less benefit if—as often in the humanities—the Smith citation is from his revised edition of 1994 and the Jones citation from her collected essays of 1987.

No general guidelines can claim to be exhaustive; what follows rather is advice for dealing with frequently used types of citation. For anything not found here the author or editor may devise suitable forms of reference, providing they are imposed consistently and contain all relevant information required by the reader. (*See also* **15.19**.)

Volume and page numbers

In the interest of brevity (a welcome habit in references and notes), certain abbreviations are customary. When specific volumes or pages from a work have been used they should be cited; page numbers are elided as normal. The abbreviation vol. is generally superfluous in notes. Volumes of a multi-volume work are cited in roman numerals followed by a full point, a space, and the page number. The abbreviations p. or pp. can usually be omitted safely as well: the thirty-second and thirty-third pages of the fourth volume is cited as *iv. 32–3*. The page abbreviation is, however, retained before roman numerals when the reference is to roman-numeral preliminary matter, to avoid confusion with a volume number (e.g. pp. iii–xxiv); here, *vol.* should be included to balance *p.* (e.g. *vol. i, p. lxii*).

Even if the work is numbered by column, the bare number will suffice, since the reference will become clear to readers looking up the reference. Exceptionally, citations of works with complex or unusual structures (parts, cantos, sections, lines, etc.) may be used in combination with volume or page numbers to describe a work's hierarchy. In such instances, *vol.* and *p.* or *pp.* are used for clarity's sake, and in uniformity with any other terms.

At first reference to an article, or if it is not in a select bibliography, give the full page extent, since this can give the reader some means of identifying the major articles on a subject. Do so even if only part of it is relevant; in that case add *at* plus the appropriate page numbers.

Do not use *f.* except with roman numerals (*lxxxvii f.*); avoid *ff.* wherever possible. When either *f.* or *ff.* is used—either because the reference cannot be checked or because discussion is too open-ended to assign a definite closing page—editors should insert a thin space between it and the page number.

If a specific page reference is needed the first time a work is cited, it may be given in the following form:

> Mary A. Rouse and Richard H. Rouse, 'The Book Trade at the University of Paris, *c.*1250–*c.*1350', in eid., *Authentic Witnesses: Approaches to Medieval Texts and Manuscripts* (Publications in Medieval Studies, 17; Notre Dame, Ind., 1991), 259–338 at 332.

Notes

A reference to a single note on a page is abbreviated as *n.* (*196 n.*), and to more than one note on the same page as *nn.* (*196 nn.*); in both instances a thin space traditionally separated the page number and abbreviation, but increasingly a word space is used. When the note is cited by its number, a word space precedes and follows the abbreviation (*196 n. 13*; *196 nn. 13–15*).

Dates

Months are abbreviated to the common three- or four-letter form: *Apr.*, *Sept.*, etc. when given as part of a date in a note (*13 Apr. 1975*); in running text the full name is retained (*In March he finally delivered his typescript*). Centuries are abbreviated as *17th cent.* or *17th c.* (*the 17th-c. transept*). Other numerals are treated as in the main text.

15.2 Books

References for books form the basis from which other forms of reference are derived. While certain elements of the citation are optional, if they are used they must be used consistently: these are number of volumes, series title, and publisher, which may be omitted from the notes even if given in the bibliography or references.

15.2.1 Author's name

A couple of generations ago, British academic authors were known by their initials, and female authors were so rare relatively that the convention of spelling out their names was considered not only gallant but useful, so as to avoid the faux pas of unwittingly referring to a female author as *he*. (Even then the practice was not without pitfalls, as *Chris*, *Evelyn*, *Hilary*, *Kim*, *Jocelyn*, *Lesley*, and *Lindsay* are all names for both sexes.) US custom, however, is to retain whole names for both sexes, and this has much to recommend it: citing forenames by initials only is not a service to the reader, who may wish to look up a book by *J. Smith* in the library.

The recommended practice is to follow the form of the name in the source cited: keep forenames if they are given in the publication; do not force uniformity if initials only are present. Literary names should not be harmonized. While in principle it may be desirable that authors be cited either all with full given names or all with initials, perfect consistency in full names is often unattainable: it may not always be possible to establish the full names of, say, obscure contributors to nineteenth-century journals; and whereas some authors insist on being known by their initials, others object to being cut down.

In English names, first-letter initials suffice: do not, for example, use *Chas.*, *Wm.*, or *Robt.* except when reproducing title pages. This does not apply in foreign—especially transliterated—languages: *Th.*, *Ll.*, or *Ph.*, for example, should not be reduced. Ideally, any accents omitted on capital letters of authors' or editors' names should be restored. This may require some knowledge: a Spanish author called AVILES at the beginning or end of an article should become Avilés in notes and bibliographies.

Three is the maximum number of authors that should be cited in a multi-author or -editor publication; for more than three, use 'et al.' (from *et alii* 'and others', although 'et al.' should be printed in roman type) after the first name:

> Rosemary Stewart et al. (eds.), *Managing in Britain* (London, 1994).
>
> *Theophrastus of Eresus: Sources for his Life, Writings, Thought, and Influence*, ed. William W. Fortenbaugh et al., 2 vols. (Philosophia Antiqua, 54; Leiden, 1991).
>
> Gerald de Vaucouleurs et al., 'The New Martian Nomenclature of the International Astronomical Union', *Icarus*, 26 (1975), 85–98.

List works published under a pseudonym that is an author's literary name under that pseudonym:

> George Eliot, *Middlemarch* (New York: W. W. Norton, 1977).
>
> Mark Twain, *A Connecticut Yankee at King Arthur's Court*, with an introduction by Justin Kaplan (Harmondsworth: Penguin, 1971).

In some contexts it may be useful to add a writer's pseudonym for clarification when a writer publishes under his or her real name:

> C. L. Dodgson (Lewis Carroll), *Symbolic Logic* (Oxford: Clarendon Press, 1896).

In some cases, a work bears the name of someone other than the person who wrote it; when the attribution is known to be false but the true author is unknown, scholars—particularly classicists—prefix the name with *Pseudo-* (shortened to *Ps.-* or *ps.-*):

> Pseudo-Boethius, *De disciplina scolarium: Édition critique, introduction et notes*, ed. Olga Weijers (Leiden, 1976).

In the bibliography the work should be listed as 'BOETHIUS (PSEUDO-)', or in more scholarly works as 'BOETHIUS (Ps.-)'. This system does not distinguish between impersonation by the original author (e.g. Pseudo-Vergil, *Culex*) and wrong guesses by copyists or editors (e.g. Pseudo-Xenophon, *On the Athenian Constitution*).

An alternative, much used in references and occasionally in running text, is to enclose the name in square brackets; a refinement is to use quotation marks in cases where authenticity is still debated (e.g. 'Plato', *Seventh Letter*). When the work is cited together with undoubtedly genuine ones, the brackets or quotation marks may be put round the title (e.g. Pl. *R.*, '*Ep.*' 7, [*Ax.*], meaning spurious *Axiochus*) or the reference number (Demosthenes 18, [59], meaning the genuine speech number 18 and the spurious speech number 59). The latter method may also indicate spurious or doubtful passages of the same work quoted together with genuine ones.

In some cases the traditional 'author' is not believed, and the work is cited under its title:

> *Disticha Catonis*, ed. Marcus Boas and Henricus Johannes Botschuyver (Amsterdam, 1952).

Where the author's name is not given but is known from other sources, it is printed in square brackets:

> [James Balfour], *Philosophical Essays* (Edinburgh, 1768).
>
> [John Gibbon], *Day-Fatality: Or Some Observations on Days Lucky and Unlucky* (London, 1678; rev. edn. 1686).
>
> [Laurence Sterne], *A Sentimental Journey through France and Italy, by Mr. Yorick* (London, 1768).

So, for example, if Sterne's work was cited in a bibliography, it would follow *The Life and Opinions of Tristram Shandy*, and his name would be replaced by a 2-em rule.

For original texts where the author is anonymous, the title is given first:

> *The Book of St Gilbert*, ed. Raymonde Foreville and Gillian Keir (Oxford Medieval Texts; Oxford, 1987).
>
> *Graduale Arosiense impressum*, ed. Toni Schmid (Laurentius Petri Sällskapets Urkundsserie, 7; Malmö, 1959–65).

In a bibliography *Anonymous* may be used, with like works alphabetized accordingly:

> ANONYMOUS, *Stories after Nature* (London: Allman, 1822).

In modern Latin *Anonymus* is used to designate the unknown author himself, such as *Anonymus Iamblichi*, *Anonymus Londinensis*, *Anonymus I*, *Anonymus IV*.

If no author or editor is found, as in some exhibition catalogues, give the title alone:

> *Liber usualis* (Tournai: Desclée, 1956).

Raffaello: Elementi di un mito. Le fonti, la letteratura artistica, la pittura di genere storico (Exhibition catalogue; Florence: Centro Di, 1984).

Editors, translators, revisers

Editors of a multi-author volume should be cited (both in the bibliography and in footnotes) by name followed by *(ed.)* or *(eds.)* (standing for 'editor(s)') as the case may be before the title: Editor (ed.), *Title* (place, date). Editors of literary texts (or of another author's papers) are cited after the title, in the form: Author, *Title*, ed. Editor (place, date); in this case *ed.* (standing for 'edited by') remains unchanged even if there is more than one editor. This practice may also be followed for Festschriften, conference proceedings, and reference works regularly known by their titles rather than their editors; but authors making use of this exception should inform their editor explicitly.

Translators and revisers are similarly named after the title (*tr.*, *rev.*); however, revisers whose contribution is sufficiently substantial for them to count as joint authors and to figure in short-title or name-only references (e.g. Kühner–Blass) are named after the original author: KÜHNER, R., rev. BLASS, F.

15.2.2 Titles and subtitles

Capitalization

Capitalize the first word in titles and then all nouns, strong or main verbs, adjectives, and adverbs, leaving as lower-case any conjunctions, prepositions, and articles not starting the title; pronouns are capitalized according to their importance. Subtitles follow the same formula.

The Importance of Being Earnest: A Trivial Comedy for Serious People

Punting: Its History and Techniques

Twenty Years After

Moby-Dick, or, The Whale

A Handy Guide to Oxford, Specially Written for the Wounded

Very short titles may look best with every word capitalized: *All About Eve*. Capitalization of foreign titles follows the rules of the language.

In science and medical books, book titles—whether appearing in the body of the text, including footnotes, or in bibliographies, further reading lists, etc.—are normally printed with initial capital letters for the first word and proper nouns only. While this may be followed for works in disciplines where the convention is common, or where there is strong precedent (such as a series style), it should not be imposed in the absence of specific instructions; similarly, it should not be imposed on subtitles only.

In practice the choice between upper and lower case is usually instinctive, although some titles are more problematic than others, as titles capitalized according to these rules can still look 'wrong'. For example, is it *Can You Forgive her?* or *Can you Forgive Her?*, or something in between? Unless the exact form is of bibliographic or semantic relevance, it is most important to style a title sensibly and consistently throughout a work.

The second (or subsequent) element in a compound is capitalized according to how it would be treated if it stood alone, for example *The Forty-Nine Steps*, *Neo-Classical Art*, *The Well-Beloved* (since the second of each would be upper-case when standing alone); but *Brown-eyed Girl*, *The Lock-out*, *A Pay-off* (since the second of each would be lower-case when standing alone).

Take care to cite titles from the title page, not the dust jacket or the cover of a paperback edition. These can often differ, owing to design or marketing considerations:

> A. L. Poole, *Domesday Book to Magna Carta, 1087–1216* (paperback cover).
>
> Austin Lane Poole, *From Domesday Book to Magna Carta, 1087–1216* (title page).

Spelling

A title's spelling is considered sacrosanct and should not be standardized, or altered to conform to a house style:

> Anonymous, *Primary Colors*
>
> Kenneth Clark, *Civilisation*
>
> Donna J. Haraway, *Modest_Witness@Second_ Millennium.FemaleMan_ Meets_OncoMouse: Feminism and Technoscience*

Similarly, a reference to Carlyle's *History of Mediaeval Political Theory in the West* should be reproduced thus, regardless of imposing the preferred modern spelling *medieval* elsewhere in text. (It is acceptable to change the æ ligature to *ae*—or œ to *oe*—since in modern English the distinction is typographical rather than phonetic.) *Greenes Groats-Worth of Witte* should not be normalized to *Greene's Groat's-Worth of Wit* unless the reference is not to the 1592 original but to a modern-spelling reprint. Straightforward modernization is acceptable only when it is announced.

The spelling of titles should mirror what is found in the running text. In particular, do not leave classical or modern Greek titles in capitals, even if they were styled thus on the title page: *Γῆς ὄστεα* not *ΓΗΣ ΟΣΤΕΑ*. Add breathings and accents, or accents alone for works in modern Greek using the monotonic system:

> Panayiotis Chrysostomou, "*Οι νεολιθικές έρευνες στην πόλη και την επαρχία Γιαννιτσών κατά το* 1991", Το *αρχαιολογικό έργο στη Μακεδονία*, 5 (1991), 111–25.

In German, the *Eszett* should be used where appropriate even if the title, being in capitals, used SS (thus GRUNDRISS becomes *Grundriß*, though

GRUNDRISSE remains as *Grundrisse*); in nineteenth-century publications *AE, OE, UE* should become *Ae, Oe, Ue* when initial in words requiring a capital, otherwise *ä, ö, ü* (*UEBER EINE UEBERFLUESSIGE UEBERSETZUNG* will thus become *Ueber eine überflüssige Uebersetzung* rather than modern *Über eine überflüssige Übersetzung*, but not *Ueber eine ueberfluessige Uebersetzung*).

Punctuation

A title's punctuation must follow that on the title page. However, since there is usually a line break rather than any punctuation between the title and subtitle, OUP standardizes to a colon. This applies to all languages, although peculiar or long-winded historical titles with several subtitles may require a more considered approach, perhaps employing full points as well:

Thomas A. Brady, Jr., Heiko A. Oberman, and James D. Tracy (eds.), *Handbook of European History, 1400–1600: Late Middle Ages, Renaissance and Reformation*, i: *Structures and Assertions* (Leiden: E. J. Brill, 1994).

José Fernández Castillo, *Normas para correctores y compositores tipógrafos: Propuesta y réplica al pliego de enmiendas y adiciones* (Madrid: Espasa-Calpe, 1959).

Louis Duchesne, *Christian Worship: Its Origin and Evolution. A Study of the Latin Liturgy up to the Time of Charlemagne* (London, 1919).

Charles R. Gibson, *The Romance of Electricity: Describing in Non-Technical Language What Is Known about Electricity and Many of Its Interesting Applications* (London: Seeley, 1906).

Daniel I. Vieyra, *Fill 'er Up: An Architectural History of America's Gas Stations* (New York: Macmillan, 1979).

In the first example, both the first comma and the colon have been added to the title, which has no punctuation but is set out in four lines on the title page.

In German books compound words may be divided in displayed matter without a hyphen; these should be returned to their regular form. Thus *DER | SPRACH | BROCK | HAUS* on the cover becomes *Der Sprach-Brockhaus* in a reference. In some cases what looks like a compound word is actually a title and subtitle: the title page *AISCHYLOS | INTERPRETATIONEN* is really U. von Wilamowitz-Moellendorff, *Aischylos: Interpretationen* (Berlin, 1914).

Titles within titles

Book titles within titles are printed in the opposite font, that is, not italicized:

Lewis White Beck, *A Commentary on Kant's* Critique of Practical Reason (Chicago, 1960).

Antonia Tissoni Benvenuti, L'Orfeo *del Poliziano* (Padua: Editrice Antenore, 1986).

One alternative is to place the book title within quotation marks. This works better when the book title begins or ends the article title, as in the first example above. Titles that themselves use quotation marks should be so reproduced:

> Roderick O'Conor, *A Sentimental Journey through 'Finnegans Wake', with a Map of the Liffey* (Dublin: HCE Press, 1977).

Another alternative—to underline the matter—is possible, though seldom the best option:

> Lewis White Beck, *A Commentary on Kant's* <u>Critique of Practical Reason</u> (Chicago, 1960).

Long titles

In general, long and superfluous subtitles may be discreetly omitted, especially in notes. Titles of older works may retain the original style, and may be shortened if very long-winded:

> Sir Hugh Platt, *Delightes for Ladies To adorne their Persons, Tables, Closets, and Distillatories with Beauties, Banquets, Perfumes and Waters* (London, 1608).
>
> Henry Burton, *A Divine Tragedie lately acted or... Gods Judgements upon Sabbath-breakers, and other libertines...* (London, 1636).

Where a title is of bibliographical interest, however, it is best to copy it as faithfully as possible, normalizing neither capitalization nor punctuation: for example, vol. iii of Helen Maria Williams's *Letters from France* (1790–6), titled in full *Letters Containing a sketch of the Scenes which passed in various Departments of France during the Tyranny of Robespierre, and of the Events which took place in Paris on the Tenth of Thermidor*; and Paul Kornfeld's intentionally cumbersome *Leben, Meynungen und Thaten von Hieronimus Jobs, dem Kandidaten, und wie Er sich weiland viel Ruhm erwarb, auch endlich also Nachtwächter zu Sulzburg starb* (1784).

Foreign-language titles

Titles in a foreign language may be translated in square brackets, without quotation marks. This is useful in cases where the reader may not understand the language but could make use of the material presented in the book:

> Nissan Motor Corporation, *Nissan Jidosha 30nen shi* [A 30-Year History of Nissan Motors] (1965).
>
> Mao Zedong, 'Zhonghua suweiai zhongyang zhengfu dui neimenggu renmin xuanyan' [Declaration to the Inner Mongolian People from the Chinese Soviet Government, 20 Dec. 1935], in Zhonggong zhongyang tongzhanbu (compiler), *Minzu wenti wenxian huibian: 1921, 7–1949, 9* (Beijing: Zhonggong Zhongyang Dangxiao Chubanshe, 1991).

If the book contains an abstract or résumé in English (or other language), its title can be cited instead:

Jerzy Pikulik, *Indeks sekwencji w polskich rękopisach muzycznych* [English résumé: 'Sequence index in the Polish musical manuscripts']. *Sekwencje zespołu rękopisów tarnowskich* [English résumé: 'Sequences from the Tarnow manuscript set'] (Warsaw, 1974).

Where the work is a translation of an English-language work, it is helpful to give the original title:

T. E. Lawrence, *Les Sept Piliers de la sagesse* [Fr. trans. of *The Seven Pillars of Wisdom*] (trans. Charles Mauron) (Paris: Payot, 1992).

A. A. Milne, *Pu der Bär* [Ger. trans. of *Winnie the Pooh*] (Potsdam: Williams, 1938).

15.2.3 Editions

Different rules apply to editions of original texts and books and collections of articles edited by modern authors. In general, it is preferable to put editors' names after texts and before studies. If the edition cited is not the first, add (e.g.) *2nd edn.* after the title; if an editor, translator, or reviser is mentioned, the edition number should precede or follow the name according to whether the work is the translation of the subsequent edition or the subsequent edition of the translation.

Sometimes a superscript figure is employed at the end of a title to indicate which edition is cited, especially with foreign works. While this is acceptable, in most other cases it is preferable to give *2nd edn.*, etc., together with the publication information:

J. H. Baker, *An Introduction to English Legal History* (3rd edn., 1990) 419–21.

W. R. Cornish, *Intellectual Property*^{3} (1996) 3–9.

J. D. Denniston, *The Greek Particles* (2nd edn., Oxford, 1954).

J. D. Denniston, *The Greek Particles*^{2} (Oxford, 1954).

Where multiple volumes of a work are cited from different editions, each volume must be listed separately:

E. Zeller, *Die Philosophie der Griechen*, 3 vols. (i/1–2: 6th edn. rev. W. Nestle, Leipzig, 1919–20; ii/1, 5th edn., Leipzig, 1922; ii/2, 4th edn., Leipzig, 1921, iii/1–2; 5th edn. Leipzig, 1923).

Sometimes it is useful to give the date of publication of the first edition, even if quoting from a later edition. This should always be made clear:

J. D. Denniston, *The Greek Particles* (1934; 2nd edn., Oxford, 1954).

J. D. Denniston, *The Greek Particles* (Oxford, 1934; citations are from the 2nd edn., 1954).

Similarly, it can be made clear that the edition cited is a republication by a different publisher:

Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (Harmondsworth: Penguin Books, 1988) (first pub. 1976).

Do not give the original publisher unless this information is of particular bibliographical interest.

In reference works, where a later edition has been undertaken by another editor, the edition number should directly follow the title:

> *The Oxford Dictionary of Quotations*, 5th edn., ed. Elizabeth Knowles (Oxford, 1999).

Be careful with works printed outside the English-speaking world: the *sechste Auflage* of a German book may be the sixth impression, the sixth edition, or the fourth impression of the second edition. In such cases do not guess, but write *6. Aufl.* unless you are sure of your facts.

15.2.4 Reprints, reprint editions, and facsimiles

Reprint and facsimile editions are generally unchanged reproductions of the original book, although a preface or an index may be added. There is no hard and fast rule to distinguish a reprint edition from a facsimile; works with modern typefaces are more likely to be considered reprints; those emulating works of, say, the mid-eighteenth century or earlier are facsimiles. Facsimiles include the original title page, whereas reprints usually do not.

If possible, give the original place and date of publication:

> C. Adam and D. Tannery (eds.), *Œuvres de Descartes* (Paris: Cerf, 1897–1913; repr. Paris: J. Vrin, CNRS, 1964–76).

> Edward Gibbon, *Decline and Fall of the Roman Empire*, with an introduction by Christopher Dawson, 6 vols. (Everyman's Library; London, 1910; repr. 1974).

> Seemannssprüche: Sprichwörter und sprichwörtliche Redensarten über Seewesen, Schiffer- und Fischerleben in den germanischen und romanischen Sprachen, ed. W. Lüpkes (Berlin: Ernst Siegfried Mittler und Sohn, 1900; repr. Leipzig: Zentralantiquariat der DDR, 1986).

It is also desirable to note a change of title:

> Cyril Hare, *The Wind Blows Death* (London, 1987; first published as *When the Wind Blows*, 1949).

Sometimes only the original date of publication is given in the reprint edition:

> Otto Cartellieri, *The Court of Burgundy: Studies in the History of Civilization* (1925; repr. New York: Haskell House, [1970]).

If publishers are not cited and the place of publication of the reprint is the same, it is not necessary to repeat it:

> C. Adam and D. Tannery (eds.), *Œuvres de Descartes* (Paris, 1897–1913; repr. 1964–76).

A reprint is not necessarily the same as the original version (a second impression normally is, and can be ignored in citations), but sometimes this is not evident from the title page:

R. W. Southern, *Saint Anselm: A Portrait in a Landscape* (Cambridge: Cambridge University Press, 1990).

Here, the date does not occur on the title page itself. The book was first published in 1990 and reprinted in 1991 and 1993. Only from the 'Preface to the second impression' does it become evident that the 1991 reprint is in fact a corrected reprint. Therefore, the 1991 reprint should be cited in the following form:

R. W. Southern, *Saint Anselm: A Portrait in a Landscape* (rev. repr., Cambridge: Cambridge University Press, 1991).

An unchanged reprint should not be cited merely because you happen to have used it (an autobiographical fact of no interest to the reader), but only to show that the book, though old, is still in print. On the other hand, it is usually advisable to cite the latest edition, even if the passage cited was already present in the first; if the fact is of importance, state it.

For facsimile editions, give the original date and place of publication in full (the name of the publisher is optional):

E. Allen, *A Knack to Know a Knave* (London, 1594; facs. edn., Oxford: Malone Society Reprints, 1963).

Joachim of Fiore, *Psalterium decem cordarum* (Venice, 1527; facs. edn., Frankfurt am Main, 1965).

Eliza Smith, *The Compleat Housewife: or, Accomplished Gentlewoman's Companion* (16th edn., London, 1758; facs. edn., London, 1994).

If a facsimile edition contains additional material—as is usually the case with edited editions—a different form of citation is needed:

Kenneth Dewhurst (ed.), *Richard Lower's* Vindicatio*: A Defence of the Experimental Method. A Facsimile Edition Introduced and Edited by Kenneth Dewhurst* (Oxford: Sandford Publications, 1983).

Horace Hart, *Notes on a Century of Typography at the University Press, Oxford: 1693–1794. A Photographic reprint of the edition of 1900 with an Introduction and Additional Notes by Harry Carter* (Clarendon Press: Oxford, 1970).

There is no point in putting the first title under the author's name (although cross-reference is needed) because the original title is quite different:

Richard Lower, *Diatribæ Thomæ Willisii Doct. Med. & Profess. Oxon. De febribus Vindicatio adversus Edmundum De Meara Ormoniensem Hibernum M.D.* (London, 1665).

Moreover, the editor has included a modern transcription as well as a facsimile edition and translation, together with an introduction. The rather drawn-out and partially redundant citation is needed to make all these elements clear, though the original publication details can be omitted in the editor's entry. When in doubt, add a cross-reference between author and editor in the bibliography or references.

15.2.5 Co-publications and foreign editions

A co-publication is a simultaneous publication of the same book in different countries by different publishers; a foreign edition is not simultaneous. When a book has, for example, both a British and a US publisher, authors are likely to cite the edition with which they are more familiar, and may not even know there is another. Provided the title is the same this rarely matters unless the precise date is important, though it is disconcerting to readers in one country to see books published there cited as from the other (especially with a different year of publication). In multi-author works with contributors from both sides of the Atlantic, the discrepancy may come to light in copy-editing if it has not already done so in the compiling of a bibliography. The citation may record both editions:

> L. A. Holford-Strevens, *Aulus Gellius* (London: Duckworth, 1988; Chapel Hill: University of North Carolina Press, 1989).

However, this cannot be accomplished if the author–date system is being used: the book must be cited as *Holford-Strevens (1988)* and references to 1989 adjusted.

When works are published in the two countries under different titles, this information may be found with the publishing history, and should be included in the citation; otherwise the reader may fail to recognize the work, or be unable to find it in libraries or bookshops:

> J. D. Salinger, *Nine Stories* (Boston: Little, Brown, 1953), published in the UK as *For Esmé—With Love and Squalor, and Other Stories* (London: Hamish Hamilton, 1953).

15.2.6 Volumes

A multi-volume book is a single work with a set structure. In references, volume numbers are usually styled in lower-case roman numerals (e.g. *i*, *iv*, *xxvi*), although this style may vary in certain disciplines and circumstances, with capital or small capital roman numerals, or arabic figures, being used. The abbreviation *vol.* is generally superfluous, but should be used when the abbreviation *p.* or *pp.* is required. Some multi-volume works do not have separate volume numbers: the individual volumes making up a collection of correspondence, for example, may be labelled with a year extent alone; other works divided naturally by subject may have titles but no numbers, to avoid the imposition of an artificial hierarchy, such as a three-volume set of Shakespeare's works, *Comedies*, *Histories*, *Tragedies*.

A reference to a multi-volume book may cite the entire work, giving the particular volume and page number at the end. In this case the number of volumes follows the title directly. Arabic figures are used, in contrast to volume and page references:

Edmond Vander Straeten, *La Musique aux Pays-Bas avant le XIX^e siècle*, 8 vols. (Brussels, 1867–88), ii. 367–8.

Alternatively, only the cited volume may be given. The volume number is placed directly after the title:

Edmond Vander Straeten, *La Musique aux Pays-Bas avant le XIX^e siècle*, ii (Brussels, 1872), 367–8.

When volumes of the same work are produced by different publishers, this can be suggested:

Heinrich Ritter, *The History of Ancient Philosophy* (trans. Alexander J. W. Morrison), 5 vols. (Oxford: Talboys and London: Bohn, 1838–46).

or made explicit:

Heinrich Ritter, *The History of Ancient Philosophy* (trans. Alexander J. W. Morrison), 4 vols., i–iii (Oxford: Talboys, 1838–9), iv (London: Bohn, 1846).

When the volumes of a multi-volume work have different (sub)titles, the form is:

P. Glorieux, *Aux origines de la Sorbonne*, i: *Robert de Sorbon* (Études de philosophie médiévale, 53; Paris, 1966).

A. W. Ward and A. E. Waller (eds.), *The Cambridge History of English Literature*, xii: *The Nineteenth Century* (Cambridge: CUP, 1932), 43–56.

However, if only the subtitle appears on the title page, it makes more sense to cite the book as follows:

David Hackett Fischer, *Albion's Seed: Four British Folkways in America* (vol. i of *America: A Cultural History*) (New York: Oxford University Press, 1989).

The latter makes sense when the book has many volumes, published over decades, possibly at different locations and by more than one publisher.

In references to works in a foreign language, it is legitimate to translate the term for *volume* or use the numeral only, according to whichever is consistent with the style for English-language titles. For example, a German book may have *Zweiter Band*, *2. Band*, or *Band 2* on the title page, but be cited simply by *ii* after the title. (However, the German *Heft* is best left as such, unless one knows what it denotes in the book in question.)

Do not cite divisions of works—*Part*, *Book*, and so on as found in, say, eighteenth-century novels—with roman numerals; use instead the corresponding words e.g. *Part the First*. Only actual published volumes should be indicated by *i*, *ii*, etc.

15.2.7 Series title

A series is a (possibly open-ended) collection of individual works. In book citations, a series title is optional but useful information. It is always given in roman type; it may be enclosed in parentheses with the publication information, in which case the arabic volume number is followed by a semicolon, or it may be given directly after the book title. Whichever is chosen, all citations within the same work must follow the same style:

> Johannes de Garlandia, *De mensurabili musica*, ed. Erich Reimer, 2 vols. (Beihefte zum Archiv für Musikwissenschaft, 10–11; Wiesbaden, 1972).
>
> Johannes de Garlandia, *De mensurabili musica*, ed. Erich Reimer, 2 vols., Beihefte zum Archiv für Musikwissenschaft, 10–11 (Wiesbaden, 1972).
>
> Roger Wright, *Late Latin and Early Romance in Spain and Carolingian France* (ARCA Classical and Medieval Texts, Papers and Monographs, 8; Liverpool, 1982).

In series where the volumes are unnumbered, use the following form:

> E. L. G. Stones (ed. and trans.), *Anglo-Scottish Relations, 1174–1328: Some Selected Documents* (Oxford Medieval Texts; Oxford, 1970).

The Victoria County History series (VCH) requires special consideration. 'The Victoria History of the Counties of England' is the full name of the series as a whole, which has a general editor heading a committee. Every volume in the series is in turn under the control of an editor, who collects the contributions for that volume. There is no general editor for all the volumes concerning a given county. The series follows its own style guide, set out in a handbook for authors and editors.

Each volume in a county's series is published when it is completed, so volume numbers are not in chronological order by publication date. The full title of each volume is *A History of the County of*.... 'VCH' may be set in roman as an in-text series abbreviation, but should be italicized when used in references as part of a title, as should the county name: the common form is, say, *VCH Oxfordshire*. (This is contrary to the normal style for series titles, but without it such a bibliographical entry would seem to have no title.) The convention for an entry to a contribution in a volume is to omit the general editor altogether and conflate the series and volume titles thus:

> TRINGHAM, N. J., 'Seisdon Hundred, Southern Division: Bobbington', in M. W. Greenslade (ed.), *VCH Staffordshire*, xx (Oxford, 1984), 64–76.

15.2.8 Place of publication

The place of publication is usually placed in parentheses, in the bibliography as well as the notes. The place of publication should normally be given in its modern form, using the English form where a separate one exists, such as *Brunswick* (Braunschweig), *Munich* (München), *Turin* (Torino). However, when a town or city now belongs to a different state, one should use the form obtaining at the time (e.g. *Breslau* → *Wrocław*); and actual changes of name (e.g. *Christiania* → *Oslo*, *St Petersburg* → *Petrograd* → *Leningrad* → *St Petersburg*) cannot be made retrospective. Except for well-known places it is helpful to add the modern name in square brackets: *Kolberg* [*Kołobrzeg*]. For more information, *see* **4.2.10**.

Where no place of publication is given, *n.p.* is used instead:

> Marchetto of Padua, *Pomerium*, ed. Giuseppe Vecchi (Corpus scriptorum de musica, 6; n.p., 1961).

It is sufficient to cite only the first city named by the publisher on the title page. (Note, however, the University of California Press, which prefers *Berkeley and Los Angeles*.) While other cities from which that imprint can originate may also be listed there, it is the custom for publishers to put in first place the branch responsible for originating that book. For example, an OUP book published in Oxford may have *Oxford · New York*; one published in New York reverses this order, one published in Australia puts Melbourne first and Oxford second, and so forth.

For books published in the USA, Canada, and Australia, cite the city rather than the state or province: *Baltimore* not *Maryland*, *Bendigo* not *Victoria*. In contexts where no danger exists of confusing different cities with the same name, the city alone may be cited: *Princeton*, *New Haven*, *Berkeley*. In other cases the name of the state should be added: *Albany, NY*; *Birmingham, Ala.*; *Cambridge, Mass.*

The list below is of US cities that normally do not need the state appended to them in text or references. Authors creating books in US style destined for a wholly US or North American readership may wish to expand this list accordingly, just as those writing for other readerships may wish to compress it.

Anchorage	Colorado Springs	Madison	Omaha
Ann Arbor	Dallas	Memphis	Philadelphia
Atlanta	Denver	Miami	Pittsburgh
Baltimore	Detroit	Milwaukee	Princeton
Berkeley	Fort Worth	Minneapolis	St Louis
Boston	Honolulu	Nashville	Salt Lake City
Buffalo	Houston	New Haven	San Diego
Chicago	Indianapolis	New Orleans	San Francisco
Cincinnati	Iowa City	New York	Seattle
Cleveland	Los Angeles	Oklahoma City	Washington

While *Washington* should be able to stand on its own in references, as cities, not states, are given as place of publication, it is nevertheless common usage to include *DC* in such contexts. Where the name of the publisher (where given) includes a state or province—as in the case of many university presses—the name need not be repeated:

> Albany: State University of New York Press
>
> Austin: University of Texas Press

Edmonton: University of Alberta Press
Norman: University of Oklahoma Press

Traditionally, abbreviations of states follow the official rather than the postal designation, though increasingly the postal abbreviation is used in all contexts for both US states and Canadian territories. Official and postal state abbreviations are as follows:

Alabama (Ala., AL)	Montana (Mont., MT)
Alaska (Alas., AK)	Nebraska (Nebr., NB)
Arizona (Ariz., AZ)	Nevada (Nev., NV)
Arkansas (Ark., AR)	New Hampshire (NH)
California (Calif., CA)	New Jersey (NJ)
Colorado (Col., CO)	New Mexico (N. Mex., NM)
Connecticut (Conn., CT)	New York (NY)
Delaware (Del., DE)	North Carolina (NC)
Florida (Fla., FL)	North Dakota (N. Dak., ND)
Georgia (Ga., GA)	Ohio (OH)
Hawaii (HI)	Oklahoma (Okla., OK)
Idaho (Ida., ID)	Oregon (Ore., OR)
Illinois (Ill., IL)	Pennsylvania (Pa., PA)
Indiana (Ind., IN)	Rhode Island (RI)
Iowa (Ia., IA)	South Carolina (SC)
Kansas (Kan., KS)	South Dakota (S. Dak., SD)
Kentucky (Ky., KY)	Tennessee (Tenn., TN)
Louisiana (La., LA)	Texas (Tex., TX)
Maine (Me., ME)	Utah (Ut., UT)
Maryland (Md., MD)	Vermont (Vt., VT)
Massachusetts (Mass., MA)	Virginia (Va., VA)
Michigan (Mich., MI)	Washington (Wash., WA)
Minnesota (Minn., MN)	West Virginia (W. Va., WV)
Mississippi (Miss., MS)	Wisconsin (Wis., WI)
Missouri (Mo., MO)	Wyoming (Wyo., WY)

For several states the official and postal form are identical; two states—Hawaii and Ohio—have no official non-postal abbreviation. In US style the official form can include points in capital two-letter abbreviations (e.g. *N.C.*, *N.H.*, *N.J.*, *N.Y.*, *R.I.*, *S.C.*), the only distinction from their postal form. In informal or historical contexts more than one abbreviated variant may be found, for example *Pa.*, *Penn.*, and *Penna.* for Pennsylvania. These should be made to conform to standard conventions.

15.2.9 Publisher

The name of the publisher may be included if desired; the examples in this section vary intentionally to reflect this, though in practice references should be made uniform throughout a single work. As a general rule one should give names of all publishers or none at all; however, it is a pity where nearly every name is given to erase all this additional information during editing for the sake of the handful of references for which publishers cannot easily be found. For earlier editions, information should be given when available—sometimes this will be the printer, who formerly fulfilled the publisher's role. While the inclusion of publishers is not generally essential—especially now that publishers of current books may easily be found in various reference works both in print and online—the practice is gaining universal acceptance: formerly, inclusion was more common practice in US than in British referencing (perhaps because in many US institutions it was a requirement for the Ph.D. dissertation).

The preferred order is place of publication, publisher, and date, presented in parentheses thus: (*Oxford: Oxford University Press, 1990*). However, if consistently applied, the order publisher, place of publication, and date is acceptable: (*Oxford University Press: Oxford, 1990*). University presses whose names derive from their location can be abbreviated (*Oxford: OUP, Cambridge: CUP, Harvard: HUP, Princeton: PUP*, etc.), providing this is done consistently; avoid combinations such as *Oxford UP*.

Although *The* may be part of the publisher's formal name, it is dropped in bibliographical references: *University of Chicago Press*, not *The University of Chicago Press*.

Retain the ampersand if the publisher uses it (e.g. *Budlong & Bloom, Harper & Row, Kiepenheuer & Witsch*), but do not impose it if the publisher does not use it (e.g. *Faber and Faber, Simon and Schuster, Thames and Hudson*).

Publishers' names may be reduced to the shortest intelligible unit; unless variation is of bibliographical interest, this means reducing the distinction between, say, Charles Scribner, Charles Scribner and Sons, and Charles Scribner's Sons to *Scribners*; this holds for foreign publishers as well: *Firmin Didot* instead of *Firmin Didot Frères*; *Teubner* instead of *Druck und Verlag von B. G. Teubner*; *Laterza* instead of *Gius. Laterza & Figli*. Similarly, *Ltd*, *& Co.*, and *plc* are dropped.

15.2.10 Date of publication

The date is usually found on the title page or the copyright page; for older books it may appear only in the colophon. Dates given in roman numerals should be rendered into arabic figures. Years not reckoned from 1 January are commonly left unadjusted.

When no date of publication is listed, use the latest copyright date. Ignore the dates of printings or impressions, but when citing a new or revised edition, use that date.

Particularly for works in languages other than English, publication dates reckoned by non-Western calendars should be retained where it is clear what system is used. Typically the Western date follows as a gloss, separated by a solidus: *Cairo, 1298/1881*, *Damascus, 1418/1998.*

When no date can be found, use *n.d.* instead. Alternatively, if the date is known from other sources, it can be supplied in square brackets.

When the book or edition is still in progress, an open-ended date is indicated by an em space after the en rule:

> W. Schneemelcher, *Bibliographia Patristica* (Berlin, 1959–).

Cite a book that is to be published in the future as 'forthcoming'; *see also* **15.11.**

15.2.11 Original texts by a named author

The author's name comes first, and the editor's name follows the title:

> Guillaume Dufay, *Opera omnia*, ed. Heinrich Besseler (Corpus mensurabilis musicae, 1; Rome, 1950–66).
>
> Paul Oskar Kristeller, *Renaissance Thought and Its Sources*, ed. Michael Mooney (New York: Columbia University Press, 1979).
>
> Sibrandus Schafnaburgensis, *De dentiscalpiis corcodillorum*, ed. Joseph Bloggs and Heinz Kunz (Edinburgh, 1953).

When the author's name is part of the title, for example *Johannes Regis opera omnia* or *The Collected Works of Joseph Bloggs*, the name may be separated from the title and set in roman: 'Johannes Regis, *Opera omnia*', 'Joseph Bloggs, *Collected Works*'; however, in a bibliography of the subject's works, the full form should be retained. Thus, in a book about Shelley:

> *The Letters of Percy Bysshe Shelley*, ed. F. L. Jones, 2 vols. (Oxford, 1964).

An edition may be cited in different ways depending on the context. In the following example, Sarah Wister is the author of the journal, but not of a publication called *Occasional Writings*. Therefore it would be better to place the editor's name first:

> Kathryn Zabelle Derounian (ed.), *The Journal and Occasional Writings of Sarah Wister* (Rutherford, NJ, 1987).

However, if the reference is in a book about eighteenth-century diarists, it would be more logical to cite it under the author's name:

> Sarah Wister, *The Journal and Occasional Writings of Sarah Wister*, ed. Kathryn Zabelle Derounian (Rutherford, NJ, 1987).

15.2.12 Multi-author works

It is preferable to list the editor(s) first in volumes comprising the edited works of a number of authors, or a collection of documents, essays, congress reports, etc.:

A. Ashworth, 'Belief, Intent, and Criminal Liability', in J. Eekelaar and J. Bell (eds.), *Oxford Essays in Jurisprudence* (3rd ser., 1987), 1, 6.

Katherine Bucknell and Nicholas Jenkins (eds.), *W. H. Auden, 'The Map of All My Youth': Early Works, Friends, and Influences* (Auden Studies, 1; Oxford, 1990).

M. L. Gatti Perer (ed.), *Atti del Congresso internazionale sul Duomo di Milano*, 2 vols. (Milan, 1968).

E. Ruspini, P. Bonissone, and W. Pedrycz (eds.), *Handbook of Fuzzy Computation* (London: Institute of Physics Publishing, 1998).

Rodney Sampson (ed.), *Early Romance Texts: An Anthology* (Cambridge, 1980).

Don Yeates, Maura Shields, and David Helmy (eds.), *Systems Analysis and Design* (London: Pitman Publishing, 1994).

The Bucknell volume, for example, contains a considerable amount of unpublished material by Auden, but it would be misleading to list the volume under his name; *W. H. Auden* is part of the title.

Textual editions in which a variety of matter by various authors has been gathered together by the editor are often cited as if the editor were author:

B. J. Whiting, *Proverbs, Sentences, and Proverbial Phrases from English Writings mainly before 1500* (Cambridge, Mass., 1968).

D. L. Page, *Poetae Melici Graeci* (Oxford, 1962).

though in a list of abbreviations one might find:

PMG *Poetae Melici Graeci*, ed. D. L. Page (Oxford, 1962)

Often it makes more sense not to list the editor first. For example, reports of congresses other than those organized by individual initiative; in particular when the congress itself is numbered, for example:

Proceedings of the XIV International Congress of Papyrologists: Oxford, 24–31 July 1974 (London, 1975).

An editor's name may be appended with *ed.* when given on the title page, but should not otherwise be sought out.

This is also the case with Festschriften, in which the glory should belong to the honorand, not the editor:

'Owls to Athens': Essays on Classical Subjects for Sir Kenneth Dover, ed. Elizabeth Craik (Oxford, 1990).

Often, indeed, there is no one editor, but either a committee or a collective designation such as *former pupils*; furthermore, the work is likely to be catalogued under the name of the honorand.

15.2.13 Organizations

In the absence of an author or editor, an organization acting in the role of author can be treated as such:

Amnesty International, *Prisoners without a Voice: Asylum Seekers in the United Kingdom* (London, 1995).

Cardiac Society of Australia and New Zealand, 'Clinical Exercise Stress Testing: Safety and Performance Guidelines', *Medical Journal of Australia*, 164 (1996), 282–4.

Government of Botswana, *A Human Drought Relief Programme for Botswana* (Gaborone: Ministry of Local Government and Lands, 1980).

International Astronomical Union, *Transactions of the International Astronomical Union, Rome*, 12–20 May 1922 (London: Imperial College Bookstall, 1922), 1.52–3.

Penal Affairs Consortium, *An Unsuitable Place for Treatment: Diverting Mentally Disordered Offenders from Custody* (London, 1998).

UNICEF, *The State of the World's Children* (Oxford: Oxford University Press, 2000).

15.2.14 Reference books

Works of reference are more likely to be known by their title, which should come first. In the absence of any general editor's name, those reference works produced by a publisher's staff sometimes have the publisher's name as 'editor':

American Heritage College Dictionary, ed. Houghton Mifflin (Boston, 1993).

Chicago Manual of Style (Chicago: University of Chicago Press, 1993).

Handbook of Chemistry and Physics, 50th edn. (New York: Chemical Rubber Publishing, 1969).

Oxford History of the Classical World, ed. John Boardman, Jasper Griffin, and Oswyn Murray (Oxford, 1986).

However, some reference works are more likely to be remembered by their author's name:

John Russell Bartlett, *Dictionary of Americanisms: A Glossary of Words and Phrases Usually Regarded as Peculiar to the United States* (Boston: Little, Brown, 1859).

John Ciardi, *A Browser's Dictionary: A Compendium of Curious Expressions and Intriguing Facts* (New York: Harper & Row, 1980).

H. W. Fowler, *A Dictionary of Modern English Usage* (Oxford: Clarendon Press, 1926).

15.2.15 Translations

The original author's name comes first, the translator's name after the title:

Bernhard Bischoff, *Latin Palaeography: Antiquity and the Middle Ages*, trans. [*or* tr.] Dáibhí Ó Cróinín and David Ganz (Cambridge, 1990).

Joanat Martorell, *Tirant lo Blanc*, trans. with foreword David H. Rosenthal (London, 1984).

Jacobus de Voragine, *The Golden Legend: Readings on the Saints*, trans. William Granger Ryan, 2 vols. (Princeton, 1993).

If important, the date of original publication may be added in parentheses at the end: (*first pub. 1979*). Or both the original edition and the translation may be cited (*see also* **15.1**):

Bernhard Bischoff, *Paläographie des römischen Altertums und des abendländischen Mittelalters* (Berlin: Erich Schmidt Verlag, 1979); trans. Dáibhí Ó Cróinín and David Ganz as *Latin Palaeography: Antiquity and the Middle Ages* (Cambridge: Cambridge University Press, 1990).

Joanat Martorell, *Tirant lo Blanc* (Valencia, 1490), trans. with foreword David H. Rosenthal (London, 1984).

José Sarrau, *Tapas and Appetizers*, trans. Francesca Piemonte Slesinger (New York: Simon & Schuster, 1987); orig. pub. as *Tapas y aperitivos* (Madrid: Ediciones Sarrau, 1975).

Note, however, that a translation with the same or similar title may have different contents:

Edgar Wind, *The Eloquence of Symbols: Studies in Humanist Art*, ed. Jaynie Anderson, with a Biographical Memoir by Hugh Lloyd-Jones (Oxford, 1993) (first pub. 1983).

Edgar Wind, *L'eloquenza dei simboli. La* Tempesta: *Commento sulle allegorie poetiche di Giorgione*, ed. Jaynie Anderson, trans. Enrico Colli (Milan, 1992).

The latter contains an additional essay, 'L'eloquenza dei simboli' (which gave the title to the first book but was not reprinted there), and comprises two separate publications by Wind; hence the full point rather than a colon after the first part of the title.

15.3 Chapters and articles in books

The chapter or article title is followed by a comma, the word *in*, and the title of the book:

John Shearman, 'The Vatican Stanze: Functions and Decoration', in George Holmes (ed.), *Art and Politics in Renaissance Italy: British Academy Lectures* (Oxford: Clarendon Press, 1993), 185–240.

W. B. Todd, 'David Hume: A Preliminary Bibliography', in id. (ed.), *Hume and the Enlightenment: Essays Presented to Ernest Campbell Mossner* (Edinburgh: Edinburgh University Press, 1974).

When the article appears in the author's own book or a collection of his or her writings, it should be cited in the following form (the date of original publication is optional):

G. Frege, 'On Sense and Reference', in id., *Philosophical Writings*, trans. and ed. P. T. Geach and M. Black (Oxford: Blackwell, 1952) (originally pub. 1892).

Note that *id.* is not strictly necessary; the same authorship may be assumed if no other author is given.

Often it is more helpful to the reader—especially with recent books—to refer to both the original publication and the reprinted version, since the original may be more easily available than the author's collected writings. In this case, make clear which version is being cited, since the page numbers are usually different. Two possible ways:

G. E. L. Owen, 'Philosophical Invective', in id., *Logic, Science, and Dialectic*, ed. M. Nussbaum (Ithaca, NY: Cornell University Press, 1986), 347–64. From *Oxford Studies in Ancient Philosophy*, 1 (1983), 1–25.

G. E. L. Owen, 'Philosophical Invective', *Oxford Studies in Ancient Philosophy*, 1 (1983), 1–25 = *Logic, Science, and Dialectic*, ed. M. Nussbaum (Ithaca, NY: Cornell University Press, 1986), 347–64.

It is clear in the first example that the author is using the later publication. In the second, if individual pages are cited, this should be done for both versions.

Articles in yearbooks without volume number

When an article appears in a yearbook that had no identifying volume number, the year of publication takes the place of the volume number, and is not placed in parentheses:

M. Boyce, 'The Parthian *Gsn* and Iranian Minstrel Tradition', *Journal of the Royal Asiatic Society*, 1957, 10–45.

Carl Dahlhaus, 'Miszellen zur Musiktheorie des 15. Jahrhunderts', *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz, 1970* (Berlin, 1971), 21–33.

Articles in dictionaries and encyclopedias

If more than one article is cited, it is useful to abbreviate the source and include it in the list of abbreviations. Articles then can be cited with 's.v.' (*sub verbo*, 'under the word'); page (and volume) numbers are not necessary:

Oxford English Dictionary, s.v. 'Tawdry'	*OED*, s.v. 'Tawdry'
RE, s.v. 'Pharsalos'	*COD*, s.v. 'pip^5'

This convention is useful also for citing electronic sources that lack pagination, where references instead cite the closest internal division (*see also* **15.15.3**):

Renaissance Studies Resources, s.v. 'Seminars'

15.4 Articles in periodicals

15.4.1 Names and titles

Authors' and editors' names in periodical titles are treated the same as those for books.

Give the part number of a journal volume only if each part begins at page 1. Separate it from the volume number with a solidus: *15/2* refers to the second part of volume 15. When there are several series of a journal, describe them as, say, *6th ser.*

Give the full page-extent of all articles and chapters, not just first page and *ff.*

When two or more articles by the same author are cited from the same journal, repeat the title; only if it is very long should you use 'ibid.' (printed in roman).

Periodical references generally fit the following structure: Author, 'Article Title', *Periodical Title*, volume/issue (year), page extent. Titles of articles—whether English or foreign—are always given in roman within single quotation marks. Quotation marks within quoted matter become double quotation marks. (If single and double quotation marks appear in conjunction, editors should insert a thin space between them.)

> Halil Inalcik, 'Comments on "Sultanism": Max Weber's Typification of the Ottoman Polity', *Princeton Papers in Near Eastern Studies*, 1 (1992), 49–72.
>
> Luise Schorn-Schütte, ' "Gefährtin" und "Mitregentin": Zur Sozialgeschichte der evangelischen Pfarrfrau in der frühen Neuzeit', in Heide Wunder and Christina Vanja (eds.), *Wandel der Geschlechterbeziehungen zu Beginn der Neuzeit* (Frankfurt am Main, 1991), 109–53.
>
> Anne Jacobson Schutte, 'Irene di Spilimbergo: The Image of a Creative Woman in Late Renaissance Italy', *Renaissance Quarterly*, 44 (1991), 42–61.

In scientific works, titles of articles are commonly printed without quotation marks, and with capital initials for proper nouns only. But where scientific papers are cited in non-scientific works (and vice versa) their titles should be made to conform to a single prevalent style. For example, in a scientific work:

> Miller Christy, The common teasel as a carnivorous plant, *Journal of Botany*, 61 (1922): 13–18.
>
> Robert Goldblatt, Diodorean modality in Minkowski space-time, *Studia Logica*, 39/3 (1973): 219–36.
>
> Alain Tschudin et al., Comprehension of signs by dolphins (*Tursiops truncatus*), *Journal of Comparative Psychology*, 115/1 (2001): 100–5.

And in a non-scientific work:

Miller Christy, 'The Common Teasel as a Carnivorous Plant', *Journal of Botany*, 61 (1922), 13–18.

Robert Goldblatt, 'Diodorean Modality in Minkowski Space-Time', *Studia Logica*, 39/3 (1973): 219–36.

P. M. Greenfield and E. S. Savage-Rumbaugh, 'Perceived Variability and Symbol Use: A Common Language–Cognition Interface in Children and Chimpanzees (*Pan Troglodytes*)', *Journal of Comparative Psychology*, 98 (2002): 201–18.

Always give titles of newspapers, journals, and magazines in italics. It is normal practice to drop the definite or indefinite article at the beginning (*see also* **6.4**). Place a comma between the journal title and volume number if the journal title is given in full, or in an abbreviated form consisting of or ending in a whole word. The date follows; it is not enclosed within parentheses unless a volume or issue number is added. Page and column numbers for newspaper articles can be included, though they need not, since they may differ between issues:

Taylor Downing and Andrew Johnston, 'The Spitfire Legend', *History Today*, 50/9 (2000), 19–25.

Peter Drucker, 'Really Reinventing Government', *Atlantic Monthly*, 275/2 (1995), 49–61.

A. W. Greeley, 'Will They Reach the Pole?', *McClure's Magazine*, 3/1 (1894), 39–44.

Alan Lee, 'England Haunted by Familiar Failings', *The Times*, 23 June 1995.

Unattributed articles are listed under the title:

'One Thing and Another', *New York Times*, 8 Sept. 1946, sec. 2 p. 7, cols. 2–3.

'Solar Photon Thruster', *Journal of Spacecraft and Rockets*, 28/4 (July–Aug. 1990), 411–16.

'Who's Excellent Now?', *Business Week*, 5 Nov. 1984, 76–86.

In the titles of French articles, dates in roman numerals are set in small capitals (but full capitals in italic matter):

Georges Benoît-Castelli, 'Un processional anglais du xiv$^{\text{ème}}$ siècle: Le processional dit "de Rollington"', *EL* 75 (1961), 281–326.

G. Devailly, *Le Berry du X^{e} siècle au milieu du XIII^{e} siècle* (Paris, 1973).

A. de Lescure (ed.), *Correspondance secrète sur Louis XVI, Marie Antoinette, la cour et la ville*, 2 vols. (Paris, 1866), ii. 305.

If a book contains more than two or three articles from the same journal it is advisable to abbreviate the journal title. In some disciplines (e.g. classics) the standard abbreviations are well known and do not need to be listed under Abbreviations. Some seemingly abbreviated names are in fact the journal's official title: *PMLA, ELH*. When the journal title is abbreviated no comma precedes the volume number, unless the last word of the abbreviated title is itself unabbreviated:

H. J. Wolff, 'The Origins of Judicial Litigation among the Greeks', *Traditio*, 4 (1946), 34–9.

B. Lindars, 'Ezechiel and Individual Responsibility', *VT* 15 (1965), 452–67.

N. Wilson, 'A Serbo-Croatian Translation of Apicius', *Class. Cook. Review*, 2 (1979), 89–95.

Articles that fill an entire issue may be cited as follows:

John Hersey, 'Hiroshima', *New Yorker*, 31 Aug. 1946.

C. Bec (ed.), *Italie 1500–1550: Une situation de crise? = Annales de l'Université Jean Moulin*, 1975/2 (Langues étrangères, 2; Lyon, 1976), 99–109.

F. Trisoglio, *Gregorio di Nazianzo in un quarantennio di ricerche (1925–1965) = Rivista lasalliana*, 40 (1973).

Supplements published as separate entities should be described accordingly:

X. Zhentao, K. K. C. Yau, and F. R. Stephenson, 'Astronomical Records on the Shang Dynasty Oracle Bones', *Archaeoastronomy*, 14 (1989); Supplement to *Journal for the History of Astronomy*, 20, pp. S61–S72.

Greek article titles should be in double quotation marks if the journal title is also in Greek, but not otherwise. In modern Greek guillemets may be used instead:

G. A. Megas, «*Ο Αηβασὶλης ο ζευγολάτης*», *Λαογραφία*, 27 (1971), 290–4.

15.4.2 Periodical volume numbers

The volume number is given in arabic numerals, even if it appears in roman numerals in the journal itself: '*Renaissance Quarterly*, 47', not 'XLVII'.

Part numbers of volumes are usually superfluous, unless the pagination begins afresh at page 1, as is the case with some magazines:

Steve Neale, 'Masculinity as Spectacle', *Screen*, 24/6 (1983), 2–12.

Part numbers may be cited as 24/1 or 24: 1, both meaning the first part of volume 24. There is no need to make the volume number bold. The style '24 (1)' should not be used in the author-title system because the parentheses will clash with another set enclosing the date.

David A. Garvin, 'Japanese Quality Management', *Columbia Journal of World Business*, 19/3 (1984), 3–12.

However, it is well suited to the author-date system, since the next element is the page number or page extent, and parentheses help separate the volume number from the page numbers:

Garvin, David A. (1984), 'Japanese Quality Management', *Columbia Journal of World Business*, 19 (3): 3–12 [*or* 19/3: 3–12].

In periodicals with no volume number (or where the volume number is not commonly cited), give the date instead:

Roderic H. Blackburn, 'Historic Towns: Restorations in the Dutch Settlement of Kinderhook', *Antiques*, Dec. 1972, 1068–72.

Seth J. Putterman, 'Sonoluminescence: Sound into Light', *Scientific American*, Feb. 1995, 32–7.

Follow the form used on the periodical itself: if the issue is designated *Fall*, do not change this to *Autumn*, nor attempt to adjust the season for the benefit of readers in another hemisphere, as the season forms part of the work's description rather than being an ad hoc designation.

Cite an as-yet unpublished article as *to be published in* before the journal's name, with the expected date.

15.4.3 Series

Where there are several series of a journal, describe them as, say, *6th ser.* (a superior figure attached to the title is another way of indicating the series number). 'New series' is abbreviated NS in small capitals and followed directly by the volume number. OS is occasionally found for 'original' or 'old' series. (For German periodicals, owing to other associations of this abbreviation, retain NF, standing for 'Neue Folge'.)

J. Barnes, 'Homonymy in Aristotle and Speusippus', *Classical Quarterly*, NS 21 (1971), 65–80.

D. Daube, 'Error and Accident in the Bible', *RIDA*^{2} 2 (1949), 189–213.

A. Ludwich, 'Nachahmer und Vorbilder des Dichters Gregorios von Nazianz', *RhM*, NF 42 (1887), 233–8.

15.4.4 Reviews

Reviews are listed under the name of the reviewer; the word *review* has a lower-case *r*. The place of publication and date of the book reviewed are helpful but not mandatory.

F. Ames-Lewis, review of Ronald Lightbown, *Mantegna* (Oxford, 1986), in *Renaissance Studies*, 1 (1987), 273–9.

J. Dean, review of Philippe Basiron, *My Early Life* (Bourges, 1994), in *Res facta*, 17 (1995), 56–9.

G. Fine, review of T. Penner, *The Ascent from Nominalism*, in *Noûs*, 25 (1991), 126–32.

If the review has a different title, cite that, followed by the name of the author and title of the book reviewed:

H. D. Jocelyn, 'Probus and Virgil', review of Maria Luisa Delvigo, *Testo virgiliano e tradizione indiretta* (Pisa, 1987), in *CR*, NS 39 (1989), 27–8.

Roy Porter, 'Lion of the Laboratory: Pasteur's Amazing Achievements Survive the Scrutiny of his Notebooks', review of Gerald L. Geison, *The Private Science of Louis Pasteur* (Princeton, 1995), in *TLS*, 16 June 1995, 3–4.

15.5 Theses and dissertations

Citations of theses and dissertations should include the degree for which they were submitted, and the full name of the institution as indicated on the title page. Titles should be printed in roman within single quotation marks. (Most German and some other universities and academic institutions require that dissertations be published as a degree requirement; references to such works are correctly set in italics.)

15.5.1 Terminology

The terms *dissertation* and *thesis* are not interchangeable; use whichever appears on the title page of the work itself. The distinction between them is normally one of convention: at Oxford one writes a *doctoral thesis*, but some other degrees require a *dissertation*; in many US universities one writes a *master's thesis* but a *doctoral dissertation*. Authors should take care to reproduce the term given, and editors should not normalize the usage unless they are certain something is amiss.

Some universities use the form *D.Phil.*, others *Ph.D.*; do not change these. German and Dutch dissertations may be cited simply as *Diss.*, and the name of the institution must be given if a city has more than one university (if not published; place of publication may be different):

Bonnie J. Blackburn, 'The Lupus Problem', Ph.D. diss. (University of Chicago, 1970).

Patrick Collinson, 'The Puritan Classical Movement in the Reign of Elizabeth I', Ph.D. thesis (University of London, 1957).

L. A. Holford-Strevens, 'Select Commentary on Aulus Gellius, Book 2', D.Phil. thesis (Oxford University, 1971).

H. F. R. M. Oosthout, 'Wijsgerig taalgebruik in de redevoeringen van Gregorius van Nazianze tegen de achtergrond van de Neoplatoonse metafysica', Diss. (Nijmegen, 1986).

G. M. Sutherland, 'Étude littéraire comparée de la poésie latine et française de Joachim Du Bellay', doctoral thesis (Paris, 1952).

B. Watterson, 'The Dynamics of Interbeing and Monological Imperatives in *Dick and Jane*: A Study in Psychic Transrelational Gender Modes', MA diss. (Università degli Studi, Bologna, 2001).

The degree may also be placed within the parenthesis:

V. Berridge, 'Popular Journalism and Working-Class Attitudes, 1854–1886: A Study of *Reynold's Newspaper*, *Lloyd's Weekly Newspaper*, and the *Weekly Times* (Ph.D. thesis, University of London, 1976).

R. R. Liddell, 'The Library of Corpus Christi College, 1517–1617' (B.Litt. thesis, Oxford University, 1936).

B. A. Smith, 'The Influence of the RC Church on Anglican Doctrine' (MA thesis, University of Leeds, 1936).

15.5.2 University names

The British convention is that the original Latin of, for example, *Universitas Oxoniensis* can be rendered as either *Oxford University* or *University of Oxford*. However, US and most modern institutions have one official form, which must be followed exactly. Particular care must be taken with universities having similar names: in references these should not be abbreviated to the point of bewilderment. For example, there exist the University of Washington, Eastern Washington University, Central Washington University, Western Washington University, and Washington State University (all in Washington), but also Washington University (in Missouri), Washington College (in Massachusetts), George Washington University (in Washington DC), Washington and Lee University (in Virginia), and Washington and Jefferson College (in Pennsylvania). And recall that the University of Miami is in Florida, whereas Miami University is in Oxford, Ohio, and the State University of New York campus at Buffalo and the State University of New York's Buffalo State College are separate institutions.

Hitherto it was common to cite theses and dissertations from the universities of Oxford, Cambridge, and London by the city only. However, with the proliferation of British universities one may no longer assume that, for example, *Oxford* means Oxford University rather than Oxford Brookes University, and so the institution should always be identified. In multi-campus universities, cite the campus as well; the name can take more than one form (*University of California at Berkeley, University of California, Berkeley, UC Berkeley; State University of New York at Oswego, State University of New York, Oswego, SUNY Oswego*), which should be made consistent within a single text.

15.6 Unpublished books and articles

While the reader may find references to unpublished works more exasperating than helpful—especially when prefaced *see*—it is useful to cite a work that will be published in the near future. The titles of such works should be cited in roman within single quotation marks. If the work has been delivered in the final form and accepted by a publisher, it is legitimate to say *in press* in parentheses (or if an article, *to be published* in [*name of journal*]), with the expected year of publication. If publication is expected within one year from the date of writing one may say *forthcoming*, and put the title in italics.

Unpublished papers presented at conferences may be cited in roman and quotation marks. The place and date can be in parentheses, but are better out so as not to suggest publication. Cite either the date(s) of the conference or the exact date on which the cited paper was read:

> Leofranc Holford-Strevens, 'Humanism and the Language of Music Theory Treatises', paper given at the 65th Annual Meeting of the American Musicological Society, Kansas City, Mo., 4–7 Nov. 1999.

Once published, they match the style of the medium in which they are published:

> E. H. Gombrich, *Art and Scholarship*, Inaugural Lecture, University College London, 14 Feb. 1957 (London: H. K. Lewis, 1957).
>
> Roy Jenkins, *The Chancellorship of Oxford: A Contemporary View with a Little History*, Romanes Lecture, 14 Nov. 1996 (Oxford: Clarendon Press, 1997).

15.7 **Orations, addresses, lectures, and speeches**

Orations whose names are derived from a place or time are capitalized but not in quotation marks:

> Sermon on the Mount   Gettysburg Address

Those derived from a time are neither capitalized nor in quotation marks:

> Easter sermon   speech in the House of Lords, 18 March 1751

An actual title or *incipit* will be in quotation marks, as will famous phrases ('I have a dream') even if translated ('Blood and Iron', from Bismarck's 'Eisen und Blut') or misquoted ('Rivers of Blood'—not Powell's exact words). Capitalization can vary, depending on the nature and familiarity of the title, though similar titles should be treated similarly.

15.8 **Poems**

In English, verse titles follow the same rules as for other titles. However, where the poem's title is drawn directly from the first line (either by the poet or as an ad hoc designation), it is traditional to use minimal capitals, especially when the title forms a sentence with a finite verb, for example 'Hark, hark! the lark at heaven's gate sings', 'What shall we do with a drunken sailor?', 'Do not go gentle into that good night'. Many modern poems do not follow this form, even when the title is drawn from the first line.

Citations for long poems are styled with full capital roman numeral (book, in practice very rare), small capital roman numeral (canto), lower-case roman numeral (stanza), and arabic number (line number).

> Spenser, *Faerie Queene*, II. VI. xxxv. 7

The elements are separated by full points and spaces; in some styles the entire reference is set closed up, and may be uniformly in arabic figures.

If citing a stanza rather than a line, it is best to identify the stanza number as such, rather than attempt to incorporate its number into an abbreviated sequence, for example:

> Spenser, *Faerie Queene*, II. VI, stanza iii [or better bk. ii, canto vi, stanza iii]
>
> Byron, *Don Juan*, iv. 10 [= canto the fourth, line 10]
>
> Byron, *Don Juan*, canto iv, stanza ii

The form of citation may differ from that in running text, for example

> In Act III Hamlet finally comes face to face with Ophelia (III. i. 88).
>
> Towards the end of Book I Satan addresses the other fallen angels (i. 622–62).

Italicize the titles of book-length poems or long poems divided into books and cantos. Give titles of other poems in roman in single quotation marks.

> W. H. Auden, 'Es regnet auf mir in den Schottische Lände' [*sic*], in 'The German Auden: Six Early Poems', trans. David Constantine, in Katherine Bucknell and Nicholas Jenkins (eds.), *W. H. Auden, 'The Map of All my Youth': Early Works, Friends, and Influences* (Auden Studies, 1; Oxford, 1990), 1–15 at 6.
>
> William of Blois, 'The Quarrel of the Flea and Fly' (*Pulicis et musce iurgia*), trans. in Jan M. Ziolkowski, *Talking Animals: Medieval Latin Beast Poetry, 750–1150* (Middle Ages Series, ed. Edward Peters; Philadelphia: University of Pennsylvania Press, 1993), 274–8.

15.9 Plays

For references to plays *see* **13.6**.

15.10 Religious works

For references to the Bible *see* **13.8**. For citations of Jewish religious works *see* **13.8.2**; in general *see also* **15.12**. For citations of the Qur'ān *see* **13.8.3**.

15.11 Manuscript and other documentary sources

15.11.1 General considerations

References to unpublished or original manuscripts (as distinct from the printed editions of them), documents, unpublished letters, personal communications, and so on are set in roman without quotation marks.

Bibliographical references to manuscripts and early books take a variety of forms, largely reflecting the structure into which the original work was arranged. Each entry should specify the city, the library or other archive, the collection and any series or sub-series, and the volume (or file, bundle, box, etc.) As with all references, the goal is to provide the information sufficient to allow a reader to find the specific extract in the original; thus any peculiarities of foliation or cataloguing must be faithfully rendered: a unique source is permitted a unique reference, if that is how the archive stores and retrieves it.

If the language of the archive is not English, retain in the original everything—however unfamiliar—except the name of the city. (You may add an English translation in parentheses.) Otherwise you will leave future researchers to retranslate 'new series' or 'loose file' into Magyar or Estonian.

Do not use abbreviations (apart from those that are very well known or used by the libraries themselves, for example *Gl. kgl. S.* in Copenhagen), unless they appear on a list of abbreviations in the prelims. If abbreviations are provided—either in the preliminary matter or at the start of the bibliography if not cited elsewhere—shorter versions such as *BL MS Rawl. D 810, fo. 25* and *BL Add. MS 2787* are possible; for sigla *see* **15.11.2**.

Below are some examples and guidelines for citing such works, as well as the various systems of foliation employed:

Oxford, Bodleian Library, MS Rawlinson D. 520, fo. 7
(*possible abbreviation*: Oxford Rawl. D. 520)

Paris, Bibliothèque nationale de France, MS fonds français 146
(*possible abbreviation*: Paris fr. 146)

All Souls College, Warden's MS 1, fos. 35–6, 49

Bodl. MS Rawlinson D. 520, fo. 7

BL MS Cott. Vitellius A. XIV, fos. 123^{v}–125^{r}

BL Royal 15 E. VI

British Library, Lansdowne MS civ

Kent Archives Office, Maidstone, U269/A1/1

MS Bodley 34, fo. $14^{r–v}$

Paris, Bib. Nat., ital. 72

Pierpont Morgan Library, M. 366, fo. 150^{v}–52^{r}

Public Record Office, State Papers, Foreign Series, Elizabeth, Holland, xxxvi

PRO PROB 11/113, q. 1

PRO Scottish Documents, Exchequer (E 39), 4/5

PRO Ancient Petitions 325/E672

Personal letter to the author, 2 May 2001

Lieut. Frewin's Diary, 3 June 1916

For this last, note that the diary is unpublished; italic for *Diary* would imply that it was published.

In citations of folio numbers, *fo. 7* of itself indicates recto and verso; *fo.* [not *fos.*] 7^{r-v} is also used. Otherwise recto and verso are designated separately as *fo.* 7^{r}, *fo.* 7^{v}. When the abbreviations are used, the figures are not contracted: *fos.* 117^{v}–121^{r}. In English-language work, the Continental alternative of superscript 'a' and 'b' may safely be replaced by superscript 'r' and 'v' respectively. (*See also* **15.11.4**.)

In references to modern unpublished sources, *mimeo* is often used as an umbrella term for *copy*, whether reproduced by xerography or mimeography. While strictly speaking this is a misuse of the word, most people are aware of the general concept, however outmoded and inexact the term. (Mimeograph machines have not seen extensive use since the 1960s.) Also, in references of an older vintage a mimeo might be precisely what *is* meant. Unless there is specific reason to suppose that a photocopy or printout is more likely than a mimeo, and the distinction is important, then *mimeo* can stand. Do not, however, impose it simply for the sake of standardization.

When reproducing underlined words in handwritten texts, underlined text should be used only if it is important to approximate as far as possible the look of the original; otherwise, italic is adequate for the purpose of indicating stress.

15.11.2 Library sigla

Where manuscripts are cited frequently, it is advisable to use sigla or abbreviations rather than to spell out the country, city, depository, and shelf mark or pressmark at each instance. Library sigla are abbreviated references to libraries and other archives, established for use in manuscript citations; they should be explained in the list of abbreviations (unless well known to readers of the book) or in a separate section in the preliminary matter. Letters in sigla should be full capitals and roman numerals in small capitals, or alternatively lower-case.

Sigla designed for music consist of capital letters indicating country and city or town, followed by lower-case letters indicating the library. For example:

GB-Ob = Great Britain, Oxford, Bodleian Library

A-Wn = Austria, Vienna, Österreichische Nationalbibliothek

The letter(s) indicating country are, however, frequently omitted. Lists of common music sigla may be found in volumes of the *Répertoire international des sources musicales* (*RISM*) and *The New Grove Dictionary of Music and Musicians*, but authors may devise their own abbreviations for particular archives, providing they are explained in a list of abbreviations.

15.11.3 Early manuscripts and books

When it is necessary to reproduce the spellings and printed forms of fifteenth- to seventeenth-century works, the following rules should be observed: Initial *u* is printed *v*, as in *vnderstande*, also in such combinations as *wherevpon*. Initial and medial *j* is printed *i*, as in *iealousie*, *iniurie*, but in roman numerals *j* may be used finally, as in *viij*. In capitals the *U* is nonexistent, and should always be printed as a *V*, initially and medially, as *VNIVERSITY*. This is true regardless of whether the capitals are then styled in text as full or small capitals. The second letter in y^e (*the*) and y^t (*that*) should be a lower-case superscript, with no full point. Medial *v* is printed *u*, as in *haue*, *euer*. Old manuscripts, however, are often inconsistent in the use of *u* and *v*; where exact reproduction is preferred over standardization, follow the copy.

15.11.4 Conventions in foliation

Both manuscript and typeset books were ordinarily foliated as a guide as much for the binder as for the reader. The first sheet of each signature would be numbered, for example, *A*, *B*, *C*, *D* (or *a*, *b*, *c*, *d*, especially in prelims) in sequence, to help the signatures to be ordered correctly when the book was assembled. When the alphabet was exhausted the letters were duplicated, as *AA*, *AAA*, etc.

Usually this marking was made on the bottom right-hand corner of a leaf. Signatures were most commonly denoted by the twenty-three letters of the Latin alphabet. (*I* or *J*, *U* or *V*, and *W* were omitted: the two pairs were at that time variant forms of the same letter; even when it was agreed to distinguish them by value they were interfiled till at least the eighteenth century.) The twenty-fourth sheet might then be signed *Aa*, the forty-seventh *Aaa*, and so on. Subsequent leaves would be numbered, but only the first half of the signature and only the recto of each page, so that a sixteen-page signature, for example, could be numbered *A*, *Aij*, *Aiij*, *Aiiij*, followed by four unnumbered leaves. The following new signature would then be numbered *B*, *Bij*, *Biij*, *Biiij*, with four more unnumbered leaves, and so on.

Many such books were also foliated or paginated *passim*, but this numbering is not always reliable, and may at times prove spectacularly wrong. Scholars therefore often supply the signature number instead. The result of this numbering system is that text on all versos and on the second half of any given signature would be unnumbered. References to both recto (r) and verso (v) are cited in superscript, as *fo.* 12^{r}, *fo.* 12^{v}. (Formerly only versos were indicated; an unmarked folio reference was assumed to be to a recto.) When citing both sides of a folio the formula is, for example, *fo.* 12^{r-v}, folio extents spanning more than one leaf are *fos.* 12^{v}–17^{r}. Where an author needs to cite text on an unnumbered leaf, he or she provides the numbering in square brackets according to the system already in place; consequently, the citation for the twelfth page of the third sixteen-page signature would be *c [vii]*^{v}. (The modern pagination equivalent would be *p. 44*.)

A variety of numbering conventions were followed—capital and lowercase letters, numbers and numerals—with the sequence repeated or modified through need or (sometimes) carelessness. No attempt should therefore be made to 'standardize' folio references, even when drawn from the same work: it may be possible to have *sig. BB iiij*^{r} and *sig. c* referring to different parts of one book. Additionally, typographical sorts (¶, *, §, ★) can be pressed into service to define signatures making up a book's preliminary matter. These should be left and indicated as special sorts where necessary.

Editors should not substitute arabic numbers for roman numerals without first checking with the author. While the substitution is acceptable and generally correct, some authors take exception to this, as they may have taken great pains to transcribe the original system, even down to the old forms of roman numerals. It does not follow, however, that all letters denoting signatures should be made uniformly capital or lowercase; as mentioned above, these may vary within the same book, to say nothing of between books.

15.12 Classical, post-classical, and Jewish and Hebrew references

While classical and post-classical references follow very general rules, the conventions for citing individual authors and works can vary considerably, and cannot be listed here fully. Beyond the broad guidelines below, authors and editors without specialist knowledge should follow the forms commonly found in the discipline, standardizing references only where they are obviously inconsistent. Jewish and Hebrew references follow certain conventions that may cause similar problems to those unfamiliar with their form.

15.12.1 Classical references

References to classical authors are found both in non-classical works and in specialist books solely concerned with classical subjects. Perhaps surprisingly, many classicists use arabic figures to the exclusion of roman numerals, which they considered old-fashioned. Nevertheless, in general works the traditional convention of roman numerals may be maintained—though not imposed—since both classical and post-classical works should be consistently styled in the form most familiar to the general reader. Thus in a non-classical work 'Juvenal's *Satire* VI' is correct, though the number is not in italic.

In specialist references, however, use arabic numerals, separated by full point and space of line, for every element of the reference; lower-case roman numerals for book numbers are considered old-fashioned in classical references. Commas separate different references to the same work; semicolons separate references to different authors. Semicolons should also be used to separate references to different works by the same author unless commas can be used with no risk of confusion. (For rules regarding the use of roman numerals in Latin texts *see* **7.7.2–3**.) In German the roles of comma and full point are reversed; some authors use German style, which needs to be corrected.

Some principal exceptions exist to these general rules:

- References to Plato, Plutarch, and Athenaeus are normally made to the pages of old editions divided vertically into lettered sections (also used in some volumes of *Patrologia Graeca* and *Patrologia Latina*). The traditional style is to use small capitals preceded by a thin space (*173* E*3*, *539* D), though the simple form of lower-case letters set close up is also acceptable (*173e3*, *539d*)—but be careful not to mistake *539f* for *539 f.* (meaning 539–40).
- When line numbers are given in Plutarch and Athenaeus, the simple form is *1052d4*; the more complicated form is *1052* D*4* (but editors should not expect all references to be in this form). The small-capital letters in these references are preceded by a thin space.
- Use the lower-case superscript letters (*464^{a}20*, *1089^{a}24*) for Aristotle and Photius references, where ^{a} and ^{b} refer to columns of a standard edition.

It is possible to elide a reference to, for example, *173b3–5*, *464^{a}20–^{b}6*, or *464^{a-b}*; the reference *173e3–174a2* should not be elided to *173e3–4a2*.

- Strabo references have a capital *C* (*260 C*, *432 C*), which stands for an editor's name (Casaubon).
- Cite Plautus and Terence references according to the continuous lineation, never by act, scene, and line. In other classical references, such as *fr. 42 W*, initials stand for editor's names and should be in full capitals.
- Greek letters are sometimes used to identify the books of the *Iliad* (capitals), the *Odyssey* (lower-case), and some works by Aristotle. Do not use capital roman numerals to identify books of the *Iliad*, and lower-case for books of the *Odyssey*, as small capitals are not always distinct from lower-case, and full capitals are too big.

15.12.2 Post-classical references

Styling references to authors writing in the post-classical period can cause some difficulties, for the reasons explained above. Roman numerals are still standardly found in many such references, and it would be incorrect to alter them all to arabic, particularly in contexts where readers are used to them in roman, and classical references are rare. Conventions vary between writers and works. By way of example, here are guidelines for references to works by St Thomas Aquinas, which illustrates some of the variety possible:

The *Summa Theologica* has three elements: part, question/answer, and article. The use of the abbreviations *q.* and *a.* obviates the need for punctuation between elements. The part number is set in full capitals: '*Summa Theologica*, I q. 1 a. 3'. Where the part number has more than one element itself, the roman numerals are joined by an en rule (also styled as a hyphen): '*Summa Theologica*, I–II, q. 4 a. 7'. The part numbers can also take the form: '*Summa Theologica*, Ia IIa q. 3 a. 9'. Some references to this work have a fourth element, the objection: '*Summa Theologica*, I–II q. 2 a. 4 ad 6'.

The *De Veritate* is cited similarly, but has no part numbers: '*De Veritate*, q. 4 a. 1 ad. 8'. The *Commentary on the Nicomachean Ethics* usually has three elements: book, lecture, and note. The book number is set in small capitals: '*Commentary on the Nicomachean Ethics*, VII lec. 9 n. 247'. The *De Anima* is cited in the same way, but lacks the final note element: '*De Anima*, II lec. 1'. The *Summa contra Gentiles* has books, chapters, and notes: '*Summa contra Gentiles*, lib. 1 d. 3 n. 6'. The *Commentary on the De Trinitate of Boethius* has the usual style for classical references, with arabic numbers for every element: '*Commentary on the De Trinitate of Boethius*, 16. 5. 1'.

For rules governing an index locorum (index of passages cited), *see* **16.4.4**.

15.12.3 Jewish and Hebrew references

References to sources published in Hebrew

Apart from the option of setting Hebrew sources in Hebrew characters—which is generally suitable only in specialist contexts—there are three ways of referring to sources published in Hebrew: (*a*) with the title both transliterated and translated; (*b*) in transliteration only; and (*c*) in translation only. Which option is used depends on the type of source being cited—contemporary works or primary sources—and on the intended readership. (Editors need to consider also what style the author has already imposed.) Titles of journals and periodicals are always given in transliteration. Where the publication in question has a masthead in Latin characters, use that title even when contrary to the transliteration rules applied elsewhere.

References to modern sources

The standard recommendation on the citation of sources in non-roman alphabets is to give the transliterated title first with the translation following it in parentheses. While this allows readers who want to take up the references to find them easily while also giving the non-specialist an idea of what the source is about, it can prove cumbersome; especially in a heavily annotated work it may be preferable to opt for translation only or transliteration only, depending on the intended readership.

Book titles as personal names

In traditional Jewish society, rabbis were so closely associated with the ideas they had expressed in writing that many became known by the name of their major work. Thus, Rabbi Elimelekh of Lyzhansk, whose most famous work is called *No'am Elimelekh*, is known as the Noam Elimelekh; when a book title becomes used as a personal appellation in this way, it is always preceded by *the*, and is not italicized. Sometimes an author's major work is referred to only by an acronym formed from the letters of the Hebrew title: for example, *Shenei luchot haberit*, by Rabbi Isaiah b. Abraham Halevi Horowitz, is known as 'the *Shelah*'—and he in turn is frequently referred to as 'the Shelah'.

References to an author may be interspersed with references to his work; to avoid the same name appearing in text in both roman and italic typefaces, wording should—as far as possible—be recast to style references to the author in roman type, with the title of the work (i.e. the italicized form of the name) given only in notes. Alternatively, the author can be referred to by his original name—but the advisability of doing so would depend on the intended readership. For a non-specialist readership unfamiliar with the practice of referring to people by the titles of their works, this is probably the preferred solution; it also facilitates further research, since personal names are the form invariably used in indexes and reference works.

Except in very specialized works, full information on people who are otherwise identified only by the title of their work should be given at the first occurrence of the term in the text ('According to the Divrei Chayim (R. Chayim b. Leibush Halberstam, d. Sanz 1876)...') and there should be a suitable cross-reference in the index ('Divrei Chayim, the, *see* Halberstam, Chayim'). The addition of the place and date of birth—or more commonly, as here, the place and date of death—in the text is recommended as a way of fixing these writings in a historical context.

15.13 Legal references, and government and official papers

For legal references, and government and official papers, *see* **13.2.2**. For the citation of US public documents, *see also The US Government Printing Office Style Manual* and *The Chicago Manual of Style*.

15.14 Audio and visual broadcasts and recordings

Audio and visual broadcasts and recordings are often difficult to deal with because no universally accepted form of citation exists. Moreover, the order of a reference may change according to the subject; sound recordings, for example, might be listed under the name of the conductor, the name of the composer, or even the name of the ensemble, depending on the focus of the work in which the reference appears, or the element the reader is most likely to search for. As with all citations, sufficient information should be given to enable the reader to understand what type of work it is, and then to find it. Bear in mind that for non-book materials the finding is not likely to take place in a library.

15.14.1 Audio recordings

The title is always given in italics. The recording company, number of the album, and date (when included; often this will be the copyright date, but dates are frequently omitted on recordings) should always be given. Other information, such as the exact type of recording (e.g. wax cylinder, 78 rpm, stereo, quadraphonic, compact disc, MP3), is optional, though of increasing importance if the medium is unusual or scarce. Sometimes it may be necessary to specify exactly what medium is involved, since a record, tape, video cassette, or compact disc may have the same title.

Music recordings may be listed under the composer, the conductor, the performer, or the ensemble. Often the title will be the best choice, especially if the works are anonymous:

> François Couperin, *Pièces de clavecin: Huit préludes de L'Art de toucher le clavecin. Livre I. Troisième et quatrième ordres*, Huguette Dreyfus (Valois, MB 797, 1970).
>
> *Comedian Harmonists* (EMI Electrola, 1 C 148-31-094/95, n.d.).

(In this example, the name of the album is the same as that of the performers.)

> *Le Chansonnier Cordiforme*, Consort of Musicke, dir. Anthony Rooley; edition and project supervision by David Fallows (Decca Record Company Ltd.: Éditions de l'Oiseau-lyre, 1980) (four-record album).

or (if the reference is destined for a book about musical ensembles):

> Consort of Musicke, dir. Anthony Rooley, *Le Chansonnier Cordiforme*; edition and project supervision by David Fallows (Decca Record Company Ltd.: Éditions de l'Oiseau-lyre, D 186 D 4, 1980) (four-record album).

In recording numbers a hyphen rather than an en rule is the norm. Other examples:

> Scott Joplin, 'Maple Leaf Rag' (Scott Joplin), in *The Smithsonian Collection of Classic Jazz*, selected and annotated by Martin Williams, Record Side One, no. 1 (Smithsonian Institution; Columbia P 11892-7).
>
> Paul Hillier, *Proensa* (ECM Records compact disc ECM 1368, 1989).
>
> Lightnin' Hopkins, *The Complete Aladdin Recordings* (EMI Blues Series, CDP-7-96843-2) (two-volume compact disc set).
>
> *The Mirror of Narcissus: Songs by Guillaume de Machaut*, Gothic Voices, dir. Christopher Page (Hyperion compact disc CDA 66087).
>
> Claudio Monteverdi, *L'Orfeo*, The Monteverdi Choir, The English Baroque Soloists, His Majesties Sagbutts & Cornetts, dir. John Eliot Gardiner (Archiv audio cassette 419 250-4, 1987).
>
> *Music from Renaissance Coimbra*, A Capella Portuguesa, dir. Owen Rees (Hyperion compact disc CDA66735, 1994).
>
> *Musique de la Grèce antique*, Atrium Musicae de Madrid, dir. Gregorio Paniagua (Harmonia Mundi compact disc HMA 1901015, 1979).
>
> Raymond Scott, *The Music of Raymond Scott: Reckless Nights and Turkish Twilights* (Columbia compact disc CK 53028, 1992).
>
> Bruce Springsteen, 'Live at the Bottom Line' (bootleg audio cassette tape recording, 15 Aug. 1975).

Spoken recordings may be listed under the name of the author or the speaker, or under the title:

Albert Schweitzer: A Self-Portrait. Albert Schweitzer Speaking in German, recorded at Lambarene by Erica Anderson, 1963 (Caedmon TC 1335, n.d.).

C. S. Lewis, *The Lion, the Witch, and the Wardrobe*, read by Sir Michael Hordern (2 audio cassettes, TO1611, 1981).

Martin Buber, *Professor Martin Buber spricht* (excerpts from the Old Testament) (Christophorus-Verlag Herder, Freiburg im Breisgau, CLP 72106-7, n.d.).

15.14.2 Films, video recordings, and slides

References to these media vary so much in format that it is impossible to give specific instructions, apart from making the titles italic and ensuring that the date, producer, distributor, and catalogue or order number (if any) is reproduced. It is useful to remember that—unlike for a book or periodical—a reader interested in obtaining a copy of such a recording is likelier to approach the publisher or distributor than a library. Give whatever information is useful for the context, specifying what the medium is if it is likely to be unclear. Again, the amount and position of the information given will vary according to the context in which the reference appears, and the other types of reference supplied. The formats of the examples below differ accordingly:

The Ashes: Victory in Australia (BBCV 4040, 1987).

Casablanca (Warner Brothers, 1942), Michael Curtiz (dir.).

Casablanca (1942) (PAL DVD, Warner Home Video D065008, 2000) ASIN: B0000419PZ, run time: 98 minutes.

Charles Chaplin (dir.), *Modern Times* (United Artists, 1936).

Leningrad Cowboys Go America (Villealfa Filmproductions, 1989), dir. and screenplay by Aki Kaurismäki, story by Sakke Järvenpää, Aki Kaurismäki, Mato Valtonen.

'Percy and Harold and Other Stories', *Thomas the Tank Engine and Friends* series (Britt Allcroft 5-014861-100224, 1986).

This is Spinal Tap: A Rockumentary by Marti Di Bergi, dir. Rob Reiner (Embassy Pictures, 1983).

Cite films held in proprietary electronic media other than DVD as electronic sources (*see* **15.15**).

15.14.3 Television and radio programmes

The title of a single programme should be in italics; programmes forming an episode from a series are in single quotation marks, followed by the series title in italics. The information that follows is determined by whatever may be relevant to the author's purpose (author, narrator, producer, director, conductor, singers, actors, etc.): it should not be included for its own sake. Finally, list the network and date of transmission: it is increasingly necessary—especially in the USA—to list the station, time zone, city, or a combination of these, since the same programme may be broadcast at different times from different locations. In some cases, such as the dramatization of a novel, the author's name should come first:

> *Sunday Grandstand*, BBC2, 17 Sept. 1995.
>
> 'Secrets of Lost Empires', *Nova* (PBS), KHET Honolulu, 26 May 1998.
>
> Ellis Peters, *Dead Man's Ransom* (1984), BBC Radio 4 serial, Episode 3, 21 Sept. 1995.
>
> *Un Cœur in Hiver*, Canal+ (Paris), 15 May 2001, 23.40 CET.
>
> 'Pine Barrens', *The Sopranos*, Episode 39, HBO, 9 May 2001, 22.00 EST (USA).

15.15 Electronic Data

15.15.1 General considerations

A number of approaches exist to citing sources held as electronic data, and these are evolving in tandem with the media they reflect. Certain disciplines favour specific styles, though fundamentally any sensible and consistent approach is admissible if it offers enough information about the source to access or retrieve it. The following guidelines are suited to most contexts, and should be adopted to fit the reference style in which the other sources are cast: as much as possible, make notes and references correspond with each other and to other types of citations, including the same presentation and levels of information most useful to the reader. (The International Standard ISO 690B2 guidelines for citing some electronic documents detail more than a dozen required fields.) This may prove unfeasible in practice: not all elements of a citation will be uniformly available for all references, and even similar references may provide different levels of information. It can be difficult or impossible to find the basic facts that fit naturally into categories normally associated with print publications, such as author, title, place and date of publication, and publisher. Moreover, the medium in which the data are held might not be immediately apparent as it is in printed works: the same data can exist, and be retrievable, in more than one format or platform.

The ephemeral nature of online material means it may be procurable only for a short time. Since readers may be unable to find the material subsequently, it is good practice for authors to download locally or print any material from online sources, to provide a tangible record of the information in case it becomes inaccessible from its original source. When making citations for references with more than one online source, choose the one that is most likely to be stable and durable (*see also* **15.15.4**). Authors should test links to their sources before publication, even if their citations will appear only in print.

Electronic books, journals, magazines, newspapers, and reviews should be treated as much as possible like their print counterparts; however, aspects such as pagination and publication date can differ between hardcopy and electronic versions, so the reference must make clear which is meant. Where print versions exist they can—but need not—be cited; similarly, citing electronic versions of printed media is not mandatory. Providing both does, however, offer the reader another option for pursuing the reference. Authors should always give precedence to the most easily and reliably accessible form: for example, journal references drawn from back issues available on a CD-ROM should be cited with the journal itself as the source rather than the CD-ROM, unless the CD-ROM is the best way to access it (as for particularly old or obscure periodicals).

15.15.2 Representation

In principle, it is immaterial whether the work in which a citation appears will itself be available electronically: the presentation of online sources in references is the same for print and electronic dissemination. Consequently, a hypertext link given in an electronic medium must display the entire text of the linked address if it is to function as a reference.

Particularly in references destined for electronic dissemination (e.g. online publishing), represent all italic matter as italic rather than through underlining, which is frequently used to indicate hypertext links. In print, do not use underlining to mimic hypertext links to, say, an email address or website URL (Universal Resource Locator), especially as those citations that use underlined spaces will not reproduce well in print.

A basic template for many electronic references might include the following classes of information:

> Author or editor name, 'Title of article or section used', *Title of complete work* [type of medium], (date created, published, or posted (day month year)) <address of electronic source> pagination or online equivalent, date accessed

This would appear as

> Barbara Quint, 'One Hour to Midnight: *Tasini* Oral Arguments at the Supreme Court', *Information Today* [online journal], 18/5 (May 2001) <http://www.infotoday.com/newsbreaks/nb010330-1.htm>, accessed 1 July 2001

Parentheses help delimit different classes of information. Use punctuation sparingly; in particular do not use full points when a reference ends in an address link, especially when angle brackets are not used around addresses.

In keeping with the principle that electronic references should reflect the format of other references in a work, adopt the same style for capitalization, italics, and quotation marks; the examples given should be adjusted accordingly (*see also* **15.15.3**). Electronic references in the author–date (Harvard) system follow the normal order: put the year the reference was originated immediately after the author's or editor's name, with *a*, *b*, *c*, etc. as necessary; this forms the basis of the in-text citation. Unlike print sources, however, the full date (day, month, and year) should be given again following the title, either in addition to or instead of the date it was accessed.

Media

Where the context or content does not make obvious the format or platform in which the data is held, give additional clarification (typically in square brackets), such as '[CD-ROM]', '[newsgroup article]', or '[abstract]'. Different types of sources and readerships will require different levels or types of glosses; keep in mind also that the rate of technological change might render some bare references unintelligible within a generation. There is no need to add *online* or *available from* to the citation, since this will be apparent from the inclusion of an address, just as it is apparent that a work is available from a cited publisher or an article in a cited journal. (Some guides, however, make the distinction between *at* for a unique source and *available at* for a parallel or supplementary one.) It is helpful to mention whether the source is available in alternative forms or locations; this is usually placed at the end of the entry.

When citing references accessible only through a fee, subscription, or password (as for many databases, online periodicals, or downloadable electronic books), include its source (typically a URL) and how it is accessed.

Addresses

It is common, though not universal, to delimit addresses in print by enclosing them within angle brackets (< >); alternatively, it is possible to differentiate addresses by setting them in a different (typically sanserif) font (*see also* **12.5.2**). It is still considered necessary to retain the protocol prefix 'http://' in Internet addresses, even though most browsers do not require it, since other protocols—such as gopher, ftp, and telnet—exist. (The secure form 'https://' is also possible.) Addresses given in electronic media do not need special treatment if they form hypertext links that are differentiated typographically from surrounding text (e.g. the typical default of blue type and underlining).

Time and dates

It is unnecessary to give dates in the order stipulated by ISO 8601 (e.g. 2002-07-04), or to extend this date to include hours, minutes, or seconds, unless writing in disciplines where readers will be familiar with and expect this convention, and frequent daily revisions or updates make it a practical requirement. In such contexts it may be necessary to allow for the time difference in hours plus or minus Universal Standard Time (GMT), such as '15:22:11 +0500'.

Two dates are important in online media. The first is the date the source was posted, published, or last updated, clarified if necessary as, say, '(posted 10 Oct. 2001)'. Cite it if the date is evident (again, this may be found in the source code); if no date is given, this can be signalled with 'n.d.'. The second is the date you last accessed the source, preceded by 'accessed'. In most instances it is unnecessary to cite both, though it is not incorrect—and may be safer—to do so. Online books or periodicals that exist in print may also require separate dates for online and hardcopy publication, if the citation encompasses both.

Line breaks

Never hyphenate an address at the break between lines, or at hyphens. Divide URLs only after a solidus (slash) or a %; where this is impossible, break the URL *before* a punctuation mark, carrying it over to the following line. Where space and measure allow, setting a URL on a separate line can prevent those of moderate size from being broken.

15.15.3 Forms of reference

Internet (World Wide Web) sites

There is no distinction in format between a personal and a professional site. (Indeed, there may be no practical distinction between such sites themselves.) If citing the whole of a document that is a series of linked pages—as most websites are—give the highest-level URL; this is most often the contents or home page:

> R. M. Ritter, 'About the Oxford Guide to Style', *Oxford Editorial* [website], (updated 10 Oct. 2001) <http://www.ritter.org.uk/Oxford_Editorial/AboutOGS.html>
>
> William Strunk, Jr., *The Elements of Style* (1st edn., Geneva, NY: W. P. Humphrey, 1918), published online Jul. 1999 <http://www.bartleby.com/141>, accessed 14 Dec. 1999

Many Web documents do not explicitly cite an author, though occasionally it may be given as part of the header in the HTML code itself, which can be viewed through all popular browsers. Otherwise treat the item as an anonymous work.

In notes, cite the level of information consistent with the information referred to in text. If citing matter from a single page within that document, cite only the URL from which the matter is drawn:

> William Strunk, Jr., 'Introductory', para. 4, *The Elements of Style*, (published online Jul. 1999) <http://www.bartleby.com/141/strunk1.html>, accessed 14 Dec. 1999

On this, consider the following article:

> Erdmute Heller, 'Venezianische Quellen zur Lebensgeschichte des Ahmed Paşa Hersekoğlu', *Electronic Journal of Oriental Studies*, 3/4 (2000), 1–85.

The URL <http://www.let.uu.nl/oosters/EJOS/EJOS-III.4.html> has links to the entire article, held as four PDF files. Citing this address provides a reference to the entire article; citing the URL of one of the four pdf files (e.g. <http://www.let.uu.nl/oosters/EJOS/pdf/Heller1.pdf>) enables a reference to be made to a single page number within the article. In a bibliography, the entire work would be cited.

Citing pages or sections in the traditional print sense can prove awkward when neither is enumerated, as is generally the case for Web pages. Locating a reference by number of paragraphs from the top rapidly becomes tedious for long documents, while doing so by number of screens from the top presupposes that both writer and reader have the same size monitor. Reference to the nearest relevant internal subheading or division may have to suffice. Alternatively, the main browsers (and PDF readers) have the option of searching a document for a unique word or word string: offering readers a searchable item preceded by 's.v.' (*sub verbo* 'under the word'), as in dictionaries, may be a more efficient way of directing them quickly to a specific reference once they have accessed the source:

> Maggie Powell, 'Cyberchat interview' with Southside Johnny Lyon (n.d.) <http://www.southsidejohnny.org/chatinterview.htm>, s.v. 'trigonometry', accessed 23 May 2002

References to hyperlinked notes can be given by the specific URL

> <http://www.parliament.the-stationery-office.co.uk/pa/ld200001/ldselect/ldeucom/31/3102.htm#note2>

In some cases it may be neither advisable nor possible to cite the specific page of a document: some pages exist only as pop-up windows linked to another, and URLs with control codes may be excessively long, as for some journal articles or search results. Reprinting the entire string is of little use, as it is unrealistic to expect a reader to key the entire series into a browser. Instead, include enough of the URL to identify the source, so that the author's steps may be retraced. For example, the URL beginning

> <http://docsonline.wto.org/gen_searchResult.asp?searchmode=simple&collections=&restriction_type=&synopsis=&subjects=&organizations=&products=&articles=&bodies=&types=&drsday=&dreday=&meet_date=&dpsday=&dpeday=&mh=&c2=@meta_Symbol&c3 . . .

leads to a page with a link to a WHO document as a pop-up HTML page with no URL of its own. In this case, provide a reference to whatever URL clearly contains or leads to the page cited, or a search facility to locate it:

> World Health Organization, 'Committee on Technical Barriers to Trade—Notification—Mexico—Tequila' [online WHO notification], document G/TBT/Notif.00/168, serial number 00–1336 (3 Apr. 2000) <http://docsonline.wto.org>, accessed 9 Apr. 2000

Many websites require that hypertext links be made only to their home pages, and then only with their consent. Logically this extends to URLs recorded in print media as well: where necessary this can be clarified by adding '(home page)' after the closing angle bracket, lest the reader thinks the address leads directly to the cited material. Where the site provides a search facility and regularly archives material, this is not the burden it may seem, since often the original direct link is quickly broken.

Some online sources offer examples of how they wish to be cited. Since the format usually is that of an acknowledgement rather than a citation, it can within reason be standardized to conform with other citations.

Online electronic books, monographs, and transcriptions of printed works

> George Borrow, *The Zincali: An Account of the Gypsies of Spain* [online text], Project Gutenberg <ftp://ftp.ibiblio.org/pub/docs/books/gutenberg/etext96/zncli10.txt>

> James Joyce, *Ulysses*, chapter 9, [online text], *On-Line Books Page* <ftp://ftp.trentu.ca/pub/jjoyce/ulysses/ascii_texts/ulys9.txt> (also available in WordPerfect 5)

> M. F. Maury, *The Physical Geography of the Sea* (Harper: New York, 1855), ['Making of America' digital library] <http://moa.umdl.umich.edu/cgi/sgml/moa-idx?notisid=AFK9140>

Online journal articles, abstracts, reviews, and databases

> Brent Cunningham, 'The World Sees News through New York Eyes', *Columbia Journalism Review*, Mar./Apr. 2001 <http://www.cjr.org/year/01/2/cunningham.asp>

> L. Lehane, 'Paralytic shellfish poisoning: A potential public health problem', *Med J Aust* 175:1 (2 Jul. 2001), 29–31; PubMed National Library of Medicine [abstract] ID 11476199 <http://www.ncbi.nlm.nih.gov>

> 'University Performance, 2001 League Tables: Firsts and Upper Seconds', *Times Higher Education Supplement*, Statistics page (published online 31 May 2001) <http://www.thesis.co.uk/main.asp> (home page), accessed 31 May 2001

> Alan D. Woolf, 'Absinthe', *Clinical Toxicology Review*, 18/4 (Jan.1996), Massachusetts Poison Control System <http://www.mapoison.org/ctr/9601absinthe.html>, accessed 17 April 2001

The form varies for citing information from databases such as ProQuest, Ovid, Lexis-Nexus, and EBSCOHOST, depending on how they are accessed (e.g. online, CD-ROM, hard drive).

> Gray, J. M. & Courtenay, G. (1988) *Youth cohort study* [computer file]. Colchester: ESRC Data Archive [distributor]
>
> 'United States v. Oakland Cannabis Buyers' Cooperative', 2001 US Supreme Court case, US LEXIS 3518, LEXIS/NEXIS (online database) (14 May 2001)
>
> Steven W. Colford, 'Government Ready to Set New Telecom Rules: Mergers a Hot Topic at ComNet Conference', *Advertising Age*, p. 16, in LEXIS/NEXIS [online database], LEXIS 2000 (Research Ver. 2.5 for DOS), Mead Data Central, Inc. 1991.

Online images and animations

Include the name of the image's creator (if known). Titles of images follow the same rules as those governing other images (*see* **6.3**). It is a kindness to readers to offer the size of large downloadable files.

> Charles Trenet, 'Poèmes' (reminiscences to Olivier Royat, 2 May 1993), (audio file, 1.5 mb) <http://parismatch.tm.fr./news/trenet2202/trenet.mp3> accessed 3 Sept. 2001
>
> 'Edge-on spiral galaxy NGC 891' by E. Kopan (2MASS/IPAC), 24-30 Nov. 1998 <http://www.ipac.caltech.edu/2mass/gallery/n891atlas.jpg> accessed 29 May 1999
>
> Erich Karkoschka et al., 'Rotation at Uranus', *Hubble Space Telescope News*, STScI-PRC99-11, 29 Mar. 1999 (online animation, 18.04 mb) <http://oposite.stsci.edu/pubinfo/pr/1999/11/content/9911a.mpg> accessed 5 Jun. 2002
>
> 'UNESCO Director-General Koïchiro Matsuura with UNESCO Goodwill Ambassador Claudia Cardinale' (7 Mar. 2000) [online image] <http://www.unesco.org/opi/eng/dg/photos/cardinale.tif> accessed 22 Aug. 2000

Online reference sources

This is for online journals, encyclopedias, and other texts available electronically.

> 'Attorney General', *Microsoft Encarta Online Encyclopedia 2001* <http://encarta.msn.com> 1997–2001 Microsoft Corporation. All rights reserved.
>
> Philip Hoehn and Mary Lynette Larsgaard, 'Dictionary of Abbreviations and Acronyms in Geographic Information Systems, Cartography, and Remote Sensing' (UC Berkeley Library) <http://www.lib.berkeley.edu/EART/abbrev.html> accessed 25 Jul. 2001
>
> 'Knight bachelor', Encyclopaedia Britannica 2002 <http://www.britannica.com/eb/article?eu=46863>

FTP, Gopher, and Telnet sites

These represent different protocols for accessing information; their form differs from that for Web-based addresses:

Dorothy Parker, 'Marie of Roumania' [poem] <gopher://ftp.std.com/00/obi/book/Dorothy.Parker/Marie.of.Roumania> accessed 3 Mar. 2002

R. Braden et al., 'Request to Move STD 39 to Historic Status', Network Working Group, *The Internet Society*, RFC 3109 (May 2000) <ftp://ftp.isi.edu/in-notes/rfc3109.txt> accessed 16 Jun. 2001

Telnet addresses are unlikely to form part of traditional references. To be useful, any such reference would require path information including a host, user ID, password, and program. It may be more helpful to provide an associated Internet URL, where possible:

<telnet://tecfamoo.unige.ch 777> <http://tecfa.unige.ch/tecfamoo.html>

<telnet://ariane@ariane.ulaval.ca:23/> <http://arianeweb.ulaval.ca/>

Newsgroup articles, Usenet, email discussion boards, and newsletters

Where email list servers archive (and therefore move) discussions, the main address becomes that of the server itself.

John Bruder, 'HTML Lists: 1.1, 1.2, . . . ?' [newsgroup article], *comp.infosystems.www.authoring.html*, *comp.infosystems.www.authoring.stylesheets* <jmb@megatelco.com>, 5 Mar.1999, Message-ID: <34FF0B22.3A21A0A6@megatelco.com>

Ian Kingston, 'Too much memory is bad for Windows', *Online Grapevine* 204 [email discussion list] (15 May 2001) *<i.kingston@ntlworld.com>*

'N-Dimensional Thinking & Magical Numbers', in *Developer.com Update* [email newsletter] (19 Jan. 2001) <journal@developer.com>

Personal communications

A wide range of electronic sources are, in practical terms, difficult or impossible for readers to retrieve from the original source cited. In this they are akin to personal correspondence, or papers or records held privately. Note that data-protection and copyright regulations require you to secure the sender's permission before quoting from an electronic message. (As emails can be counterfeited, this is a sensible precaution in any case.)

Email messages are the most frequently cited type of personal communications. Where necessary, specify the recipient(s):

R. M. Ritter, 'Revised proofs' [email to H. E. Cox], (1 Aug. 2001) <OGS@ritter.org.uk> accessed 3 Aug. 2001

Synchronous (real-time) communications such as IRC, MUD, MOO, or text messaging are transient and unlikely to form the basis of a reference except as a personal communication: a transcript derived from a chatroom discussion, for example, is cited as a hardcopy document. Where archived, the address will be an http:// URL.

CD-ROMs

Bob the Builder: Can We Fix It? [multimedia game] PC CD-ROM (Windows 95, 98) (BBC Multimedia, 2000), ASIN: B0000507NN

Peter Morris and William Wood, *The Oxford Textbook of Surgery*, 2nd edn. [Windows CD-ROM], (Oxford: OUP, 2001)

Pokémon Project Studio: Blue Version [graphics software] (Crawley: The Learning Company, 2000) CD-ROM (Windows 95, 98) PKB844AB-CD

15.15.4 Persistent identifiers

Several international efforts are currently under way to address the problem of the impermanence of links to electronic data, since intellectual property available as digital content can change ownership or location (e.g. a new copyright holder or server) during the course of its life. New technology, and the extensibility and interoperability of existing systems, wireless applications, broadcasting media, and Internet applications, mean that in future existing data will be accessed in new ways. Current protocols for persistently identifying a digital object include DOI (Digital Object Identifier), PURL (Persistent URL), and URN (Uniform Resource Name). Some forms of data, such as newsgroup articles, already have unique message IDs, which can be—though seldom are—cited in references.

No agreed guidelines exist as yet for how references to these initiatives will look, or their level of granularity. Some will look very much like URLs, while metadata for DOI, for example, may include within its code several types of labels. For now, any identifiers should be given in addition to the more common references, as in the example below:

Karen W. Gripp, Elaine H. Zackai, and Catherine A. Stolle, 'Mutations in the Human *TWIST* Gene', *Human Mutation* 15/2 (2000), pp. 150B5 (published online 25 Jan. 2000)

<http://www3.interscience.wiley.com/cgi-bin/abstract/69501452/START>, accessed 3 Feb. 2000

<DOI 10.1002/(SICI)1098-1004(200002)15:2<150::AID-HUMU3> 3.0.CO;2-D>

15.16 Notes

15.16.1 Presentation in text

As the main mechanism in the author-title system—or as an auxiliary part of the author-date or author-number systems—notes are used for citing references, or for any matter supplemental to the text. They can be set at the foot of the page on which their cue occurs (footnotes) or gathered together under the heading *Notes*, either at the end of the relevant chapter or at the end of the work (endnotes). Especially in multi-author works, endnotes can also go at the end of the chapter; endnotes gathered together at the end of a work have running heads specifying the pages to which they refer. It is possible to use both foot- and endnotes for different purposes in the same work, for example footnotes for parenthetical remarks closely related to the text, and endnotes for references.

Footnotes are to be recommended in many contexts, especially if the citations are discursive. Some authors specify endnotes on the grounds that they will not disrupt the flow of the narrative. The opposite is often the case: the reader deliberates whether it is worthwhile to look up this or that note, and soon finds either that he or she need not bother (in which case the author–date system might be a better choice) or that he or she must disrupt the flow of the narrative by flipping back and forth between notes and text. It takes much less time to glance at the foot of the page; the saving in aggravation is immeasurable. Nevertheless, there are cases where endnotes are preferable—such as with long notes or notes containing displayed matter.

15.16.2 **Content**

Since notes are ancillary to the text, the rules they follow differ from those for normal running text: in keeping with their parenthetical nature they tend to (though need not always) be briefer in style, and generally employ more abbreviations and symbols than in the text; in general, cite the smallest number of the work's divisions that is consistent with clarity.

The manner of citation in footnotes and endnotes is the same, although more information—publisher, date of first edition, etc.—might be found in the bibliography. The same format can sensibly be used in the bibliography, apart from reversing the author's name. Thus citations in notes and bibliography are largely identical.

The first time any reference is cited, it must be given in full. Thereafter if the work includes a bibliography, a short title is sufficient; otherwise the complete citation should be used again at the first appearance in each chapter. If there are several full references to the same book, a bibliography—or at least a list of abbreviated references—is best. On the other hand, articles (unless following the author–date or author–number system) rarely have bibliographies. If cross-references are widely spaced, it is helpful to add a cross-reference back to the full title, in the form:

> [116] Citarella, 'Relations of Amalfi with the Arab World' (above, n. 13), 47.

As a rule, publishers prefer authors to avoid references to note numbers in the main body of the text. Similarly, avoid wherever possible—or keep to a strict minimum—cross-references by page number, since each involves an expensive change at proof stage. An expedient is to use the form *See Ch. 3 at n. 6*, which refers to the text at that point.

15.16.3 Abbreviations

Many abbreviations are used in note references, to aid or direct the reader as succinctly as possible. For the most part, a lower-case abbreviation that begins a note is capitalized, whether or not the note is a complete sentence. A handful of common abbreviations are, however, exceptions to this rule: *c.*, e.g., i.e., l., ll., p., pp. are always lower-case in notes, even at the start:

[20] *c.*1344, according to Froissart.

[21] e.g. service outside the jurisdiction.

[22] i.e. Copyright, Designs & Patents Act 1988, § 4.

[23] p. 7.

[24] ll. 34–44 (Miller edn.).

The following abbreviations are commonly used with the author–title system. Authors not confident of correctly using these forms should avoid them: in the case of 'id.' and its associates, a copy editor will not normally have the information necessary to adjust any errors of usage, especially if initials only are used in citations. Authors who have moved notes around while writing must be careful that these abbreviations still refer to the authors and passages intended. Apart from '*i.q.*' (*idem quod*) all the abbreviations should be printed roman; all are lower-case except when beginning a sentence or note.

- 'Ibid.' in Latin, *ibidem* means 'in the same place'. Its preferred abbreviation is 'ibid.', though 'ib.' is also found; 'in ibid.' is ungrammatical.'Ibid.' is used in place of the author's name and the title when this would otherwise duplicate the citation in the immediately preceding note. (When the second reference falls at the top of a verso page during setting, it should be replaced with a short title.) If the reference is exactly the same, 'ibid.' suffices. A comma is unnecessary if a volume and/or page number follows; however, if any other matter follows, a comma is required:

Stratford, *Apple Crumble*, 21.

Ibid. 28.

Ibid.

Belson, *Lardy Cake*, ii. 93, pl. xv.

Ibid. i. 101.

Ibid., app. A.

'Ibid.' may also be used to replace the name of a journal or other source cited in the immediately preceding note, though it is preferable to repeat the title unless it is very long. It cannot be used to replace information in a note that does not directly precede it.

Avoid producing a long string of notes that merely repeat 'ibid.'. If a paragraph draws generally on one source, it may be sufficient to say: 'For what follows, see Stratford, *Apple Crumble*, 10–31.' Alternatively, the page or line numbers may be cited in the text.

- 'Op. cit.', short for *opere citato* ('in the work cited'), and 'art. cit.', short for *articulo citato* ('in the article cited'), can often be false friends, since they require readers to look back through the text to locate the preceding citation; they are best removed in favour of surname and short title. Either is acceptable when used in the same note after an intervening reference or in the succeeding note, where a repetition would be otiose:

  > Studies have shown (Stratford, *Apple Crumble*; Belson, *Lardy Cake*) that departmental morale was measurably amplified by the occasional and unexpected provision of baked goods; on the acceptance of traditional variants see Stratford, op. cit.

  Do not use them in conjunction with author–title references; if consistently used by an author, a construction such as 'op. cit. (n. 13)' is acceptable, but editors should not impose it.

- 'Loc. cit.', short for *loco citato* ('at the place referred to'), is appropriate only for the exact page number of an earlier citation at short range.
- *Idem quod* means 'the same as', and is abbreviated in italic as *i.q.*
- 'Id.' and 'Ead.' 'Id.', short for *idem* ('the same' or 'as mentioned before'), is used generally to avoid repeating an author's name in notes or bibliographical matter, when citing in uninterrupted succession more than one work by the same man. It cannot be used to refer to a female author, who is 'ead.' (for *eadem*). Two or more female authors are referred to as 'eaed.' (for *eaedem*), and two or more authors of whom at least one is male are referred to as 'eid.' (for *eidem*).

  > T. W. M. Ritter, *A History of the New York Cheesecake*, 156.
  >
  > Id., 'Geographical Distribution of Later Variants of the New York Cheesecake', 223.
  >
  > E. Wells, 'East Hendred', 276.
  >
  > Ead., *A White Horse Childhood*, 43–69.

In notes, cross-references to other foot- or endnotes are given in the form *(p.) 90 n. 17* (with a full point after the *n*); the note number is not given where only one note falls on the page cited: *(p.) 90 n.* A normal interword space of the line is inserted between page number and note number in all cases: to improve the clarity of the reference a thin space was formerly inserted between page number and *n.* when no number followed, but this convention seldom applies except to note references cited in indexes, where exceptionally a thin space is used.

15.16.4 **Length**

Avoid also footnotes exceeding one paragraph, since they may cause problems in page layout. Instead, part of the note can sometimes be moved into the text, but extensive discussion of a subsidiary matter may be better placed in an appendix or annexe. Do not place in footnotes displayed quotations, music examples, figures, tables, or mathematical equations, unless they are very brief. If these are unavoidable, endnotes may be useful.

It is important that the copy for each footnote is of a limited size—one folio or less—since lengthy footnotes are unwieldy and difficult to set and read. Longer notes can usually be avoided through the use of one or more of the following options: (*a*) insert the bulk of the material into the running text to which it refers; (*b*) change some of the notes into an appendix; (*c*) make selected footnotes into chapter endnotes, each with a footnoted cross-reference to it in the form *See Note A following this chapter*; or (*d*) delete superfluous or extraneous portions of the notes' text.

15.16.5 **Cues**

Note references can be cued in several ways. The most common is by superscript figures or letters. Place in-text footnote cues outside punctuation, but inside the closing parenthesis when referring solely to matter within the parentheses. Normally cues fall at the end of a sentence unless referring only to part of the sentence: a cue at the end of a sentence represents the whole of the sentence:

> Causes for infection were initially thought to be isolated.[16] (This was rapidly discredited.[17]) Even so, specialists in England[18] and Wales[19] reached different conclusions during subsequent tests.

Reference marks are used as cues in several instances: when there are relatively few notes; as an alternative to superior figures for note references where cues made up of superscript figures or letters may be confused with technical notation (as in mathematical or scientific setting); as an alternative to a notation system used simultaneously (as in tables, or in works using both foot- and endnotes); or in facsimile setting and fine editions to approximate antique printing practices. Their traditional order is *, †, ‡, §, ¶, ||, repeated in duplicate as **, ††, etc. as necessary. Other symbols are possible, such as the degree mark (°) or star (★). Single and double asterisks are not used in scientific work and in probabilities, where they may be confused with notation for statistical significance.

In general, cue references in text by superscript (superior) arabic figures. Do not use numerical cues in mathematical setting of any kind, as cues attached to equations or other mathematical symbols, since they may be mistaken for superscript figures.

For mathematical setting, or for a second set of cues, use symbols or lower-case superior italic letters. (For footnotes to tables *see* **9.2.5**.) A second set may be necessary where differentiating between footnotes and endnotes or, in the case of scholarly editions, between original footnotes and those supplied by the volume editor.

There are three exceptions to standard note-cue style. The first is the uncued first note in the text or chapter, which is reserved for giving details of the chapter's original source. The second is also the first note, uncued or cued typically by an asterisk (normally set against the chapter title) where all other notes are arabic numbers; this cites acknowledgements associated with the text. (Apart from these, avoid attaching note cues to headings or subheadings, as the disparate sizes of type look awkward on the printed page.) The third is marginal notes, which appear in the foredge margin directly beside the passage they gloss, précis, or otherwise comment on. Their proximity to the text they relate to makes cues unnecessary. Nevertheless they are seldom used, as they demand wide margins, making them difficult to set and suitable mostly for large-format works.

15.16.6 Numbering

When there are endnotes, or substantial numbers of footnotes, number them consecutively through each chapter. This allows cross-references between notes in the form *see Ch. 3 n. 6*. When there are a very few notes they may be numbered consecutively throughout the whole work, or their sequence repeated anew on every page, so that the first cue on each page is *1*, *a*, or *, the second *2*, *b*, or †, and so on.

For guidance on setting footnotes *see* **2.4.7**.

15.17 Bibliographies

For a general description of the types of bibliographies and reference sections *see* **1.4.3**. For bibliographies in translation *see* **13.11.1.11**. Within a bibliography or other reference section, entries typically begin full left, with turn-lines indented one em, and end in a full point. Except for the inversion of the authors' names, the form of citations in bibliographies does not differ from that in the notes.

15.17.1 Organization

The bibliography may be alphabetical throughout, or with subdivisions. (For the author-date (Harvard) system *see* **15.19**; for the author-number (Vancouver) system *see* **15.20**.) In general writers should refrain from subdividing bibliographies into categories or chapters: this renders them difficult to use, since the reader (or editor) must then be able to predict or recall accurately into which class or section a given work falls. There are two exceptions to this: a division into primary and secondary sources, and a separate list of manuscripts and documents.

A division into primary and secondary sources is appropriate, for example, in biographies or works on literary criticism, separating works *by* and works *about* an author. Primary sources may be listed chronologically (as in the case of the works of a single author) or alphabetically.

Manuscripts and documents follow the same guidelines in bibliographies as in notes (*see* **15.16** above). List manuscripts and documents separately, since neither falls naturally into an alphabetical listing by author. Arrange manuscripts according to depository and collection; pressmarks should follow strictly the usage of the library concerned, otherwise it will be difficult for the reader to find the source. List documents by department and—if necessary—country. The form of citation should match that used in the body of the work.

While it is possible that a bibliography may contain primary, secondary, manuscript, and document sources, even the longest or most complex bibliography nevertheless should—if carefully arranged—require no more than two or three categories or subdivisions.

15.17.2 Order of entries

Alphabetization follows the same principles as in indexing. Authors' names are presented surname first, followed by a comma and the given names or initials, in full and small capitals:

> ELIOT, T. S.

Make sure that all names are correctly spelt according to the bearers' preference, even when this is unusual; take particular care with such variants as *MacDonald*, *Macdonald*, or *McDonald*; *Mueller* or *Müller*.

Alphabetize according to English rules (*ch* before *ci* even if the name is Spanish or Czech) and ignore all accents (index *Müller* as Muller, not as Mueller); treat *Mc* as *Mac* and *St* as *Saint*. With prefixes such as *de* or *De*, follow the correct usage for the language in question: the general rule is to put them first if written with a capital ('DE QUINCEY, THOMAS'), otherwise to postpone them (thus *Jean de La Fontaine* becomes 'LA

FONTAINE, JEAN DE'). For more on names *see* **4.2**; for more on alphabetizing *see* **CHAPTER 16**.

Names from an older period do not necessarily follow modern rules; German names may exhibit fluctuation between umlaut and written-out *e*; Italian names with *del* and *della* may be regularly written lower-case when the given name precedes (Italian indexes were often sorted by given name down to the nineteenth century). Likewise, English-speaking scholars with non-English surnames may not abide by the rules of the original language.

In multiple-author or -editor works, the names are all uniformly inverted. These are displayed like those of single authors, although the conjunction is not in small capitals. With more than one author a comma (not a semicolon) follows the initials of the first:

DOE, J., and SMITH, T....

If initials only are provided, without a surname, do not invert them even if the bearer's full name is known. Hence *G.E.C.* for the *Complete Peerage* is alphabetized under *G*, even though the author's name is known to be George Edward Cokayne. (*See also* **16.3.4**.)

Single author

Entries by the same author may be ordered alphabetically by title, ignoring articles, or chronologically by year, earliest first, and alphabetically within a single year. The former is advisable when many works of one author are cited, but the latter may be preferred if it is important to show the sequence of works, for example *Further Thoughts on*... or *Reply to*.... In second and subsequent works by the same author replace the name with a 2-em rule, followed by a fixed thin space. In marking up a typescript, editors should indicate that the rule should be replaced by the author's full name if it falls at the top of a left-hand page.

Multiple authors

It is usual to alphabetize works by more than one author under the first author's name. Some presses follow the convention of grouping numbers of authors together, for example one-author works, followed by two-author works, three-author works, four-author works, and so forth. OUP, however, prefers straight alphabetical listings. Regardless, if another style has been followed consistently and successfully, it need not be altered.

Replace the names of authors common to subsequent works by a 2-em rule for each name, according to how many names are restated. There is a thin space after each rule, with no punctuation between or following them:

AUTHOR, A. N., *First Book Title* (London, 1999).

——and AUTHOR NO. 2, *Second Book Title* (Oxford, 2000).

———— *Third Book Title* (Cambridge, 2002).

————and AUTHOR NO. 3, *Fourth Book Title* (New York, 1998).

When there is more than one citation to the same author, group references within these three categories:

- works written by a single author, in alphabetical order
- works written by the same author with one co-author, in alphabetical order; different works with the same authors are listed in chronological order
- works written with two or more co-authors, in chronological order

This last group is not listed in alphabetical order because the names of more than two co-authors do not appear in text ('et al.' is used instead), so references listed by alphabetical order of co-author will not help the reader, who will be looking only for the year of publication. Here is an example of the order for a complex collection of authors:

HORNSBY-SMITH, M. P., *Roman Catholic Beliefs in England: Customary Catholicism and Transformations of Religious Authority* (Cambridge, 1991).

——and DALE, A., 'Assimilation of Irish Immigrants', *BJS* 39 (1988).

——and LEE, R. M., *Roman Catholic Opinion* (Guildford, 1979).

————and TURCAN, K. A., 'A Typology of English Catholics', *SR* 30 (1982), 43–9.

————and REILLY, P. A., 'Social and Religious Change', *Sociology*, 18 (1984), 53–5.

——————'Common Religion and Customary Religion', *RRR* 26 (1985), 244–52.

——TURCAN, K. A., and RAJAN, L. T., 'Patterns of Social Change', *ASSR* 64 (1987), 137–55.

——FULTON, J., and NORRIS, M., *Power in Religion* (London, 1991).

Works edited by an author are listed in a separate sequence following all works written by him or her, singly or with co-authors; works edited in collaboration are arranged according to the same rules as for multiple authors. Alternatively, it is possible to list all publications associated with a single person in a single sequence, ignoring the distinction between author and editor.

Edited volumes

If the bibliography includes works both by and edited by the same author, place the edited books at the end of the entry, following their own alphabetical or chronological organization. These precede multi-author works (*see also* **15.19.1**).

15.17.3 Arrangement according to the author–date system

This system is frequently used in scientific journals. Citations in text merely refer to author's surname (with initials if necessary) and date of publication, distinguishing more than one work per year with *a*, *b*, *c*, etc. The entries in the bibliography must then be arranged with the date following the author's name rather than the place of publication, and placed in chronological order. The same basic information is used in author–date bibliographical references as for the author–title system, but the order of some of the elements differs.

15.17.4 Name variants and titles

When more than one form of the author's name appears in the sources cited, for example the full name in a book but initials only in an article, use the most complete form available for the first entry.

If works of one author are cited under different names, use the latest form, with the former given after it in parentheses, and a cross-reference if necessary:

> JOUKOVSKY, F., *Orphée et ses disciples dans la poésie française et néolatine du XVI^e^ siècle* (Publications romanes et françaises, 109; Geneva, 1970).
>
> ——(= JOUKOVSKY-MICHA, F.), 'La Guerre des dieux et des géants chez les poètes français du XVIe siècle (1500–1585)', *BHR* 29 (1967), 55–92.

If the bibliography contains works under the author's true name as well as a pseudonym, include both, with a cross-reference under the pseudonym:

> Coulange, *see* Turmel.
>
> TURMEL, J., 'Histoire de l'angélologie du temps apostolique à la fin du Ve siècle', *RHL* 3 (1898), 299–308, 407–34, 533–52.
>
> ——('P. Coulange'), *The Life of the Devil*, trans. S. H. Guest (London, 1929).

For styling names in a bibliography, anything that counts as an integral part of the author's name is included in the large and small capitals, but titles of nobility are given in upper and lower case only, although the rest of the name is still in large and small capitals. (Academic titles or degrees are not included in references.) Such particles as *de*, *of*, *von*, *z*, and so on preceding a place name or surname will therefore appear in small capitals when they divide one name-element from another:

> JOHN OF SALISBURY, *Historia Pontificalis*, ed. Marjorie Chibnall (Oxford Medieval Texts; Oxford, 1986).
>
> GOETHE, JOHANN WOLFGANG VON, *Gedichte*, ed. Erich Trunz (Munich, 1974).
>
> MUSSET, ALFRED DE, *Contes d'Espagne et d'Italie* (Paris, 1830).

but:

BISMARCK, OTTO, Fürst von, *Gedanken und Erinnerungen*, 3 vols. and 2 appendices (Stuttgart, 1898–1919); new edn., 2 vols. (Stuttgart, 1921).

After the First World War all German titles of nobility (e.g. *Fürst*, *Graf*, *Ritter*) were no longer titles in their own right, but subsumed into the given name. In a bibliography such titles should match the name, in full and small capitals:

LAMBSDORFF, HANS GEORG GRAF, and HÜBNER, ULRICH, *Eigentumsvorbehalt und AGB-Gesetz* (Cologne, 1982).

However, if the title is translated (*Prince*, *Count*, *Kt.*) it should be styled in capital and lower case.

Authors who publish under their title should be cited under their family name (if known), with the title following, for example:

STANLEY, EDWARD, 14th Earl of Derby, *The Iliad of Homer, rendered into English Blank Verse, to which are Appended Translations of Poems Ancient and Modern*, 13th edn., 2 vols. (London, 1894).

15.17.5 Volume editors

When editions of original works of literature are cited, the entry is given under the original author, followed by the title and then the editor's name, preceded by *ed. Ed.* means *edited by* and is invariable. For collections of essays, by contrast, the editor's name is given first, followed by *ed.* in parentheses. For two or more editors the form is *eds.*, preferable to *edd.* In the following entries, note first the change in the treatment and placement of *ed.*, and secondly how the editors' names are arranged:

BROWNING, ROBERT, *The Ring and the Book*, ed. Richard D. Altick (Harmondsworth: Penguin, 1971).

Debussy Letters, ed. François Lesure and R. Nichols (Harmondsworth: Penguin, 1971).

LESURE, FRANÇOIS, and NICHOLS, R. (eds.), *Studies in Debussy* (Harmondsworth: Penguin, 1971).

In the second example, *ed.* indicates that the *Debussy Letters* were edited by Lesure and Nichols; in the third, *(eds.)* indicates that they were the editors of *Studies in Debussy.*

For exceptions, *see* **15.2.12**.

15.17.6 Organizations as authors

An organization may choose to publish under the umbrella title of its own name rather than that of its members. This name is set in upper and lower case, since the length of such names often makes them unwieldy when set in large and small capitals:

Department of Education and Science, *Falling Numbers and School Closures*, Circular 5/77, HMSO (London, 1977).

US Department of Energy, *Preliminary Report on the Assessment of Health Risks From the United States Nuclear Weapon Facilities*, DOE Report #88–805P (Washington, DC: Department of Energy, 1988).

US National Academy of Sciences, *Diet and Health* (Washington, 1989).

A preponderance of organizations in a bibliography is grounds for putting *all* names—authors and organizations both—into upper- and lower-case style. This is particularly the case in those disciplines that tend to cite many organizations, such as the social sciences. An organization's name need not be spelt out in full if it has appeared in a list of abbreviations elsewhere, either at the start of the text (for those organizations cited in text) or at the start of a bibliography (for those cited only in the bibliography).

15.17.7 Short titles

If two or more articles are cited from a volume of essays by different authors, the volume itself may appear in the bibliography, allowing the book title to be abbreviated in the citation of the article:

JACKSON, W. H., 'Tournaments and the German Chivalric *Renovatio*: Tournament Discipline and the Myth of Origins', in Anglo (ed.), *Chivalry*, 77–91.

15.18 Author–title system

If a work is cited more than once, the second and all subsequent references within the chapter—or, alternatively, all further references, if there is a bibliography—may be limited to the author's surname and a succinct version of the title. This is commonly known as the author–title or short-title system of references. Exceptionally, even the first full reference may be dispensed with if it is essential to keep the work within a tight page limit. Full references given in a separate list of abbreviations count as first mention, and need not be repeated in the text.

Use an author's initials only when citing works by different authors with the same surname. The short title selected should be meaningful and unique. Normally it consists of the first words of the title, minus any initial article:

Leach, *God Had a Dog* = Maria Leach, *God Had a Dog: Folklore of the Dog* (New Brunswick, NJ, 1961).

Yates, 'Cock-and-Fox Episodes' = Donald N. Yates, 'The Cock-and-Fox Episodes of *Isengrimus*, Attributed to Simon of Ghent: A Literary and Historical Study' (Ph.D. diss., University of North Carolina at Chapel Hill, 1979).

However, if the essence of the work can be conveyed better by later words, it is proper to do so:

Kramer, *Sumer* = Samuel Noah Kramer, *History Begins at Sumer* (Philadelphia, 1981).

Snow, 'Guerrero in Guatemala' = Robert J. Snow, 'Music by Francisco Guerrero in Guatemala'.

In titles that do not lend themselves to obvious abbreviation, a different short title may be chosen and specified at the first occurrence:

J. van Benthem, 'Was "Une mousse de Biscaye" Really Appreciated by L'ami Baudichon?', *Muziek & Wetenschap*, 1 (1991), 175–94 (cited hereafter as 'Mousse').

Ira Flatow, *They All Laughed... From Light Bulbs to Lasers: The Fascinating Stories behind the Great Inventions that have Changed our Lives* (New York, 1992) (cited hereafter as *Light Bulbs to Lasers*).

If the references are widely scattered, such short titles should be listed in the Abbreviations if there is no bibliography.

When only one work of the author is cited—and that frequently—the title may be omitted:

Snow 115–16.

When a book title is abbreviated there is no need for a comma before the volume reference:

Stubbs, *Constitutional History*, ii. 95–8.

Stubbs, *Const. Hist.* ii. 95–8.

If the author's name and the title have been cited in the text, it is superfluous to repeat them in a footnote, but advisable to do so in an endnote. The note is thought of as a continuation:

[3] (London: Macmillan, 1980).

[4] (Cambridge, Mass., 1946), 17.

Short titles derived from foreign-language works follow the same criteria as for English. In creating a truncated form, ensure that the result is sensible: for example, a Hebrew title such as *Miflegot hayamin babechirot ha'acharonot* ('Parties of the right in the last elections') cannot be shortened to *Miflegot*, which means 'Parties of'. It is helpful for authors to prepare a list of suitable abbreviations, to aid editors not familiar with the language.

15.19 Author–date system

The author-date reference system—also called the Harvard system—is the most commonly used reference method in the physical and social sciences. It provides the author's name and year of publication within parentheses in text, and the full details at the end of the work in a list of references. It is in contrast to the author-title (short-title) system, which provides this information with a combination of footnotes or endnotes and the full reference at the end of the work. Within the in-text parentheses the minimum amount of information is supplied to make the reference unique, ensuring a single possible match in the reference section (*see* **15.19.2**).

Some sample in-text references:

> This is held by Barnes (1982: 15–17) and Hankinson (1988*a*: 93, 96; 1989: 72); see generally Annas (1983); it was 'the best of all possible worlds' (Hankinson 1989: 43; cf. 76). I discuss the point in Chapter 2. Summaries of the working party's conclusions may be found in Mason et al. (1994). According to another study, 'the effect of the proposals on the community would be disastrous' (P. Smith, forthcoming *b*: i. 24). (The World Health Organization (WHO 1975) takes a different view.)

Adhered to strictly, this system may cause sentences to become unduly clogged:

> Both economic (Peters and Jenkins 1985*a*, 1985*b*: 57–64; Jenkins and Peters 1987*b*: 26–37; Witherspoon and Worrall 1994: 36–51) and educational (Peters and Jenkins 1985*b*: 65–79; Richardson and Shigemitsu 1988; O'Connell et al. 1995) factors have been invoked to account for the observed (Willoughby and Banarji 1954; Gershon and Shirazi 1969; Al-Kabir et al. 1983) and anecdotal (Powell 1968) differences.

In such cases it is better to rewrite, or use footnotes.

15.19.1 References in text

Each time a reference is made to any document, its author's surname and the year of its publication are given in parentheses, with no punctuation separating the two:

> Depression is more heterogeneous in the old than in the young (Blumenthal 1971).

When the citation is given at the end of a sentence, it is printed before the full point. (When it is given at the end of a displayed quotation, it follows the full point.)

The author's name and year of publication are placed at their most logical and unambiguous spot within the sentence—not necessarily at the end of the sentence in which the reference occurs. If the author's name already exists naturally elsewhere in the sentence it is superfluous in the reference, so only the year is given in parentheses:

> At the ARP colloquium Daly asserted (1978) that . . .

When using the possessive, write *Spinelli's demonstration (1976)* not *Spinelli's (1976) demonstration.*

A string of references cited together in text may be listed in chronological or alphabetical order. References to works by different authors are separated by semicolons:

> Four controversial experiments in the late 1970s (Stamatos 1975; McNamee 1977; O'Donnell 1978; Rosengren 1979) . . .

> Four controversial experiments in the late 1970s (McNamee 1977; O'Donnell 1978; Rosengren 1979; Stamatos 1975) . . .

Author–date references should be placed in text wherever possible; place a group of references in a footnote only if it is very lengthy. Author–date references should never be given in endnotes because of the inconvenience to the reader.

When the same author has published more than one cited work in the same year, avoid ambiguity by adding a lower-case letter, often italic (*a*, *b*, *c*, etc.), placed close up to the year of publication. Thus two works by the same author, both published in 2001, are identified as 2001*a* and 2001*b* (not 2001 and 2001*a*). Assign the letters in the order in which the works are referred to in text:

> As Jones (1979*a*) stated . . . He went on to disclaim (1979*b*) . . .

When such references are cited together in text, they fall within the same set of parentheses, separated by commas:

> Jones's research (1977, 1979*a*, 1979*b*) points to . . .

When there are two authors or editors, give both surnames before the date:

> effects of positive reinforcement (Bohus 1981; De Kloet and De Wied 1980) . . .

An ampersand is also possible (*De Kloet & De Wied*). When there are three or more authors or editors, the name of the first author only is given in text, followed by 'et al.':

> Three investigations (Lloyd-Evans et al. 1979; Dencker and Lindberg 1977; Feris et al. 1908) showed that . . .

If possible, all authors' names should be given in the corresponding bibliographical entry, up to the usual limit of three (though twice that number is possible), after which 'et al.' should be used. (*See also* below.)

If in the same year an author collaborates with the same group of two or more co-authors, they are distinguished from one another with lower-case '*a*', '*b*', '*c*', etc. as for two works produced by the same single author or pair of authors in the same year. Again, letter labels follow the order of the references' appearance in text; the alphabetical order of co-authors is ignored.

When an author has written one work and been editor of a multi-author work in the same year, add *ed.* or *eds.* before the date to distinguish the author's editorial role. The abbreviations are not in parentheses of their own as they would be in author–title references:

> Others (Rowland 1961, ed. 1961; Wells and Wiley eds. 1967; Dohnert 1954*a*, et al. eds. 1956) still maintain . . .
>
> Rowland (1961, ed. 1961), Wells and Wiley (eds. 1967), and Dohnert (1954*a*, et al. eds. 1956) still maintain . . .

When there are references by two or more authors with the same surname, include their initials in the text reference where there is danger of confusion:

> (P. Jones 1994; L. Jones 1996)

If the reference section lists works by more than one author with the same surname, that surname should always be preceded by the appropriate initial(s) in citations—not just where the names are in direct conjunction in the text.

When the work has been produced by an organization and no author's name is given, use the organization's name in place of the author's. Cite the organization by the common abbreviated form in text (*WHO 1986*) and list it alphabetically by that abbreviation in the reference section, adding the full name in parentheses:

> WHO (World Heath Organization) (1986), *Nutrition and Development in East Africa (WHO, Geneva).*

Cite anonymous works as such, with letters as necessary:

> (Anonymous 1952*a*)

When citing an unsigned editorial in a journal or other periodical, use the name of the periodical and the date, which is listed in the reference section according to the periodical's name:

> (*Lancet* 2001) (*The Times* 1953)

When different parts of a document are cited at different points in the text, give the appropriate page or section numbers in the citation, following the year. Prefer a colon—rather than a comma and *p.* or *pp.*—to separate the year and page:

> Harris (1985: 73) shows . . .
>
> It has been found (Harris 1985: 56) that . . .
>
> One source (Harris 1985: ch. 3) finds . . .

Label theses as such within the citation, and give further details in the reference section:

> The work of Wells (thesis, 1925) has led us to query...
>
> In her thesis (1925) Wells expressed some doubt...

Similarly, label personal communications within the citation, although further details need not be given in the reference section:

> There is some evidence (Daly, personal communication) that...

When a work is to be published in the future use *forthcoming* rather than *in press*:

> One source (Rowland, forthcoming) now states...
>
> Rowland (forthcoming) now states...

There is an important distinction between the two terms: *forthcoming* means written or being written, *in press* means under contract and due to be published in the future. Nevertheless it may be best if *forthcoming* is employed throughout, as the status of a work may change from the first to the second (or even back again) so quickly that it is difficult to divine which will be appropriate by the time the citation appears in print. When the typescript is in proof, the author should check whether the work cited has been published yet, and update the reference accordingly both in text and in the reference section.

When a work is cited as part of a parenthetical statement in text, one set of parentheses suffices:

> We will argue below that high fertility rates are a strategic response to the economic environment. (The general argument has been explored by Dasgupta 1993.) On the other hand, there is failure at the collective level. A number of reasons have been identified in the recent research (see e.g. Dasgupta 1993: ch. 12). (For a general discussion of Africa, see Guyer 1981; for the developing world, see Folbre 1986.)

When a work is cited as part of an acknowledgement (e.g. for a table or figure), only the date is in parentheses:

> *Source*: Clark (2001)

Since the author–date system is best suited to modern works and secondary sources, some may find it awkward fitting historical, archival, or literary sources into its form, as this entails citing the edition used rather than the first edition, for example 'in Freud's *Jokes and their Relation to the Unconscious* (1963)', or 'When Shakespeare (1992) penned ...'. Singling out by date a subsequent edition of a work available in several editions suggests to the unwary that this is the sole standard work, and to the naive that this is the original publication date. To avoid such seeming anachronisms in text, mention of a well-known work may have either no date or—if placing it in context is important—the original date of publication. This may be placed instead of the reprint date or before it, either in square brackets ([1905] 1963) or separated by a solidus (1905/1963).

Alternatively, it is acceptable to use the author–title system in conjunction with the author–date system:

> Johnston (1904: 396) and Apuleius Platonicus (*Herbarium*, fo. 26^{v}) treat the same subject...

Within the reference section all works remain uniformly in the author–date format, however. For the full form of such citations in the reference section, and the relationship between multiple-edition citations and their references, *see* **15.19.2** below.

15.19.2 Reference section

Apart from the location of the year of publication and the ordering of authors, co-authors, editors, and co-editors, author–date-system references are presented in the same way as those for the author–title system. The only typographic difference is that in the author–date system the authors, editors, etc. are seldom set in capital and small-capital letters, but rather in upper- and lower-case. (This may be because small capitals take up more room than upper- and lower-case letters, and when organizations with long names are listed as authors—a frequent occurrence in the physical and social sciences—the result is unwieldy.)

The order of the elements in references differs most markedly from those in the ordinary author–title system in that the year of publication falls immediately after the author's name, so that the reader can find the appropriate entry easily. Publishers tend to be included less often in author–date references than in author–title references, though there is no reason why they cannot be included. References are listed in alphabetical order by author, and each author's publications are listed chronologically within the following groups: first, single-author works; second, works the author wrote with one other person; and third, works the author wrote with more than one other person.

Some sample references:

> Annas, J. (1983) (ed.), *Oxford Studies in Ancient Philosophy*, i (Oxford).
>
> Barnes, J. (1982), *Aristotle* (Past Masters; Oxford).
>
> ——and Griffin, M. T. (1989) (eds.), *Philosophia Togata: Essays on Philosophy and Roman Society* (Oxford).
>
> Hankinson, R. J. (1988*a*), 'Stoicism, Science, and Divination', in Hankinson (1988*b*: 88–102).
>
> ——(1988*b*) (ed.), *Method, Medicine, and Metaphysics* (Edmonton, Alta.).
>
> ——(1989), 'Galen and the Best of All Possible Worlds', *CQ* NS 39: 43–76.
>
> Hollingsworth, T. H. (1957), 'A Demographic Study of the British Ducal Families', *Population Studies*, 11/1: 4–26; repr. in D. V. Glass and D. E. C. Eversley (eds.) (1965), *Population in History* (London), 354–78.
>
> Marx, K. (1867), *Capital: A Critique of Political Economy*, i, trans. B. Fowkes (New York, 1977).

Mason, J. B. (1984), 'Introduction', in Mason et al. (1984*b*: 1–15).

——Habicht, J. P., and Tabatabai, H. (1984*a*), 'Notes on Nutritional Surveillance', paper delivered to the WHO conference.

—— —— ——and Valverde, V. (1984*b*), *Nutritional Surveillance* (Geneva).

Office of Population Censuses and Surveys (1979*a*), *Area Mortality Tables: The Registrar-General's Decennial Supplement for England and Wales 1969–1973*, Series DS, No. 3 (London).

——(1979*b*), *Projections of the New Commonwealth and Pakistani Population*, OPCS Monitor PP2 79/1 (London).

Pritchard, E., and Pritchard, J. (1990), 'A Reply to Drèze', unpub. paper.

Smith, P. (forthcoming *a*), 'The Case of Tigray', in Smith (forthcoming *b*: ii. 76–94).

——(forthcoming *b*), *Gender and Famine*, 2 vols. (London).

Smith, T. (1988), *Famine and Gender* (New Haven, Conn.).

WHO (1983): World Health Organization, *Primary Health Care: The Chinese Experience* (Geneva).

——(1988), 'Nutrition: Sex Bias of Nutritional Status of Children 0–4 Years', *Weekly Epidemiological Record*, 20 May.

In single-author works, arranged chronologically, the author's name is replaced by a 2-em rule in the second and subsequent listings:

Jones, F. (1970)...

——(1991)...

In an ordinary bibliography *Jones ed. (1970)* would precede *Jones (1991)*; however, in an author–date reference section, edited works follow in a separate group, or may be placed individually in chronological order following works written by the author. In this case the author's name must be repeated each time his or her designation changes.

Jones, F. (1970)...

Jones, F. ed. (1970)...

Jones, F. (1991)...

——(1992)...

Jones, F. ed. (1999)...

Either system is acceptable if it is consistently applied.

Double-author works are arranged in alphabetical order by second author, then chronologically:

——and Smith, P. (1991)...

——and Thomas, G. (1980)...

——and Veevers, L. (1974*a*)...

—— ——(1975*b*)...

—— ——(1975)...

Each repeated name is replaced with a 2-em rule, according to how many names are restated. There is a thin space but no punctuation between or following names. If the original date of the work cannot be given, cite the year of the edition used:

Aristotle (1976), *Metaphysics: Books M and N*, trans. with introd. by J. Annas (Oxford: Clarendon Press).

Alternatively, the work may be cited and listed as *Aristotle (1976 edn.)* (*see* **15.19.1**). When the original date of publication has been cited in text, that date is repeated in the reference, in addition to the year of the edition used. It can either follow the edition-year within the parentheses or fall at the very end of the reference; including the original publisher is optional:

Bede, C. (Edward Bradley) (1982, first pub. in three parts, 1853, 1854, 1857), *The Adventures of Mr Verdant Green* (Oxford: Oxford University Press).

Orwell, G. (1962, first pub. 1938 by Martin Secker & Warburg), *Homage to Catalonia* (Harmondsworth: Penguin).

Bede, C. (Edward Bradley) (1982), *The Adventures of Mr Verdant Green* (Oxford: Oxford University Press), first pub. in three parts, 1853, 1854, 1857.

Orwell, G. (1962), *Homage to Catalonia* (Harmondsworth: Penguin), first pub. 1938 by Martin Secker & Warburg.

Either format is acceptable, provided it is employed consistently throughout.

Matching citations to references requires more consideration when using more than one edition. For example, a newspaper article Marx originally wrote in 1848 is not readily available in that form; it appears in the first volume of the standard collection of his work, published in German in 1956, and appears in later collections, among them one published in English in 1977. The in-text form *(Marx 1848)* properly corresponds in references to the article:

Marx, K. (1848), *Rheinische Zeitung* (23 Oct.), 1.

but is not accessible to the reader without a protracted archival search. A citation to the same article as part of the standard work *(Marx 1956: i. 177)* or English translation (*Marx 1977: 24*) is possible when the reference properly relates to one or the other edition. The page reference in text directly follows the date of the work to which it refers:

Marx, K., Engels, F. (1956), *Werke* (Berlin), 41 vols.

McLellan, D. (1977) (ed.), *Karl Marx: Selected Writings* (Oxford), 24.

An author wishing to retain the original date and a more accessible citation (in this case the English translation) may give both dates in text *(Marx [1848] 1977: 24)*, with the reference:

Marx, K. (1848), *Rheinische Zeitung* (23 Oct.); in D. McLellan (1977) (ed.), *Karl Marx: Selected Writings* (Oxford).

Equally, the standard work may be cited instead of the original article, in text *(Marx [1956] 1977: 24)* and in references:

Marx, K., Engels, F. (1956), *Werke* (Berlin); in D. McLellan (1977) (ed.), *Karl Marx: Selected Writings* (Oxford).

15.20 Author–number system

Mainly confined to scientific journals, the author-number system—often called the Vancouver system—is similar in form to the author-date, but each publication is numbered and the reference in text is merely to the number:

> By mid-century both Ryle[12] and Wittgenstein[18] were advocating forms of logical behaviourism.

In the list of references at the end of the article the works will be ordered by number and author and cited as follows:

> 12. Ryle, G., *The Concept of Mind* (New York: Barnes & Noble, 1949).
>
> 18. Wittgenstein, L., *Philosophical Investigations* (Oxford: Blackwell, 1953).

Alternatively, each author's publications may be consecutively numbered in chronological order and cited as follows:

> By mid-century both Ryle (2) and Wittgenstein (5) were advocating forms of logical behaviourism.

The references will then be arranged by author and number:

> Ryle, G. (2), *The Concept of Mind*...
>
> Wittgenstein, L. (5), *Philosophical Investigations*...

Editors should not impose the author–number system unless specified by the author or a pre-existing series style. When it is used, any addition to or subtraction from the list of works cited will entail renumbering all subsequent items and references thereto.

15.21 Cross-references

Generally, cross-references direct the reader to related points of substantive discussion in another part of a work. Ensure that each cross-reference is clear, accurate, unambiguous, and—above all—essential. Implement a consistent system that relies on the text's own internal structure, and avoid sending the reader elsewhere when the point or reference could economically be restated on the original page. While authors may occasionally find it necessary to explain where else within their text information is found or a concept developed, extensive cross-referencing can denote poorly arranged material. Repeatedly guiding a reader back and forth throughout a text becomes tedious, and produces writing that appears elliptical and self-referential.

15.21.1 Structure and elements

Capitalize the labels of all internal citations, to indicate that the components are structures *within* the text:

> see Part I, Chapter 2, Plate III, Fig. 4.5, Table 5.6, Appendix 7, Section 8.9

Do not capitalize any component that is not a specific structure, such as *page* or *note*. Cross-references to foot- or endnotes are possible only if the notes are numbered by chapter or throughout the text, not by page. Capitalize labels only when they are used attributively, so *developed in Chapter 2* but *developed in the preceding chapter*; *in Table 5* but *in the following table*; *see Section 2.2* but *see the next section*. Set in small capitals text references to capital symbols in plates and line blocks, except in scientific work, where full capitals are used. In legal or technical contexts, *Section* and *Sections* may be replaced by the symbols § and §§ respectively.

Avoid making cross-references to note numbers in the main text.

Cross-references to sections take the same form whether referring to another section in the same or a different chapter, for example *For further discussion see Section 4.4.2*. Such a reference is not called *Chapter 4.4.2*, as the number relates to the subdivision number, not the chapter.

Wherever a citation is to an entire section or other component of a book, cross-references should be to that component, reduced to the smallest common level. This system has the advantage of avoiding potential problems with page cross-references, but only if it demands that the sections and subsections are numbered down to the lowest heading cited, to facilitate the reader's search. When frequent cross-references to numbered sections are unavoidable, include the numbers—possibly with shortened section titles—in the running headlines, or as additional shoulder headlines.

When it is necessary to refer to any text extent smaller than the smallest subsection, page cross-references are most useful to a reader. However, since each page number must be introduced at proof stage, this form of cross-reference is not just expensive to insert and correct but prone to error—especially if repagination is necessary during proofs. Where page cross-references are unavoidable and comparatively rare, editors should insert noughts in copy to approximate the number of digits to be inserted on proof—*p. 00*, *pp. 000–0*—and flag each occurrence in the margin of the typescript, with the applicable folio number (if any).

The abbreviation *cf.* (*confer* 'compare') is used to signal that one item is to be compared with another elsewhere (*cf. Phipps (n. 16 above) 34–40*). Do not confuse 'cf.' with 'see', which has a broader purpose. Editors encountering only the former in references may be right in thinking the author has made no distinction between the two forms.

15.21.2 Cross-references in notes

To avoid repeating citations, cross-references can be made from one note to another in the same chapter. Keep such cross-references to a strict minimum: the savings in space are rarely great, and seldom offset the reader's inconvenience. Do not make them to a note in a different chapter (repeat the information instead), and confine them to occasions where the repeated reference would be in very close proximity to an earlier reference—usually on the same page. In notes a shortened version of the reference may be given initially, with a subsequent 'pointer' to the full reference:

> R. Phipps, *The Law of Banking* (3rd edn., 1970).
>
> Phipps (n. 16 above), 42–5.

15.21.3 *Above* and *below*

Use *above* and *below* to refer to what was or will be mentioned on an earlier or later page, or higher or lower on the same page:

> the figures quoted above   the above statement   the remarks below

Avoid this device in matter intended to be read aloud. Alternatives that work equally well in text are such constructions as *the previous/preceding/earlier statement*.

Do not use *above* and *below* where a more exact indicator is already supplied: *in Chapter 5* or *on page 43* is sufficient—readers can discern whether that chapter or page is before or after the one they are reading at the moment. Similarly with section subheadings: in Chapter 4, Section 3 it should be obvious which way to turn for Chapter 1, Section 2.

Wherever possible, cross-references to related discussion should refer to the relevant chapter or section of the book rather than to a specific page, as this avoids having to add in or check the page number at proof stage. In books with paragraph numbering, the cross-reference should be to the relevant paragraph number(s):

> See the discussion in Chapter 2.
>
> For the position in Scotland, see paras 6.12–6.15.

Even in legal and official documents, avoid *above-mentioned* or *above-named*, as well as *supra*, *infra*, *ante*, *post*, and so on.

It is, however, a kindness to the reader to have *above* and *below* for cross-references to section headings *within* a chapter where no subsections occur, or where they are unnumbered. The logic is that if no chapter number is cited, the reference must be within the present chapter, and so can take *above* or *below.* Either *see n. 7 below* or *see below, n. 7* is acceptable, providing the style is consistent. Direction is also useful where ambiguity might otherwise arise ('see O'Brien, *History of the Nairn Family*, 237, and below, 238'), though this situation is better avoided by transposition ('see p. 238 below and O'Brien, *History of the Nairn Family*, 237').

CHAPTER 16

Indexing

16.1 General principles

A good index enables the user to navigate sensibly through the work's main topics and facts. How long it need be to accomplish this depends on the size and complexity of the work and the requirements and expectations of the readership. In general, a short index for a general book can account for as little as 1 per cent of the text it catalogues, while an exhaustive index for a specialist book can take up as much as 15 per cent. Although extremely short indexes are of limited use to a reader, it does not necessarily follow that a long index is better than a short one; authors should familiarize themselves with the indexes of related works in their field, and consult their editors regarding an agreed length.

Since an index normally requires proof pages before it can be started, it is chronologically one of the last publishing stages involving the author. The index is nevertheless a vital component of the work, and one that directly affects the text's usefulness for the reader. This chapter provides guidance for authors wishing to produce an index for their book, including what to index, how to arrange it, and how the result should look. Professional indexers are available for this purpose who are skilled at choosing, compiling, and ordering an index's content; nevertheless they may find it helpful for authors to suggest common themes and a rough structure for the indexer to work from. Many publishers prefer authors to generate their own indexes where possible, considering that they are best placed to produce copy appropriate to what may be a highly technical or specialist text.

16.2 What to index

Enter all items of significance (names, places, concepts), with correct page numbers and spelling, always keeping in mind the user of the index, particularly in terms of what and where things will be sought.

Usually a single index will suffice, so do not provide subsidiary indexes without good reason, and without agreeing it with your editor beforehand. (For indices locorum and other sorts of indexes, *see under* **16.4**.) An index of authors cited may be useful in the absence of a bibliography, though incorporating it into the main index removes the need to enter separately authors both cited and discussed or quoted, or indeed to determine into which category each mention fits.

Indexes are made up of individual *entries*, each comprising a *headword* and some indication of where that word may be found in text, by way of either one or more references (to a page, section, clause, or some other division) or a cross-reference to another headword. Entries complicated enough to require further division may have *subentries*; the entries within which they fall are sometimes called *main entries* to distinguish them. In all but the most complex indexes, subentries within subentries (*sub-subentries*) should be avoided.

Editors of multi-author works must ensure as far as possible that contributors' terminology and sources have been standardized to a single form throughout a work, otherwise the subsequent index may require frequent cross-references to guide the reader between variants.

16.2.1 Main entries

Main entries are those most likely to be first sought by the reader, and should be in a form that anticipates where the reader will look for them. They should be concise, and consist of nouns that may if necessary be modified attributively by adjectives, verbs, or other nouns; they should start with a capital letter *only* if the word is capitalized in text. Choose either the singular or plural form of a word if both are found in text, though where unavoidable both can be accommodated through parentheses: *cake(s)*. In English, headwords of 'countable' nouns are usually plural, though those in foreign-language indexes (e.g. French and German) are usually singular.

Ignore passing or minor references that give no information about the topic. Do not include entries from the preface, contents, introduction, and other preliminary matter unless they contain information not found elsewhere that is relevant to the subject of the work. There is no need to index bibliographies or reference lists. There is usually no need to augment an entry's heading with supplementary information from the text, particularly for an item with only a single page reference, though in some cases a gloss or other clarification in parentheses may prove necessary.

If it is necessary to create main entries that echo the title or subtitle of the book, ensure that these are succinct. Use cross-references or subentries where a single reference spans ten or more pages, or where lengthy strings of page numbers threaten to clutter the layout: an array of unqualified or undifferentiated page numbers several lines deep is tiresome and unhelpful to the reader, and any string ideally should be reduced to six or fewer numbers. In biographies or collections of letters, keep subentries relating to the subject to a reasonable minimum, confining them to factors of relevance.

16.2.2 Subentries

Subentries and sub-subentries are used chiefly to analyse a complex subject heading made up of two or more discrete categories:

cakes:
  in antiquity 1–3, 30
  decoration of 3, 4–9
  in different cultures 1–2, 30–4
  as gifts 22–35
  types of 1–5, 19

Run together a simple heading with no general page references and only one category: *cakes, decoration of* 3, 4–9.

It may not always be possible, or practical, to use subentries and sub-subentries to avoid long strings of page numbers in an exhaustive index—such as one containing numerous references to authors of cited publications, a separate index of authors, or an index of musical works.

16.2.3 Notes

Notes should be indexed only if they give information not found elsewhere in the text. When there is a reference to a topic and a footnote to that topic *on the same page*, it is usually sufficient to index the text reference only.

16.2.4 Cross-references

Cross-references are used to deal with such things as synonyms, near-synonyms, pseudonyms, abbreviations, variant or historical spellings, and closely related topics; they fall into two classes. The first, introduced by *see*, directs attention from one possible entry to a synonymous or analogous one, under which the references will be found:

Canton, *see* Guangzhou
farming, *see* agriculture
Dodgson, C. L., *see* Carroll, Lewis
restrictive conception of an event (RCE), *see* event, restrictive conception of

The second, introduced by *see also*, extends the search by directing attention to one or more closely related entries or subentries. Two or more cross-references are given in alphabetical order, separated by semicolons:

> *adab* ('manners') 52, 78, 126; *see also* belles-lettres
> clothing 27, 44–6, 105–6; *see also* costume; millinery
> housing 134–9, 152; *see also* shelter, varieties of
> tread depth 109; *see also* routine maintenance; tyre condition, indicators

Do not cross-refer to an entry that takes up the same space occupied by the cross-reference itself. In

> authors, *see* writers
> writers 25, 36–8

the reader would find it easier if the page references were repeated after both headwords. Equally, do not cross-refer simply to the same references listed under a different heading, nor bewilder the reader by seemingly capricious or elliptical cross-referring:

> authors 13, 25, 36–8, 50; *see also* writers
> writers 25, 36–8, 50, 52; *see also* authors

There must be no 'blind' cross-references: in other words, ensure that every cross-reference is to an existing entry. Cross-references to general areas rather than specific headwords are often in italic: 'authors, *see under the individual authors*'.

16.2.5 Tables of cases and statutes

As part of their scholarly apparatus, legal books usually—but not invariably—contain a Table of Cases, a Table of Statutes, or both. These are simply a form of index enabling readers to identify passages of text by means of the significant cases and statutory provisions discussed in them, arranged alphabetically. Any such tables should therefore be treated exactly like indexes, except that they often appear as part of the preliminary pages following the table of contents. Their layout and form will be fashioned according to the style of the work as a whole.

16.3 Alphabetical order

16.3.1 Systems of alphabetization

The two systems of alphabetizing words are *word-by-word* and *letter-by-letter*, with minor variations in each. The British Standard

(BS ISO 999:1996) advocates word-by-word, which is the system usually employed in general indexes in Britain. Letter-by-letter is preferred in British encyclopedias, atlases, gazetteers, and some dictionaries, and is more common in the USA.

In both systems a single root word precedes the same word with a suffix (e.g. *fertilize* before *fertilizer, garden* before *gardening*), and hyphens are treated as spaces. Alphabetizing ignores apostrophes, all accents and diacritics, and parenthetical descriptions, and continues until a comma indicates inverted order.

For compound terms, the word-by-word system alphabetizes up to the first word space and then begins again, so separated words precede closed compounds (e.g. *high water* before *highball*). In both systems *High, J.* is treated as a simple entry; *high (light-headed)* is also simple, as descriptions in parentheses are disregarded. The two parts of a hyphenated compound are treated as separate words, except where the first element is not a word in its own right (e.g. *de-emphasis, iso-osmotic, proto-language*). In the letter-by-letter system alphabetization proceeds across spaces, so separated and hyphenated words are treated as one word, and hypens in proper names ignored.

The examples below consist of simple and compound entries; simple names precede compound names. In both systems identical entries are ordered as follows:

people:	New York, Earl of
places:	New York, USA
subjects, concepts, and objects:	New York, population
titles of works:	*New York, New York*

Science-related texts and some dictionaries and directories may reverse the order of these classes, so that lower-case words (things) appear before capitalized words (people):

barker, sideshow	Barker, Enid
barrow, long	Barrow, Isaac
bell, Lutine	Bell, Gertrude
bow, violin	Bow, Clara

For examples of complex hierarchies of names, *see* **16.3.4**.

Word-by-word	*Letter-by-letter*
High, J.	High, J.
high (light-headed)	high (light-headed)
high chair	highball
high-fliers	highbrow
high heels	high chair
High-Smith, P.	Highclere Castle

high water	high-fliers
High Water (play)	high heels
highball	highlights
highbrow	Highsmith, A.
Highclere Castle	High-Smith, P.
highlights	high water
Highsmith, A.	*High Water* (play)
highways	highways

In both systems, letter groups are treated as one word if—like 'NATO' and 'NASA'—they are pronounced as such. Otherwise, the word-by-word system lists all sets of letters before any full word, ignoring any full points:

Word-by-word	*Letter-by-letter*
I/O	I/O
IOU	iodine
IPA	IOU
i.p.i.	Iowa
IPM	IPA
i.p.s.	IP address
IP address	Ipanema
Ipanema	i.p.i.
iodine	IPM
Iowa	i.p.s.

Definite and indefinite articles at the beginning of entries are transposed: *Midsummer Night's Dream, A*; *Vicar of Wakefield, The*.

In works written in English, foreign words are conventionally alphabetized by ignoring accents and diacritics, so for example *ö* and *ø* are treated as *o*. Foreign names are treated in the form familiar to the reader, so there is a comma in *Bartók, Béla* even though in Hungarian the surname comes first.

Foreign languages have their own rules of alphabetization. For example, in Danish and Norwegian *æ*, *ø*, and *å* are listed after *z*, whereas in Swedish *å*, *ä*, and *ö* are after *z*; in Faeroese *æ* and *ø* are after *z*, and in Icelandic *þ*, *æ*, and *ö*. In Spanish and Welsh *ch* goes after *c*; Czechs and Slovaks place it after *h*. Take these conventions into account only when indexing a work written wholly in another language. (Exceptionally, a specialist text in English may follow foreign-language conventions if the readers are thought to expect and be fully conversant with them; where this has been done, note it at the start of the index.) For more guidance, *see* under the individual languages in **CHAPTER 11**.

Alphabetize indexes of poem titles as for book and periodical titles, disregarding definite or indefinite articles that may begin them. Alphabetize indexes of first lines (e.g. of poems, stanzas, quotations, or lyrics) word by word, rather than letter by letter:

> A chestnut tree stands in the line of sight
> 'A cold coming we had of it'
> A curious tale that threaded through the town
> Abstracted, sour, as he reaches across a dish
> Acts passed beyond the boundary of mere wishing

16.3.2 Scientific terms

If the first character or characters in a chemical compound is a prefix or numeral, such as O-, s-, *cis*-, it is ignored for alphabetizing but taken into account in ordering a group of similar entries. For example, '2,3-dihydroxybenzene', '2,4-dihydroxybenzene', and '*cis*-1,2-dimethylcyclohexane' would all be found under *D*, and the abbreviation '(*Z*,*Z*)-7,11-HDDA', expanded as '*cis*-7,*cis*-11-hexadecadien-1-yl acetate', would be alphabetized under *H*. In chemical notation, disregard subscript numerals except when the formulae are otherwise the same:

> vitamin B_1
> vitamin B_2
> vitamin B_6
> vitamin B_{12}

Greek letters prefixing chemical terms, star names, etc. are customarily spelt out (and any hyphen dropped); for example, α Centauri, α chain, and α-iron are alphabetized as *Alpha Centauri*, *alpha (α) chain*, and *alpha iron*. Similarly, the bacteriophage λ is alphabetized as *lambda (λ) phage*. However, Greek letters beginning the name of a chemical compound are ignored in alphabetization, for example 'γ-amniobutyric acid' is spelt thus but alphabetized under *A* for 'amnio', not *G* for 'gamma'.

16.3.3 Symbols and numerals

Arrange signs and symbols that begin an entry as if they were spelt out, alphabetizing '=' as *equals*, '£' as *pounds*, '$\Rightarrow$' as *implies*, and '&' as *ampersand*—though they can equally be listed before the alphabetical sequence, as the British Standard advises. (An ampersand within an entry is best treated as *and* or ignored.) Double coverage is helpful where the names of symbols may be problematic, with an umbrella heading for symbols (e.g. *rules of inference*, *linguistic symbols*, *coding notation*) in addition to alphabetical listings.

Treat numerals as if spelt out, with *1st Avenue* as if written *First*, and *10 Downing Street* as if *Ten*. However, the British Standard suggests that numbers should precede the alphabetical sequence in numerical order (the policy adopted in the telephone directory):

1st Cavalry
2/4 time
3i plc
42nd Street Nite Klub

16.3.4 Names

People bearing the same surname are conventionally listed with initials preceding full names. Ignore numbers, rank, sanctity, material in parenthesis, and particles such as *de*, *of*, *the*, and *von*; a name with a title that is otherwise identical with one without should follow it:

Meynell, A.
Meynell, Dr A.
Meynell, Alice
Meynell, F.
Meynell, Sir F.
Meynell, W.
Meynell, W. G.

Personal names given only by surname in text require a fuller form in the index, even if mentioned only in passing: *Shepard's illustrations* is therefore expanded to the headword *Shepard, E. H.* Bare surnames should be avoided wherever possible: particularly for specialist subjects an author should anticipate inserting missing names in an index generated by an indexer, or checking for accuracy those the indexer supplies.

Personal names given only by initials can be alphabetized by the *last* letter, when it can be assumed that it is the surname; in such a case *W. H.* goes under *H.*, not *W.* (This is the system used by Pollard's *Short-Title Catalogue* and the BL catalogue, although not by the Bodleian Library.) However, initials given not as a name but as a designation or arbitrary collection of letters are alphabetized by the *first* letter: *ABC* goes under *A*, not *C*. When it is difficult to discern what initials stand for, adopt a single pattern for all similar initials within a list: in a book on cricket, 'MCC' might stand for Michael Colin Cowdrey or Marylebone Cricket Club. Initials used as an ad hoc shorthand to avoid repetition in an index—for example of the subject of a biography or collection of letters—are alphabetized letter by letter.

Although alphabet takes precedence over rank, personal names in a single numbered (usually chronological) sequence should be recorded in that sequence in spite of any surnames or other additions. (*See also* **16.4.2**.) Beware the omission of a number, especially of *I*; if others in the sequence appear duly numbered, restore the number when listing. Hence Frederick Barbarossa becomes *Frederick I Barbarossa* and precedes Frederick II, and the Byzantine emperors John Tzimisces, John Comnenus, John Palaeologus, and John Cantacuzene are listed

John I Tzimisces
John II Comnenus
John V Palaeologus
John VI Cantacuzene

List names prefixed with *Mc*, *Mac*, or *M'* as if they were spelt *Mac*:

McCullers
MacFarlane
M'Fingal
McNamee

Where appropriate—especially for the period before *c.*1300—index people by their Christian or given names, with their titles, offices, etc. provided with suitable cross-references. (Some bodies, such as the Oxford Medieval Texts series editors, recommend that *son of* be preferred to *Fitz*, which should be used only where it forms a genuine surname, as in the case of Robert Fitz Ralph, bishop of Worcester 1191–3, who was son of William son of Ralph.) The following alphabetical listing illustrates several of these points:

Henry
Henry (of France), archbishop of Reims
Henry, chaplain
Henry I, count of Champagne
Henry (the Lion), duke of Saxony
Henry, earl of Warwick
Henry II, emperor and king of Germany
Henry IV, emperor and king of Germany
Henry VI, emperor and king of Germany
Henry I, king of England
Henry II, king of England
Henry, king of England, the young king
Henry, scribe of Bury St Edmunds
Henry, son of John
Henry de Beaumont, bishop of Bayeux
Henry of Blois, bishop of Winchester
Henry Blund
Henry of Essex
Henry the Little
Henry de Mowbray
Henry Fitz Robert

List *St* as if it were spelt *Saint*, for both personal and place names. In alphabetical arrangement, saints considered in their own right as historical figures are indexed under their names, the abbreviation *St* being postponed: *Augustine, St, bishop of Hippo*, *Margaret, St, queen of Scotland*, *Rumwald, St, of Kings Sutton*.

When a place or a church is named after a saint, or the saint's name complete with prefix is used as a surname, alphabetize it under the word *Saint* as if spelt out, not under *St*. Thus for example *St Andrews, Fife*, *St Peter's, Rome*, and *St John, Olivier* are all treated as if they were written *Saint —*.

Saint, J. B.
St Andrews, Fife
St Benet's Hall
St James Infirmary
St John-Smythe, Q.
Saint-Julian
St Just-in-Roseland

When the saint's name is in a foreign language, alphabetize its abbreviation under the full form in that language (for forms *see* **4.2.2**).

Alphabetize natural geographical features (mountains, lakes, seas, etc.) according to whether the descriptive component forms part of the name:

Graian Alps
Grampians, the
Granby, Lake
Granby River
Grand Bérard, Mont
Gran Canaria
Grand, North Fork
Grand, South Fork
Grand Canyon
Grand Rapids
Grand Ruine, La
Grand Teton

Always retain the component if it is part of the official name:

Cape Canaveral
Cape Cod
Cape of Good Hope
Cape Horn

Where confusion may result—in atlases, for example—cross-references or multiple entries are common.

16.3.5 Subentries

Arrangement of subentries should normally be alphabetical by key words, ignoring leading prepositions, conjunctions, and articles in alphabetical ordering. Ensure that subentries are worded so that they are unambiguous and 'read' from or to the headword in a consistent pattern. Arrange subentries beneath related or similar headwords in parallel. Cross-references given as subentries fall at the end of all other subentries:

value:
- -added 19, 22, 28
- as amusement 21, 37, 73
- of gossip xxxix, 70, 73, 75, 77
- historical (relative) 73
- magical 21, 37, 73
- relative 212, 214–19
- scales of 218
- snobbery 73 n. 41, 75
- versus worth 33, 97–8
- *see also* fact as value-constituted; valuation

16.4 Non-alphabetical order

Some matter will call for ordering on some basis other than alphabetical, such as numerical, chronological, or hierarchical. Where this matter forms part only of an occasional group of subentries within an otherwise alphabetical index it may be ordered as necessary without comment; however, where a significant amount needs to be included in the form of headwords it should be placed in a separate index where similar elements can be found and compared easily. Never arrange entries or subentries themselves by order of page references, as this is of least help to the reader.

16.4.1 Numerical

An index of telephone numbers or US postal codes, for example, would be ordered in strict numerical hierarchy.

16.4.2 Chronological

Chronological ordering is useful in arranging entries or subentries, for example arranged according to the life and times of the subject in a biography rather than the order of reference in the work:

dynasties, early:
  Legendary Period (prehistoric) 1–33, 66, 178
  Xia (*c.*2100–1600 BC) 35–60, 120
  Shang (*c.*1600–*c.*1027 BC) 61–84
  Zhou (*c.*1027–256 BC) 12, 85–100, 178
  Quin (221–207 BC) 109–135
  Han (206 BC–AD 220) 132, 136–7, 141

Hart, Horace:
  birth 188
  apprenticeship 192, 195
  in London 195–9
  in Oxford 200, 201–60
  retirement 261
  illness and death 208, 277–9

16.4.3 Hierarchical

Subjects may be ordered according to some other recognized system of classification (e.g. *BA, MA, M.Phil., D.Phil.* or *duke, marquess, earl, viscount, baron*). Indexes of scriptural references are arranged in their traditional order rather than alphabetically, and species may be ordered according to their taxonomy.

16.4.4 Index locorum

Commentaries and some other works—such as those concerned with classical, biblical, or medieval subjects—may have an index locorum (index of passages cited) as one of the indexes. This is set out in columns, with passages cited on the left and followed by the page references, which may be arranged in one of three ways: (*a*) indented 1 em space (with or—especially in biblical citations—without a colon separating the entry from its page reference); (*b*) set in another column at least 1 em space apart from the longest passage; or (*c*) set full right in the column, again with a minimum of 1 em separating the elements:

(*a*)	(*b*)		(*c*)	
HOMER	HOMER		HOMER	
Iliad	*Iliad*		*Iliad*	
1. 1–3: 14–56, 221–36, 329	1. 1–3	14–56, 221–36, 329	1. 1–3	14–56, 221–36, 329
1. 30: 8	1. 30	8	1. 30	8
1. 197: 40 n. 125	1. 197	40 n. 125	1. 197	40 n. 125
2. 11: 51, 140	2. 11	51, 140	2. 11	51, 140
2. 53–4: 41	2. 53–4	41	2. 53–4	41
...	...		...	

23. 175–6: 77	23. 175–6	77	23. 175–6	77
24. 720: 44	24. 720	44	24. 720	44
Odyssey	*Odyssey*		*Odyssey*	
1. 22–4: 140	1. 22–4	140	1. 22–4	140
1. 183: 12	1. 183	12	1. 183	12
3. 154: 79 n. 104	3. 154	79 n. 104	3. 154	79 n. 104

It is usually possible to accommodate at least two such columns within the measure of most works, and more columns in works with wider formats. Alternatively, it is possible where space is tight to run in the entries and page references to the margin width, with each locus in parentheses:

> HOMER, *Iliad* (1. 1–3) 14–56, 221–36, 329; (1. 30) 8; (1. 197) 40 n. 125
> (2. 11) 51, 140; (2. 53–4) 41

When two or more successive entries have the same starting point but different finishing points, they should be ordered in descending order of length:

> HOMER
> *Iliad* 1 [= the whole book]
> 1. 1–3 14–56, 221–36, 329
> 1. 1–2 472–9
> 1. 1 312–17

This is the principle of *digniora sint priora* 'let things worthier precede'.

Works including an index locorum may also have other types of indexes, which may be set along similar lines. These include an index rerum (subject index), index nominum (index of names), and index verborum (index of words). Normally the contexts in which they are found make the use of Latin terms appropriate, the plural of each beginning 'indices —'. The indexes are placed in that order, with the index locorum between the index rerum and the index nominum.

16.5 Presentation of index copy

Print all copy in a single column on A4 paper. It *must* be double spaced—for both entries and subentries—so as to leave plenty of room for editorial mark-up before setting. An index's intricate structure and unintuitive content means that errors introduced during typesetting are comparatively easy to make and difficult to catch; consequently, an author who creates an index on a computer is encouraged to submit it electronically, to enable direct setting from the file.

16.5.1 Style

Begin each entry with a lower-case letter unless the word is capitalized in the text (other than at the start of a sentence). Check carefully hyphenation, italics, spelling, and punctuation for consistency with the text. Instructions for cross-referring (*see*, *see also*) should be printed out in italic, or underlined if copy is typed. However, 'see' and 'see also' commonly appear in roman when they are followed by italicized text:

> Picq, Charles Ardent du, see *Études sur le combat*
> Plutarch's *Lives*, see *Parallel Lives*; *see also* biographies; Dryden
> *Poema Morale*, see *Selections from Early Middle English*
> *Poetics*, *see* Aristotle

Usually there is an en space between the entry and the first page number; there is no need to put a comma between them, though formerly this style was commonplace (and remains for cross-references). If an entry ends with a numeral (*B-17*, *Channel 13*, *M25*, *Uranium 235*), place the numeral in parentheses, or add a colon between it and the page reference. Insert a space after *all* punctuation (particularly in names), except for those abbreviations printed close up in the text. Separate an entry followed by a cross-reference with a comma; separate more than one cross-reference with a semicolon. There is no punctuation at the end of entries apart from the colon used after a headword with no page numbers, where it is followed by a list of subentries:

> earnings, *see* wages
> earnings, *see* income; taxation; wages
> earnings:
>   income 12, 14–22, 45
>   taxation 9, 11, 44–9
>   wages 12–21, 48–50

16.5.2 Number references

In references to pagination and dates, use the least number of figures consistent with clarity (*see* **7.1.4**; **7.10.1**); so *30–1*, *42–3*; but *10–11* or *116–18*, not *10–1* or *116–8*; *1789–1810* or *1999–2001*, not *1789–810* or *1999–001*.

Be as specific as possible in your references. For this reason, do not use section or clause numbers instead of page numbers unless they are frequent and the entire index is to be organized that way. (More than one section or clause on each page will provide references that are even more specific than page references.) Avoid using *f.* and *ff.*; give instead the first and last pages of the material: *123–5*, for example, denotes one continuous discussion spanning three pages, whereas *123, 124, 125* denotes three separate short references. Avoid *passim* ('throughout') unless there are a large number of general references to a person or topic in one section of a book. Avoid indexing a whole chapter; where this is impossible, cite the page extent, not *Ch. 11*.

Except where each page has a great deal of text, it is normally unnecessary to indicate when an entry is mentioned more than once on a page. It can, however, be useful in a large-format or densely spaced work; this is done either by adding the Latin terms *bis* ('two times'), *ter* ('three times'), *quater* ('four times'), *quinquies* ('five times'), etc. after the page number, or (rarely) by a superscript number: '90 *bis*', '90^2'.

An index to a large-format or densely spaced work—especially in two or more columns—may benefit from page references followed by lower-case italic or small-capital letters indicating relative placement on the page, such as '412*a*' for the top of the first column on page 412 and '412*d*' for the bottom of the second column. This convention is found most often in encyclopedias and other reference works, and requires an explanation at the start of the index.

Give references to foot- and endnotes in the form '*word* 90 n. 17' for one note and '*word* 90 nn. 17, 19' for two or more; each has a full point and a normal space of the line after the abbreviation. There is no need to give the note number where there is only one note on the page cited; in such instances it is OUP style to insert a thin space between page number and 'n.' to improve the clarity of the reference: '*word* 90 n.' (A thin space also separates the page reference and the abbreviation where 'f.' and 'ff.' are unavoidable.)

To provide the most effective help to the reader, a general index serving more than one volume must include the volume number as part of each page reference, regardless of whether the volumes are paginated in a single sequence or begin anew with each volume. Volume numbers may be styled in roman numerals, often in small capitals, separated by a full point: '*word* III. 90'. Indexes to a group of periodicals may have both the series and volume number as part of the page reference.

It is usual to mark figures denoting references to illustrations in italic or boldface, or with some typographic symbol (e.g. an asterisk or dagger), and provide a key at the start of the index in the form *Italic/bold numbers denote reference to illustrations*. Some authors use a similar treatment to flag passages that are particularly significant or include definitions; again, explain this practice at the start of the index.

16.6 **Setting**

The first or only index in a work typically begins on a new recto, though subsequent indexes can begin on a new page. Index matter is set in small type, one or two sizes down from text size, usually set left-hand justified (ragged right) in two or more columns, with a minimum 1 fixed em space between each column. Turn-lines are set 2 ems from the left-hand margin. Subentries are indented by 1 em, or run on after a semicolon; sub-subentries are always run on.

A variable line of white space between alphabetical sections is normally sufficient; there is no need to print each letter at the beginning of its alphabetical section. Typically, the running heads are *Index* on both recto and verso, though two or more indexes can be differentiated according to their title, such as *General Index*, *Index Locorum*, *Index of First Lines*.

16.6.1 **Layout**

The samples below show the two basic styles of typographic design for indexes, the subentries being either *set-out* (*indented*) or *run-on* (*run-in*). The set-out style uses a new (indented) line for each subentry; it is therefore clearer than the run-on style, though it takes up more room. In it, avoid further subdivision of subentries if possible, as this can result in complicated and space-wasting structures. In the run-on style, subentries do as the name suggests: they run on and are separated from the main entry—and each other—by a semicolon. They are indented appropriately to distinguish them from the heading. Take particular care that the arrangement is logical and consistent, since the style's density makes it more difficult to read.

Set-out

iconoclasm 111, 297, 430, 437
  of Modern Movement in architecture 329, 362

idylls 115, 152–4, 160, 163

imitation 183, 186, 200
  as allusion 179
  architectural 343
  of Latin poetry 350
  in rhetoric 287, 288, 290
    theatrical 245 n., 247, 251
    and Virgil 112, 167 n., 192
  see also irony; satire

imperialism, *see* conquest

Indo-European 370

Run-on

iconoclasm 111, 297, 430, 437; of Modern Movement in architecture 329, 362

idylls 115, 152–4, 160, 163

imitation 183, 186, 200; as allusion 179; architectural 343; of Latin poetry 350; in rhetoric 287, 288, 290; theatrical 245 n., 247, 251; and Virgil 112, 167 n., 192; *see also* irony; satire

imperialism, *see* conquest

Indo-European 370

Which style a publisher chooses depends on the length and number of subentries in the final index copy, and the conventions of related works. If you feel that one or the other style is particularly suitable for your index, tell your editor. Regardless, index copy must be submitted for setting with all entries and subentries in the set-out form for mark-up: it is easier for the typesetter to run these on afterwards, if necessary, than it is to set out an index from copy that was presented run-on.

Turn-lines (where text runs to more than one line of typescript) should be indented consistently throughout, in what is called the *flush-and-hang* style in the USA; in a set-out format that indentation should be deeper than all the subentry indents. The beginning of each subentry must be easily identifiable on the left.

To save space, sub-subentries—where unavoidable—are generally run-on even in otherwise set-out indexes. However, they can most effectively be bypassed by denesting the subentry into a separate main entry of its own, cross-referring to it as necessary. For example, in the following

experience:
  ideal, as disjunctive totality of elements 168
  immediate 6, 39–40, 47–51, 70, 165–6, 172, 181–92
    beatification of 28
    as indivisibly one with finite centres 44
    non-conceptual structure of 82, 182
    as unintelligible 191
  visual 83, 184; *see also* felt contents

the subentry of 'immediate experience' under 'experience' can be changed to a cross-reference 'immediate, *see* immediate experience', leading to a headword entry with subentries of its own. Where sub-subentries cannot be avoided, they may be run together with the rest of the subentries' page references, either following on or interspersed within parentheses:

immediate 6, 39–40, 47–51, 70, 165–6, 172, 181–92; beatification of 28; as indivisibly one with finite centres 44; non-conceptual structure of 82, 182; as unintelligible 191

immediate 6, (beatification of) 28, 39–40, (as indivisibly one with finite centres) 44, 47–51, 70, (non-conceptual structure of) 82, 182, 165–6, 172, 181–92, (as unintelligible) 191

16.6.2 Continuation

When an entry breaks across a page—most especially from the bottom of a recto to the top of a verso—the heading or subheading is repeated and a continuation note added during typesetting:

experience (*cont.*)
visual 83, 184; *see also* felt contents

16.7 **Schedules**

Authors should try to send in their completed index when they return their proofs to the publisher; if a word processor has been used, authors who submit a disk must remember to label it with their name and computer format details. Be sure to include with the index copy a note of any special systems of organization, alphabetical order, etc. that have been adopted.

The methodical compilation of an index demands a level of scrutiny that often yields errors—usually of consistency—in the proofs. While the nature of the error and the timetable and budget of the work will help determine whether and which corrections can be made, it is vital to avoid any changes to pagination that would throw out the index's references.

If completion of the index copy is likely to delay the return of the proofs, please warn your editor: it may be better to send the proofs back in advance of the index, so that correction of the text can proceed in the interim.

Publishers have different procedures for dealing with index proofs: while authors may not need to see a typeset proof of an index they have produced themselves and submitted on disk, most are given an opportunity to vet an index produced by an indexer.

Index

Note: The index entries appear in word-by-word alphabetical order. Page references in italics indicate illustrations.