FOR COMPOSITORS
AND READERS

UNIVERSITY PRESS, OXFORD

BY

HORACE HART, M.A.

PRINTER TO THE UNIVERSITY OF OXFORD

THE ENGLISH SPELLINGS REVISED BY

JAMES A. H. MURRAY, M.A., D.C.L., LL.D., D.LITT.

AND

HENRY BRADLEY, M.A., PH.D.

EDITORS OF THE OXFORD DICTIONARY

TWENTY-SECOND EDITION

(THE EIGHTH FOR PUBLICATION)

LONDON

HENRY FROWDE, AMEN CORNER, E.C.

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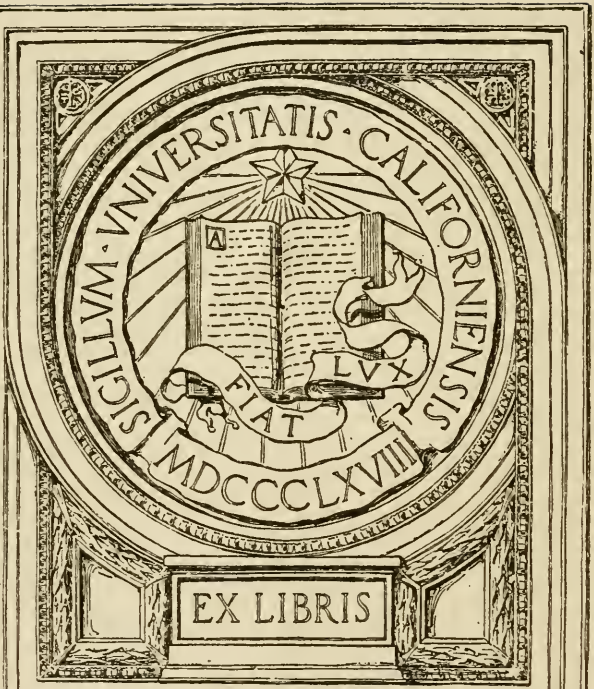
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THESE Rules apply generally, and they are only to be departed from when the written instructions which accompany copy for a new book contain an express direction that they are *not* to be followed in certain specified cases.

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Twenty-second Edition, January 1912.

PREFACE

IT is quite clearly set out on the title-page in previous editions of these Rules and Examples, that they were intended especially for Compositors and Readers at the Clarendon Press. *Consequently it seems necessary to explain why an edition or impression is now offered to so much of the General Public as is interested in the technicalities of Typography, or wishes to be guided to a choice amidst alternative spellings.*

On the production of the First Edition at the Oxford Press, copies were placed at the disposal of all Readers, Compositors, and Compositor-apprentices; and other copies found their way into the possession of Authors and Editors of books then in the printers' hands. Subsequently, friends of authors, and readers and compositors in other printing-offices, began to ask for copies, which were always supplied without charge. By and by applications for copies were received from persons who had no absolute claim to be supplied gratuitously; but as many of such requests came from Officials of the King's Government at Home, in the Colonies, and in India, it was thought advisable, on the whole, to continue the practice of presentation.

Recently, however, it became known that copies of the booklet were on sale *in London.*

A correspondent wrote that he had just bought a copy 'at the Stores'; and as it seems more than complaisant to provide gratuitously what may afterwards be sold for profit, there is no alternative but to publish this little book.

As to the origin and progress of the work, it was begun in 1864, *when the compiler was a member of the London Association of Correctors of the Press. With the assistance of a small band of fellow members employed in the same printing-office as himself, a first list of examples was drawn up, to furnish a working basis.*

Fate so ordained that, in course of years, the writer became in succession general manager of three London printing-houses. In each of these institutions additions were made to his selected list of words, which, in this way, gradually expanded—embodying what compositors term 'the Rule of the House'.

In 1883, *as Controller of the Oxford Press, the compiler began afresh the work of adaptation; but pressure of other duties deferred its completion nearly ten years, for the first edition is dated* 1893. *Even at that date the book lacked the seal of final approval, being only part of a system of printing-office management.*

In due course, Sir J. A. H. MURRAY and Dr. HENRY BRADLEY, editors of

the Oxford Dictionary, *were kind enough to revise and approve all the English spellings. Bearing the stamp of their sanction, the booklet has an authority which it could not otherwise have claimed.*

To later editions Professor ROBINSON ELLIS and Mr. H. STUART JONES contributed two appendices, containing instructions for the Division of Words in Latin and Greek; and the section on the German Language was revised by Dr. KARL BREUL, Reader in Germanic in the University of Cambridge.

The present issue is characterized by many additions and some rearrangement. The compiler has encouraged the proof-readers of the University Press from time to time to keep memoranda of troublesome words in frequent—or indeed in occasional —use, not recorded in previous issues of the 'Rules', and to make notes of the mode of printing them which is decided on. As each edition of the book becomes exhausted such words are reconsidered, and their approved form finally incorporated into the pages of the forthcoming edition. The same remark applies to new words which appear unexpectedly, like new planets, and take their place in what Sir JAMES MURRAY calls the 'World of Words'. Such instances as

air-man, sabotage, stepney-wheel, will occur to every newspaper reader.

Lastly, it ought to be added that in one or two cases, a particular way of spelling a word or punctuating a sentence has been changed. This does not generally mean that an error has been discovered in the 'Rules'; but rather that the fashion has altered, and that it is necessary to guide the compositor accordingly.

January 1912. H. H.

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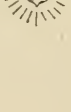

RULES FOR SETTING UP ENGLISH WORKS[1]

SOME WORDS ENDING IN -ABLE

WORDS ending in silent *e* generally lose the *e* when -able is added, as—

adorable	excusable
arguable	indispensable
desirable	leisurable

But this rule is open to exceptions upon which authorities are not agreed. The following spellings are in *The Oxford Dictionary*, and must be followed:

advisable	defamable
analysable	definable
ascribable	delineable
atonable	dilatable
baptizable	dissolvable
believable	drivable
blameable	endorsable
bribable	evadable
chaseable	excisable
confinable	exercisable
conversable	finable
creatable	forgivable
datable	framable
debatable	giveable

[1] At Oxford especially, it must always be remembered that the Bible has a spelling of its own; and that in Bible and Prayer Book printing the Oxford standards are to be exactly followed.—H. H.

WORDS ENDING IN -ABLE (*contd.*)

hireable	overcomable
immovable	palatable
improvable	partakable
indispensable	pleasable
inflatable	provable
irreconcilable	rateable
lapsable	rebukeable
likeable	receivable
linable	reconcilable
liveable	removable
losable	saleable
lovable	solvable
malleable	tameable
movable	tuneable
nameable	unmistakable

If -able is preceded by *ce* or *ge*, the *e* should be retained, to preserve the soft sound of *c* or *g*, as—

bridgeable	manageable
changeable	noticeable
chargeable	peaceable
knowledgeable	pledgeable
lodgeable	serviceable

Words ending in double *ee* retain both letters, as—agreeable.

In words of English formation, a final consonant is usually doubled before -able, as—

admittable	forgettable
biddable	gettable
clubbable	incurrable
conferrable	rebuttable
deferrable	regrettable [1]

[1] For an authoritative statement on the whole subject see *The Oxford Dictionary*, Vol. I, p. 910, art. *-ble*.

SOME WORDS ENDING IN -IBLE

The principle underlying the difference between words ending in -able and those ending in -ible is thus stated by *The Oxford English Dictionary* (s.v. *-ble*) : ' In English there is a prevalent feeling for retaining *-ible* wherever there was or might be a Latin *-ibilis*, while *-able* is used for words of distinctly French or English origin.' The following are examples of words ending in -ible :

accessible
addible
adducible
admissible
audible
avertible
collapsible
comprehensible
controvertible
credible
discernible
discerpible
edible
eligible
existible
expressible
extendible
feasible
fencible
flexible
forcible
incomprehensible
incorruptible
incredible
indefeasible
indefensible
indelible
indestructible
indigestible
intangible
intelligible
irresistible
legible
negligible
ostensible
permissible
persuasible
plausible
producible
reducible
remissible
reprehensible
reversible
tangible
vendible
visible

SOME WORDS ENDING IN -ISE OR -IZE

The following spellings are those adopted for *The Oxford Dictionary*:

actualize
advertise
advise
affranchise
aggrandize
agonize
alcoholize
alkalize
anathematize
anatomize
anglicize
apologize
apostrophize
apprise (*to inform*)
apprize (*to appraise*)
authorize
baptize
brutalize
canonize
capitalize
capsize
carbonize
catechize
categorize
catholicize
cauterize
centralize
characterize
chastise
christianize
cicatrize
circumcise
civilize
collodionize
colonize
communize
comprise
compromise
contrariwise
conventionalize
corporealize
criticize
crystallize
demise
demoralize
deodorize
desilverize
despise
devise
discolorize
disfranchise
disguise
disorganize
dogmatize
dualize
economize
emphasize
emprise
enfranchise
enterprise
epigrammatize
epitomize

equalize
eternize
etherealize
etymologize
eulogize
euphonize
evangelize
excise
exercise
exorcize
experimentalize
extemporize
familiarize
feminize
fertilize
formalize
fossilize
franchise
fraternize
gallicize
galvanize
generalize
germanize
gormandize
gothicize
graecize
harmonize
hebraize
hellenize
hibernize
humanize
hydrogenize
hypnotize
idealize
idolize
immortalize
improvise
incise
italicize
jacobinize
japanize
jeopardize
kyanize
laicize
latinize
legalize
legitimatize
liberalize
localize
macadamize
magnetize
mainprize
manumise
materialize
memorialize
memorize
merchandise
mesmerize
methodize
minimize
misadvise
mobilize
modernize
monetize
monopolize
moralize
nasalize
nationalize
naturalize
neutralize
neologize
normalize
organize
ostracize
oxidize
ozonize

-ISE OR -IZE (*contd.*)

paganize
particularize
patronize
pauperize
penalize
philosophize
plagiarize
pluralize
polarize
popularize
premise
prise up (*to*)
prize (*a*)
pulverize
rationalize
realize
recognize
reorganize
reprise
revolutionize
rhapsodize
romanize
satirize
scandalize
scrutinize
secularize
seise (*in law*)
seize (*to grasp*)
sensitize
signalize
silverize
solemnize
soliloquize
specialize
spiritualize
sterilize
stigmatize
subsidize
summarize
supervise
surmise
surprise
syllogize
symbolize
sympathize
syndicalize
synthesize
systematize
tantalize
temporize
terrorize
theorize
tranquillize
tyrannize
utilize
ventriloquize
victimize
villanize
visualize
vitalize
vocalize
vulgarize

SOME ALTERNATIVE OR DIFFICULT SPELLINGS

MORE OR LESS IN DAILY USE, ARRANGED IN ALPHABETICAL ORDER FOR EASY REFERENCE

abetter
abettor (*law*)
accepter (-or *in law*)
adaptable
adapter
addorsed
adjutants-general[1] *pl.*
adjudgement
admonitor
aerate
aerial
aerie
aeronaut
aeroplane
aetiological, -logist
aetiology
ageing
aides-de-camp[1] *pl.*
aline, -ment[2]
allineation
almanac[3]
ambidexterity
analyse
aneurysm
ankle
apanage
apophthegm
apostasy
apparelled
archetype
archidiaconal
arcking[4]
armful
artisan
ascendancy, -ant
assessable
aught (*anything*)
automobile
aweing
awesome
axe[5]
ay (*always*)

[1] Compound words of this class form their plurals by a change in the first word.—H.H.

[2] 'The Eng. form *alinement* is preferable to *alignment*, a bad spelling of the French.'—*O.E.D.*

[3] But the *k* is retained in *The Oxford Almanack*, following the first publication in 1674.—H. H.

[4] 'In derivatives formed from words ending in *c*, by adding a termination beginning with *e*, *i*, or *y*, the letter *k* is inserted after the *c*, in order that the latter may not be inaccurately pronounced like *s* before the following vowel.'—WEBSTER.

[5] In *The Oxford Dictionary*, Vol. I, p. 598, Sir James Murray says, 'The spelling *ax* is better

SOME DIFFICULT SPELLINGS (*contd.*)

aye (*yes—'the ayes have it'*)
bandoleer
banns
banyan
Barbadoes
bark (*ship*)
basin
basses (*pl.*)
battalion
befall
beldam
bethrall
blouse
bluish
bodice
bogie (*a truck*)
bogy (*apparition*)
bothy
brand-new
brier
brooch (*ornament*)
browse
bryony
bulrush
buncombe
by and by
by-election
by-lane
by-law
byname
bypath
by-play
by-plot
by-product
by-street
by the by
by-way
byword
caddis
calendar
calligraphy
calliper
caltrop
camlet
camomile
canst
canvas (*cloth*)
canvass (*political*)
carcass
carriable
cartography
catarrhine
cat's-paw
cauldron (*a vessel*)
caulk
celluloid
censer (*a vessel*)
censor (*an official*)
centigram
centipede
centred, -ing
chaldron (*measure*)
chalet
chant
chaperon

on every ground . . . than *axe*, which has of late become prevalent.' (But as authors generally still call for the commoner spelling, compositors must follow it.—H. H.)

cheque (*on a bank*)
chequered (*career*)
chestnut
chillness
chock-full
choroid
cider
cipher
clangor
clarinet
clench (*fists*)
clerestory
clinch (*argument*)
clinometer
cloak (*not* cloke)
clue (*but* clew *for part of a sail*)
coalesce
coco-nut
cognizance
colander
coloration
colourist
commonplace
confidante (*fem.*)
conjurer
conjuror (*law*)
connexion
connivence
conscience' sake
consensus
contemporary
conterminous
contestor
cony
copier
corrupter
corslet
corvette
cosy
cotillion
cottar
couldst
couldn't
coulter
courts martial (*pl.*)
cousins-german (*pl.*)
craftsman
crenellate
crosier
curtsy
cyst
debarkation
debonair
decrepit
deflexion
demeanour
dependant (*noun*)
dependence
dependent (*adj.*)
desiccate
detector
develop, -ment
devest (*law*)
dexterously
diaeresis [1]
dialyse
dike
dinghy
discoloration

[1] The sign [¨] sometimes placed over the second of two vowels in an English word to indicate that they are to be pronounced separately, is so called by

SOME DIFFICULT SPELLINGS (*contd.*)

discolour
disk
dispatch(*not* despatch)
distension
distil
disyllable
doggerel
doily
Domesday Book
dote
draft (*prepare*)
draftsman (*one who drafts documents*)
draught-board
draughtsman(*one who makes drawings*)
draughtsmen (*in game of draughts*)
dryly
dullness
duress
dyeing (*cloth*)
ecstasy
eloin, -ment
embargo
embarkation
embassage
embed
embroil
empanel
encase
enclasp
enclose
encrust
endorse
enroll
enrolment
ensconce
ensure (*make safe*)
enthral
entreat
entrench, -ment
entrust
envelop (*verb*)
envelope (*noun*)
erector
ethereal
exorrhizal
expense
faecal
faeces
faggot
fantasy
favour
feldspar
fetid
filigree
finicking
fledgeling
fleurs-de-lis (*pl.*)
floatage
floatation
fluky
flyer
foetal
foetus

a compositor. By the way, this sign is now used only for learned or foreign words; not in *chaos* or in *dais*, for instance. *Naïve* and *naïveté* still require it, however (see pp. 35, 37).—H. H.

fogy, *pl.* -ies
forbade
foregone (*gone before*)
foretell
forgather
forgo[1]
forme (*printer's*)
fount (*of type*)
frenzy
frowzy
fuchsia
fulfil
fullness
fusilier
fusillade
gage (*a pledge*)
gaily
gauge (*a measure*)
genuflexion
gewgaw
gibe
gillie
gimlet
gipsy
goodness' sake
gourmand
gramme
grammetre
gramophone
grandam
granddaughter
granter (*one who grants*)
grantor (*in law: one who makes a grant*)
grey
grisly (*terrible*)
grizzly (*grey*)
grizzly bear
gruesome
guerrilla
gullible
hadst
haematite
haematology
haemorrhage
haemorrhoids
ha! ha! (*laughter*)
ha-ha (*a fence*)
hairbreadth
halberd
hallo
handful
handiwork
hare-brained

[1] In 1896, Mr. W. E. Gladstone, not being aware of this rule, wished to include, in a list of errata for insertion in Vol. II of *Butler's Works*, an alteration of the spelling, in Vol. I, of the word 'forgo'. On receipt of his direction to make the alteration, I sent Mr. Gladstone a copy of *Skeat's Dictionary* to show that 'forgo', in the sense in which he was using the word, was right, and could not be *corrected*; but it was only after reference to Sir James Murray that Mr. Gladstone wrote to me, 'Personally I am inclined to prefer forego, on its merits; but authority must carry the day. *I give in.*'—H. H.

SOME DIFFICULT SPELLINGS (*contd.*)

hauler
haulm
havoc
hearken
hectogram
hectolitre
hectometre
he'll (*no space*)
honour
horehound
hornblende
horsy
humorist
humorous
humour, -less
hyena
hypotenuse
icing
I'd, I'll (*no space*)
idiosyncrasy
idolater
impermeable
inferable
inflexion
innocuous
inoculate
inquire, -quiry [1]
install
instalment
instil
insure (*in a society*)
Inverness-shire, &c.
inweave
ipecacuanha
jail
jam, *v.* (*not* jamb)
jamb (*noun*)
janizary
jewellery
jews' harp *and*
jews' harps
judgeship
jugful
kilogram
kilogrammetre
kilolitre
kilometre
kilowatt
kinematograph
kleptomania
knick-knack
lachrymal
lachrymose
lackey
lacquer
lamb's-wool
lantern
largess
lateish
latten
laverock
leaf-mould
lettuce
licence (*noun*)
license (*verb*)
licensee
lich-gate
lineament
Linnaean [2]
linsey-woolsey

[1] 'This is now usual. See *O. E. D.*, s. v. Enq-.' —J. A. H. M.

[2] But Linnean Society.

liny
liquefy
liquorice
litre
loadstone
loath (*adj.*)
loathe (*verb*)
lodestar
lour (*frown*)
macintosh
maelstrom
maharaja
mamma
mandolin
manikin
manyplies
marquess
mattress
mayst
mediaeval
men-of-war[1] (*pl.*)
metamorphose
mightst
mileage
millennium
millepede
milligram
millimetre
miscall
misdemeanour
misspelling
mistletoe
mizen, -mast
moccasin
Mohammedan
mollusc
moneyed
moneys
mould, -ing (*v. & n.*).
naught (*nothing*)
negotiate
net (*profits*)
newsvendor
novitiate
nursling
octet
omelet
oneself
orangeade
orgy
osculatory
osier
ought (*cipher*)
ouzel
overalls
oyez!
ozone
pannikin
parakeet
parallelepiped
paralyse
parsnip
parti-coloured
partisan
party-wall
pasha
pastille
paten
pavilion
paviour

[1] Compound words formed of two nouns connected by a preposition form their plurals by a change in the first word.—H. H.

SOME DIFFICULT SPELLINGS (*contd.*)

pedagogy
pedlar
peewit
pendant
peony
petrify
picnicking
plaguy
pomace
poniard
portray
postilion
posy
pot (*size of paper*)
potato, *pl.* -es
practice (*noun*)
practise (*verb*)
prehistoric
premises (*no sing., conveyancing*)
premiss, premisses (*logic*)
primaeval
printer's error, *but* printers' errors [1]
programme
proletariate
prophecy (*noun*)
prophesy (*verb*)
pundit
pupilage
putrefy
pyjamas
quartet
quinine
quinsy
quintet
racket (*bat*)
rackets (*game*)
racoon
radical (*chemistry*)
radicle (*botany*)
radium (*small* r)
ragi (*grain*)
raja
rarefaction
rarefy
rase (*to erase*)
raze (*to the ground*)
react
rearward
recall
recompense (*v. & n.*)
recompose
referable
refill
reflection [2]
rhyme (*verse*) [3]

[1] Sir James Murray thinks that where there is any ambiguity a hyphen may also be used, as 'bad printers'-errors'.—H. H.

[2] 'Etymology is in favour of *reflexion*, but usage seems to be overpoweringly in favour of the other spelling.'—H. B.

[3] The older form 'rime' is occasionally used by modern writers, and in such cases the copy should be followed.—H. H.

ribbon
rigorous
rigors (*in med.*)
rigour
rime (*hoar-frost*)
rodomontade
rout (*verb*)
secrecy
sergeant (*military*)
serjeant (*law*)
Shakespeare [1]
Shakespearian, -iana
she'll (*no space*)
shouldst
show (*v. & n.*)
shrillness
sibyl
sibylline
siliceous
singeing
siphon
siren
skilful
skilless
slyly
sons-in-law (*pl.*)
spadeful
sphinx
sponge
spoonful
stanch
stationary (*standing still*)
stationery (*paper*)
steadfast
stillness
story (*of a house*)
stupefy
suggester
swingeing (*blow*)
sycamore [2]
sylvan
syndicalism
synonymous
syrup
tallness [3]
tease
tenor
thyme (*herb*)
tire (*of a wheel*) [4]
tiro
toboggan, -ing
toilet
tranquillity

---

[1] 'Shakspere is preferable, as—The New Shakspere Society.'—J. A. H. M. (But the Clarendon Press is already committed to the more extended spelling.—H. H.)

[2] The 'sycomore' of the Bible is a different tree—the fig-mulberry.—H. H.

[3] It is generally agreed that words ending in *ll* should drop one *l* before *less* (as in *skilless*) and *ly*; but there is not the same agreement in dropping an *l* before *ness*.—H. H.

[4] 'But the bicycle-makers have apparently adopted the non-etymological *tyre*.'—J. A. H. M.

SOME DIFFICULT SPELLINGS (*contd.*)

transcendent
transferable
tranship, -ment
transplendent
trousers
Tuileries
tumour
unmistakably
vender (*as generally used*)
vendor (*in law*)
vermilion
villany
visor
wabble
wagon
weasand
we'll (*no space*)
whilom
whisky
whitish
wilful
woe, woful
wooed, woos
wouldst
zoogloea

SOME WORDS ENDING IN -MENT

In words ending in -ment print the *e* when it occurs in the preceding syllable, as—abridgement, acknowledgement, judgement, lodgement.[1] But omit the *e* in development, envelopment, in accordance with the spelling of the verbal forms develop, envelop.

[1] 'I protest against the unscholarly habit of omitting it from "abridg*e*ment", "acknowledg*e*ment", "judg*e*ment", "lodg*e*ment",—which is against all analogy, etymology, and orthoepy, since elsewhere *g* is hard in English when not followed by *e* or *i*. I think the University Press ought to set a scholarly example, instead of following the ignorant to do ill, for the sake of saving four *e*'s. The word "judgement" has been spelt in the Revised Version correctly.'—J. A. H. M.

HYPHENED AND NON-HYPHENED WORDS[1]

The hyphen need not, as a rule, be used to join an adverb to the adjective which it qualifies: as in—

a beautifully furnished house,
a well calculated scheme.

When the word might not at once be recognized as an adverb, use the hyphen: as—

a well-known statesman,
an ill-built house,
a new-found country,
the best-known proverb,
a good-sized room.

[1] See *Oxford Dict.*, Vol. I, page xiii, art. 'Combinations', where Sir James Murray writes: 'In many combinations the hyphen becomes an expression of unification of sense. When this unification and specialization has proceeded so far that we no longer analyse the combination into its elements, but take it in as a whole, as in *blackberry*, *postman*, *newspaper*, pronouncing it in speech with a single accent, the hyphen is usually omitted, and the fully developed compound is written as a single word. But as this also is a question of degree, there are necessarily many compounds as to which usage has not yet determined whether they are to be written with the hyphen or as single words.'

And again, in *The Schoolmasters' Year-book* for 1903, Sir James Murray writes: 'There is no rule, propriety, or consensus of usage in English for the use or absence of the hyphen, except in cases where grammar or sense is concerned; as in a day well remembered, but a well-remembered day, the sea of a deep green, a deep-green sea, a baby little expected, a little-expected baby, not a deep green sea, a little expected baby. . . . Avoid Headmaster, because this implies one stress, Héadmaster, and would analogically mean "master of heads", like schoolmaster, ironmaster. . . . Of course the hyphen comes in at once in combinations and derivatives, as head-mastership.'

When an adverb qualifies a predicate, the hyphen *should not* be used: as—

this fact is well known.

Where either (1) a noun and adjective or participle, or (2) an adjective and a noun, in combination, are used as a compound adjective, the hyphen *should* be used:

a poverty-stricken family, a blood-red hand, a nineteenth-century invention.

A compound noun which has *but one accent*, and from familiar use has become one word, requires no hyphen. Examples:

blackbird	handbook	séaport
byname	handkerchief	téapot
byword	mantelpiece	torchlight
hairbrush	nowadays	upstairs
hairdresser	schoolboy	watchcase
hairpin	schoolgirl	wheelbarrow

The following should also be printed as one word:

aglow	everything	ladylike
anybody	everyway	lambskin
anyhow	(*adverb*)	lifetime
anything	everywhere	maybe
anywhere	eyewitness	meantime
bedroom	fairyland	meanwhile
childbed	fatherland	midday
coeval	footsore	motherland
coexist	footstep	newfangled
coextensive	freshwater	noonday
coheir	(*as adj.*)	offprint
cornfield	godlike	offsaddle
downhill	goodwill	offshoot
downstairs	harebell	onrush
evermore	hopscotch	outdoor
everyday	horseshoe	overleaf
(*as adj.*)	indoor	oversea

percentage	reopen	wellnigh
reappear	seaweed	widespread
reimburse	selfsame	wrongdoing
reinstate	uphill	zigzag

Compound words of *more than one accent*, as — ápple-trée, chérry-píe, grável-wálk, wíll-o'-the-wisp, as well as others which follow, require hyphens:

aide-de-camp	first-hand	hour-glass
air-man	foot-note	hymn-book
air-ship	foot-stone	ill-fated
a-kimbo	foot-stool	india-rubber
alms-house	free-will	jaw-bone
arm-chair	get-at-able	key-note
battle-field	good-bye	knick-knack
bird-cage	good-day	life-like
bi-weekly	good-	looking-glass
by-law	humoured	man-of-war
by-way	good-natured	never-ending
child-birth	guide-book	new-built
come-at-able	gutta-percha	new-comer
common-sense	half-crown	new-mown
(*as adj.*)	half-dozen	note-book
co-adjust	half-hour	note-paper
co-declination	half-way	off-hand
co-operate	handy-man	oft-times
co-ordinate	harvest-field	one-and-twenty
court-plaster	head-dress	one-eighth
cousin-german	head-foremost	ore-weed
death-bed	head-quarters	out-and-out
death-rate	hey-day	out-of-date
ding-dong	high-flyer	out-of-door
dumb-bell	hill-side	over-glad
ear-rings	hill-top	pre-eminent
farm-house	hoar-frost	quarter-day
farm-yard	hob-a-nob	race-course

re-bound[1] (*as a book*)
re-cover (*a chair*)
re-enter
re-form (*form again*)
rolling-pin
sea-breeze
sea-shore
second-hand
small-pox
son-in-law
starting-point
step-father
such-like
table-land
text-book
title-deeds
title-page
to-day
top-mast
topsy-turvy
up-to-date[2]
water-course
week-day
year-book

Half an inch, half a dozen, &c., require no hyphens. Print the following also without hyphens :

any one
cast iron
common sense
(*adj. and noun together*)
court martial
dare say
easy chair
every one
fellow men
for ever
good humour
good nature
good night
head master[3]
high priest
high road
ill health
ill luck
ill nature
no one
plum pudding
post office
revenue office
some one
union jack

[1] 'The hyphen is often used when a writer wishes to mark the fact that he is using not a well-known compound verb, but *re-* as a living prefix attached to a simple verb (*re-pair* = pair again); also usually before *e* (*re-emerge*), and sometimes before other vowels (*re-assure*, usually *reassure*); also when the idea of repetition is to be emphasized, especially in such phrases as *make and re-make*.'—*The Concise Oxford Dictionary* (1911), p. 694.

[2] As, up-to-date records; but print 'the records are up to date'.—H. H.

[3] See note on page 25.

DOUBLING CONSONANTS WITH SUFFIXES

Words of one syllable, ending with one consonant preceded by one vowel, double that consonant on adding -ed or -ing: e.g.

drop	dropped	dropping
fit	fitted	fitting
stop	stopped	stopping

Words of more than one syllable, ending with one consonant preceded by one vowel, and accented on the last syllable, double that consonant on adding -ed or -ing: e.g.

allot	allotted	allotting
commit	committed	committing
infer	inferred	inferring
trepan	trepanned	trepanning

But words of this class *not* accented on the last syllable, *do not double the last consonant*[1] on adding -ed, -ing: e.g.

balloted, -ing	carpeted, -ing
banqueted, -ing	chirruped, -ing
bayoneted, -ing	combated, -ing
benefited, -ing	cricketing
biased, -ing	crocheted, -ing
billeted, -ing	crotcheted, -ing, -y
bishoped, -ing	discomfited, -ing
blanketed, -ing	docketed, -ing
bonneted, -ing	faceted, -ing
bracketed, -ing	ferreted, -ing
buffeted, -ing	fidgeted, -ing, -y

[1] 'We must, however, still except the words ending in *-el*, as levelled, -er, -ing; travelled, -er, -ing; and also worshipped, -er, -ing.'—J. A. H. M.

filleted, -ing
filliped, -ing
focused, -ing
galloped, -ing
gibbeted, -ing
gossiped, -ing, -y
initialed, -ing
junketed, -ing
marketed, -ing
packeted, -ing
paralleled, -ing
pelleted, -ing
picketed, -ing
piloted, -ing
profited, -ing
rabbeted, -ing
rabbiting
rickety
riveted, -ing
russeted, -ing, -y
scolloped, -ing
tennising
trinketed, -ing
trousered, -ing
trumpeted, -ing
velvety
visited, -ing
wainscoted, -ing

In words ending in *-l*, the final consonant is generally doubled, whether accented on the last syllable or not: e. g.

annulled, -ing
appalled, -ing
apparelled, -ing
barrelled
bethralled, -ing
caballed, -ing
channelled, -ing
compelled, -ing
cudgelled, -ing
dishevelled, -ing
empanelled, -ing
extolled, -ing
forestalled, -ing
grovelled, -ing
impelled, -ing
installed, -ing
kennelled, -ing
levelled, -ing
libelled, -ing
marshalled, -ing
parcelled, -ing
quarrelled, -ing
revelled, -ing
rivalled, -ing
shovelled, -ing
trammelled, -ing
travelled, -ing
tunnelled, -ing

FORMATION OF PLURALS IN WORDS OF FOREIGN ORIGIN

Plurals of nouns taken into English from other languages sometimes follow the laws of inflexion of those languages. But often, in non-technical works, additional forms are used, constructed after the English manner. Print as below, in cases where the author does not object. In scientific works the scientific method must of course prevail:

SING.	PL.
addendum	addenda[1]
alga	algae
alkali	alkalis
alumnus	alumni
amanuensis	amanuenses
analysis	analyses
animalculum	animalcula
antithesis	antitheses
apex	apices
appendix	appendices
arcanum	arcana
automaton	automata
axis	axes
bandit	banditti
basis	bases
beau	beaux
bronchus	bronchi
calculus	calculi
calix	calices
chrysalis	chrysalises
coagulum	coagula
corrigendum	corrigenda[1]
cortex	cortices
crisis	crises

[1] See reference to these words for another purpose on p. 33.—H. H.

SING.	PL.
criterion	criteria
datum	data
desideratum	desiderata
dilettante	dilettanti
effluvium	effluvia
elenchus	elenchi
ellipsis	ellipses
ephemera	ephemerae
epithalamium	epithalamia
equinox	equinoxes
erratum	errata
focus	focuses (*fam.*)
formula	formulae
fungus	fungi
genius	geniuses [1]
(*meaning a person or persons of genius*)	
genus	genera
helix	helices
hypothesis	hypotheses
ignis fatuus	ignes fatui
index	indexes [2]
iris	irises
lamina	laminae
larva	larvae
lemma	lemmas [3]
libretto	libretti
matrix	matrices
maximum	maxima
medium	mediums (*fam.*)
memorandum	memorandums [4]
(*meaning a written note or notes*)	

[1] Genius, in the sense of a tutelary spirit, must of course have the plural genii.—H. H.

[2] In scholarly works, indices is often preferred, and in the mathematical sense must always be used. —H. H.

[3] But lemmata in botany or embryology.—H.H.

[4] But in a collective or special sense we must print memoranda.—H. H.

metamorphosis	metamorphoses
miasma	miasmata
minimum	minima
nebula	nebulae
nucleus	nuclei
oasis	oases
papilla	papillae
parenthesis	parentheses
parhelion	parhelia
phenomenon	phenomena
radius	radii
radix	radices
sanatorium	sanatoria
scholium	scholia
spectrum	spectra
speculum	specula
stamen	stamens
stimulus	stimuli
stratum	strata
synopsis	synopses
terminus	termini
thesis	theses
virtuoso	virtuosi
volsella	volsellae
vortex	vortexes (*fam.*)

ERRATA, ERRATUM

Do not be guilty of the absurd mistake of printing 'Errata' as a heading for a single correction. When a list of errors has been dealt with, by printing cancel pages and otherwise, so that only one error remains, take care to alter the heading from 'Errata' to 'Erratum'. The same remarks apply to Addenda and Addendum, Corrigenda and Corrigendum.

PLURALS OF NOUNS ENDING IN -O

The plurals of nouns ending in -o, owing to the absence of any settled system, are often confusing. *The Concise Oxford Dictionary* says (p. vi) : ' It may perhaps be laid down that on the one hand words of which the plural is very commonly used, as *potato*, have almost invariably *-oes*, and on the other hand words still felt to be foreign or of abnormal form, as *soprano*, *chromo*, have almost invariably *-os*.' The following is a short list, showing spellings preferred :

altos
banjos
buffaloes
calicoes
cantos
cargoes
centos
chromos
curios
duodecimos
electros
echoes
embargoes
haloes
heroes
manifestoes
mosquitoes
mottoes
negroes
octavos
porticoes
potatoes
provisos
quartos
ratios
solos
sopranos
tiros
tomatoes
volcanoes

FOREIGN WORDS & PHRASES WHEN TO BE SET IN ROMAN AND WHEN IN ITALIC

Print the following anglicized words in roman type:

aide-de-camp
al fresco
alibi
à propos
aurora borealis
beau idéal
bézique
bizarre
bona fide
bouquet
bravos
bric-à-brac
bulletin
café
carte-de-visite
chargé d'affaires
chauffeur
chiaroscuro
cliché
connoisseur
cul-de-sac
débris
début
dépôt [1]
détour
diarrhoea
dilettante
dramatis personae
éclat
employé [2]
ennui
entrée
entrepôt
etiquette [3]
facsimile
fête
fleur-de-lis
garage
gratis
habeas corpus
hors-d'œuvre
innuendo, -es
levée
littérateur
litterati
manœuvre
menu
morale
naïve
omnibus
papier mâché
per annum
personnel
post-mortem (*adj. and n.*)
poste restante
précis
prestige
prima facie
procès-verbal
protégé

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[1] For this and nearly all similar words, the proper accents are to be used, whether the foreign words be anglicized or not.—H. H.

[2] Employee is more legitimate when it is used in contrast with the English word employer.—H. H.

[3] Omit the accent from étiquette.—H. H.

FOREIGN WORDS & PHRASES (*contd.*)

provenance	savants	via
régime	seraglio	vice versa
rendezvous[1]	sobriquet	virtuoso
rôle	soirée	viva voce
sabotage	versus	Zollverein

The following to be printed in italic :

ab extra	*coup de main*
ab origine	*coup d'œil*
ad nauseam	*débâcle*
ad valorem	*dénouement*
a fortiori	*de quoi vivre*
amende honorable	*déshabillé*
amour propre	*édition de luxe*
ancien régime	*élan*
anglice	*élite*
a priori	*en bloc*
au courant	*en masse*
au revoir	*en passant*
bête noire	*en rapport*
billet doux	*en route*
bonhomie	*entente cordiale*
bon ton	*esprit de corps*
bourgeoisie	*ex cathedra*
carte blanche	*ex officio* (adv. and
casus belli	adj.)
chef-d'œuvre	*ex parte* (adv. and
chevaux de frise	adj.)
con amore	*facile princeps*
confrère	*factum est*
cortège[2]	*felo de se*
coup d'état	*garçon*
coup de grâce	*grand monde*

[1] Omit the hyphen from rendez-vous.—H. H.

[2] For a statement as to this and other French words now printed with a grave accent, see pp. 78-9.—H. H.

habitué
hors de combat
imprimis
in camera
in propria persona
jeu d'esprit
laisser-faire
lapsus linguae
lèse-majesté
mêlée
mise en scène
modus operandi
more suo
multum in parvo
naïveté
née
nemine contradicente
ne plus ultra
noblesse oblige
nolens volens
non est
par excellence
pari passu
per contra
pièce de résistance
plébiscite
pro forma
pro tempore
raison d'être
rapprochement
réchauffé
répertoire
résumé
sang-froid
sans cérémonie
sans-culotte
sine qua non
sotto voce
sub rosa
tabula rasa
tête à tête (adv.)
tête-à-tête (noun)
tour de force
vis-à-vis

The modern practice is to omit accents from Latin words.

For further directions as to the use of italic in foreign words and phrases see pp. 50–1.

SPELLINGS OF FIFTEENTH TO SEVENTEENTH CENTURY WRITERS

When it is necessary to reproduce the spellings and printed forms of old writers the following rules should be observed:

Initial *u* is printed *v*, as in vnderstande. Also in such combinations as wherevpon.

Medial *v* is printed *u*, as in haue, euer.

Initial and medial *j* are printed *i*, as in iealousie, iniurie.

In capitals the U is non-existent, and should always be printed with a V, initially and medially, as VNIVERSITY, FAVLCONRIE.

In y^e and y^t the second letter should be a superior, and without a full point.

PHONETIC SPELLINGS

Some newspapers print phonetic spellings, such as program, hight (to describe altitude), catalog, &c. But the practice has insufficient authority, and can be followed only by special direction.

A OR AN

a European	a universal
a ewe	a university
a ewer	a useful
a herb	a usurper
a herbal	an habitual[1]
a heroic	an heir
a hospital	an heirloom
a humble	an historical[1]
a unanimous	an honest
a uniform	an honour
a union	an hotel
a unique	an hour

Print *a*, not *an*, before contractions beginning with a consonant : e.g. a L.C.C. case, a MS. version.

O AND OH

When used in addressing persons or things the vocative 'O' is printed with a capital and without any point following it; e.g. 'O mighty Caesar! dost thou lie so low'; 'O world! thou wast the forest to this hart'; 'O most bloody sight!' Similarly, 'O Lord', 'O God', 'O sir'. But when not used in the vocative, the spelling should be 'Oh', and separated

[1] This is in accordance with what seems to be the preponderance of modern usage. Originally the cover of *The Oxford Dictionary* had 'a historical', and the whole question will be found fully treated in that work, arts. A, An, and H. —H. H.

from what follows by a punctuation mark; e.g. 'Oh, pardon me, thou bleeding piece of earth'; 'For if you should, oh! what would become of it?'

NOR AND OR

Print: (1) Neither one nor the other; neither Jew nor Greek; neither Peter nor James. (2) Either one or the other; either Jew or Greek; either Peter or James.

Never print: Neither one or the other; neither Peter or James;—but when the sentence is continued to a further comparison, *nor* and *or* must be printed (in the continuation) according to the sense.[1]

Likewise note that the verb should be in the singular, as 'Neither Oxford nor Reading *is* stated to have been represented'.

[1] The necessity of giving strict attention to this rule was once exemplified in my experience, when the printing of a fine quarto was passing through my hands in 1882. The author desired to say in the preface, 'The writer neither dares nor desires to claim for it the dignity or cumber it with the difficulty of an historical novel' (*Lorna Doone*, by R. D. Blackmore, 4to, 1883). The printer's reader inserted a letter *n* before the *or*; the author deleted the *n*, and thought he had got rid of it; but at the last moment the press reader inserted it again; and the word was printed as *nor*, to the exasperation of the author, who did not mince his words when he found out what had happened.—H. H.

VOWEL-LIGATURES[1] (Æ AND Œ)

The combinations *ae* and *oe* should each be printed as two letters in Latin and Greek words, e.g. Aeneid, Aeschylus, Caesar, Oedipus; and in English, as mediaeval, phoenix. But in Old-English and in French words use the ligatures *æ*, *œ*, as Ælfred, Cædmon, manœuvre.

CONTRACTIONS

NOTE.—Some abbreviations of Latin words such as ad loc., *&c., to be set in roman, are shown on page* 51.

Names of the books of the Bible as abbreviated where necessary:

Old Testament.

Gen.	1 Kings	Eccles.	Amos
Exod.	2 Kings	Song of	Obad.
Lev.	1 Chron.	Sol.	Jonah
Num.	2 Chron.	Isa.	Mic.
Deut.	Ezra	Jer.	Nahum
Joshua	Neh.	Lam.	Hab.
Judges	Esther	Ezek.	Zeph.
Ruth	Job	Dan.	Hag.
1 Sam.	Ps.	Hos.	Zech.
2 Sam.	Prov.	Joel	Mal.

[1] The separately written *oe*, *ae* are 'digraphs', because the sounds they represent are in modern pronunciation *not* diphthongs, though they were such in classical Latin; but *ch*, *ph*, *sh* are also digraphs. Æ, æ, Œ, œ, are rather single letters than digraphs, though they might be called ligatured digraphs.—H. B.

CONTRACTIONS (*contd.*)

New Testament.

Matt.	2 Cor.	1 Tim.	1 Pet.
Mark	Gal.	2 Tim.	2 Pet.
Luke	Eph.	Titus	1 John
John	Phil.	Philem.	2 John
Acts	Col.	Heb.	3 John
Rom.	1 Thess.	Jas.	Jude
1 Cor.	2 Thess.		Rev.

Apocrypha.

1 Esdras	Wisd. of Sol.	Susanna
2 Esdras	Ecclus.	Bel and Dragon
Tobit	Baruch	Pr. of Manasses
Judith	Song of Three Childr.	1 Macc.
Rest of Esth.		2 Macc.

Abbreviate the names of the months:

Jan.	Feb.	Mar.	Apr.	May	June
July	Aug.	Sept.	Oct.	Nov.	Dec.

Where the name of a county is abbreviated, as Yorks., Cambs., Berks., Oxon., use a full point; but print Hants (no full point) because it is not a modern abbreviation.

4to, 8vo, 12mo,[1] &c. (sizes of books), are symbols, and should have no full point. A parallel case is that of 1st, 2nd, 3rd, and so on, which also need no full points.

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[1] To justify the use in ordinary printing of these symbols (as against the use of 4º, 8º, 12º, a prevailing French fashion which is preferred by some writers), it may suffice to say that the ablative cases of the ordinal numbers *quartus, octavus, duodecimus*, namely *quarto, octavo, duodecimo*, are according to popular usage represented by the forms or symbols 4to, 8vo, 12mo; just as by the same usage we print 1st and 2nd as forms or symbols of the English words *first* and *second*.—H. H.

Print lb. for both sing. and pl.; not lbs. Also omit the plural *-s* in the following: cm., cwt., dwt., gr., grm., in., min., mm., oz.

When beginning a footnote, the abbreviations e.g., i.e., p. or pp., and so on, to be all in lower-case.

Use ETC. in a cap. line and ETC. in a small cap. line where an ampersand (&) will not range. Otherwise print &c.; and Longmans, Green & Co.; with no comma before ampersand in the name of a firm.

Print the symbolic letters I O U, without full points.

The points of the compass, N. E. S. W., when separately used, to have a full point: but print NE., NNW. These letters to be used only in geographical or similar matter: do not, even if N. is in the copy, use the contraction in ordinary composition; print 'Woodstock is eight miles north of Carfax'.

MS. = manuscript, MSS. = manuscripts, to be spelt out when used in a general sense. But in printing bibliographical details, and in references to particular manuscripts, the contracted forms should be used; e.g. the Worcester MS., the Harleian MSS., Add. MS. 25642.

Print PS. (not P.S.) for postscript or postscriptum; MM. (messieurs), SS. not S.S. (steamship); but H.M.S. (His Majesty's Ship); H.R.H.; I.W. (Isle of Wight); N.B., Q.E.D., and R.S.V.P., because more than one word is contracted.

Print ME. and OE. in philological works for Middle English and Old English. When an author prefers M.E., O.E., do not put a space between the letters.

Abbreviations of titles, such as M.P., D.D., M.A., or of occupations or parties, such as I.C.S., I.L.P., to have no space between the letters.

When titles of books are represented by initials, put a thin space only between each letter; e.g. *J. T. S.*, *S. B. E.*

Mr., Mrs., Dr., &c. must be printed with a full point, but not Mme, Mlle.

In printing S. or St. for Saint, the compositor must be guided by the manuscript. Ordinarily St. should be used, but if S. is consistently written this must be assumed as the form in which the author wishes it printed.

Print Bt. for Baronet, and Kt. for Knight.

Apostrophes in similar abbreviations to the following should join close up to the letters—don't, 'em, haven't, o'er, shan't, shouldn't, 'tis, won't, there'll, I'd, I'll, we'll.[1]

An apostrophe should not be used with hers, ours, theirs, yours.

Apostrophes in Place-Names.[2]—1. Use an apostrophe after the 's' in Queens' College (Cambs.). But

2. Use an apostrophe before the 's' in Connah's Quay (Flints.), Hunter's Quay (N.B.), Orme's Head (Carn.), Queen's Coll. (Oxon.), St. Abb's Head (N.B.), St. John's (Newfoundland), St. John's Wood (London), St. Mary's Loch (N.B.), St. Michael's Mount (Cornwall), St. Mungo's Well (Knaresboro'), St. Peter's (Sydney, N.S.W.).

[1] See page 49 for an exception to this rule.

[2] The selection is arbitrary; but the examples are given on the authority of the Oxford University and Cambridge University Calendars, the Post Office Guide, Bartholomew's Gazetteer, Bradshaw's Railway Guide, Crockford's Clerical Directory, Keith Johnston's Gazetteer, and Stubbs's Hotel Guide.

3. Do not use an apostrophe in—All Souls (Oxon.), Bury St. Edmunds, Husbands Bosworth (Rugby), Johns Hopkins University (U.S.A.), Millers Dale (Derby), Owens College (Manchester), St. Albans, St. Andrews, St. Bees, St. Boswells, St. Davids, St. Helens (Lancs., and district in London), St. Heliers (Jersey), St. Ives (Hunts. and Cornwall), St. Kitts (St. Christopher Island, W.I.), St. Leonards, St. Neots (Hunts., but St. Neot, Cornwall), Somers Town (London).

POETRY

Words ending in -ed are to be spelt so in all cases ; and with a grave accent when the syllable is separately pronounced, thus—èd. ('d is not to be used.)

This applies to poetical quotations introduced into prose matter, and to new works. It must not apply to reprints of standard authors, nor to quotations in works which reproduce old spellings, &c.

Whenever a poetic quotation, whether in the same type as the text or not, is given a line (or more) to itself, it is not to be placed within quotation marks ; but when the line of poetry runs on with the prose then quotation marks are to be used.

On spacing poetry, see p. 49.

CAPITAL LETTERS

Avoid beginning words with capitals as much as possible; but use them in the following and similar cases:

Act, when referring to Act of Parliament or Acts of a play; also in Baptist, Christian, Nonconformist, Presbyterian, Puritan, Liberal, Conservative, and all denominational terms and names of parties.

His Majesty, Her Royal Highness, &c.

The King of England, the Prince of Wales.

The Duke of Wellington, Bishop of Oxford, Sir Roger Tichborne, &c.

British Army, German Navy.

Christmas Day, Lady Day, &c.

Dark Ages, Middle Ages.

House of Commons, Parliament, &c.

Government, Cabinet, Speaker.

In geography: Sun, Earth, Equator, the Continent.

In geological names: Upper Greensand, London Clay, Tertiary, Lias, &c.

In names of streets, roads, &c., as—Chandos Street, Trafalgar Square, Kingston Road, Addison's Walk, Norreys Avenue.

Figure, Number, Plate (Fig., No., Pl.), should each begin with a capital, whether contracted or not, unless special instructions are given to the contrary.

Pronouns referring to the Deity should begin with capitals—He, Him, His, Me, Mine, My, Thee, Thine, Thou; but print—who, whom, and whose.

Also capitalize the less common adjectives derived from proper names; e.g. Homeric, Platonic.

LOWER-CASE INITIALS
FOR ANGLICIZED WORDS, ETC.

christianize, frenchified, herculean, italic, laconic, latinize, puritanic, quixotic, roman, satanic, tantalize, vulcanize.

Also for the more common words derived from proper names, as—boycott, doily, guernsey, hackney, hansom-cab, holland, inverness, japanning, latinity, may (blossom), morocco, russia, stepney-wheel.

When 'In the press' occurs in publishers' announcements, print 'press' with a lower-case initial.

SMALL CAPITALS

Put a hair space between the letters of contractions in small capitals:

A.U.C. Anno urbis conditae
A.D. Anno Domini A.M. Anno mundi
A.H. Anno Hegirae B.C. Before Christ.

a.m.[1] (ante meridiem), p.m.[1] (post meridiem), should be lower-case, except in lines of caps. or small caps.

When small caps. are used at foot of title-page, print thus: M DCCCC IV[2]

Text references to caps. in plates and woodcuts to be in small caps.

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[1] It is a common error to suppose that these initials stand for ante-meridian and post-meridian. Thus, Charles Dickens represents one of his characters in *Pickwick* as saying: 'Curious circumstance about those initials, sir,' said Mr. Magnus. 'You will observe—P.M.—post meridian. In hasty notes to intimate acquaintance, I sometimes sign myself "Afternoon". It amuses my friends very much, Mr. Pickwick.'—DICKENS, *Pickwick Papers*, p. 367, Oxford edit., 1903.—H. H.

[2] 'Or better MCM IV'—J. A. H. M.

The first word in each chapter of a book is to be in small caps. and the first line usually indented one em; but this does not apply to works in which the matter is broken up into many sections, nor to cases where large initials are used. (See p. 50 as to indentation.)

SPECIAL SIGNS OR SYMBOLS

The signs + (plus), − (minus), = (equal to), > ('larger than', in etymology signifying 'gives' or 'has given'), < ('smaller than', in etymology signifying 'derived from'), are now often used in printing ordinary scientific works, and not in those only which are mathematical or arithmetical.

In such instances +, −, =, >, <, should in the matter of spacing be treated as words are treated. For instance, in—

spectabilis, *Bærl. 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 only should be used.

In Philological works an asterisk * prefixed to a word signifies a reconstructed form, and must be so printed; a dagger † signifies an obsolete word. The latter sign, placed before a person's name, signifies deceased.

In Medical books the formulae are set in lower-case letters, j being used for i both singly and in the final letter, e.g. gr. j (one grain), ℥viij (eight ounces), ʒiij (three drachms), ℈iij (three scruples), ♏iiij (four minims).

SPACING

Spacing ought to be even. Paragraphs are not to be widely spaced for the sake of making breaklines. When the last line but one of a paragraph is widely spaced and the first line of the next paragraph is more than thick-spaced, extra spaces should be used between the words in the intermediate breakline. Such spaces should not exceed en quads, nor be increased if by so doing the line would be driven full out.

In general, close spacing is to be preferred; but this must be regulated proportionately to the manner in which a work is leaded.

Breaklines should consist of more than five letters, except in narrow measures. But take care that bad spacing is not thereby necessitated.

Poetical quotations, and poetry generally when in wide measure, should be spaced with en quadrats. But this must not be applied to reprints of sixteenth and seventeenth century books: in such cases a thick space only should be used.

Avoid (especially in full measures) printing at the ends of lines—a, l., ll., p. *or* pp., I (when a pronoun).

Capt., Dr., Esq., Mr., Rev., St., and so on, should not be separated from names; nor should initials be divided: e. g. Mr. W. E. | Gladstone; *not* Mr. W. | E. Gladstone.

Thin spaces before apostrophes, e.g. that 's (for 'that is'), boy 's (for 'boy is'), to distinguish abbreviations from the possessive case.

In Greek, Latin, and Italian, when a vowel is omitted at the end of a word (denoted

by an apostrophe), put a space before the word which immediately follows.

Hair spaces to be placed between lower-case contractions, as in e.g., i.e., q.v.

Indentation of first lines of paragraphs should be one em for full measures in 8vo and smaller books. In 4to and larger books the indentation should be increased.

Sub-indentation should be proportionate; and the rule for all indentation is not to drive too far in.

Quotations in prose, as a rule, should not be broken off from the text unless the matter exceeds three lines.

Use great care in spacing out a page, and let it not be too open.

Underlines, wherever possible, to be in one line.

ITALIC TYPE

NOTE.—A list of foreign and anglicized words and phrases, showing which should be printed in roman and which in italic, is given on pp. 35–7.

In many works it is now common to print titles of books in italic, instead of in inverted commas. This must be determined by the directions given with the copy, but the practice must be uniform throughout the work.

Words or phrases cited from foreign languages (unless anglicized) should be in italic.

Short extracts from books, whether foreign or English, should not be in italic but in roman (between inverted commas, or otherwise, as directed on p. 63).

Names of periodicals should be in italic. Inconsistency is often caused by the prefix

The being sometimes printed in italic, and sometimes roman. As a rule, print the definite article in roman, as the *Standard*, the *Daily News*. *The Times* is to be an exception, as that newspaper prefers to have it so. *The*, if it is part of the title of a book, should also be in italic letters.

Print names of ships[1] in italic. In this case, print 'the' in roman, as it is often uncertain whether 'the' is part of the title or not. For example, 'the *King George*', 'the *Revenge*'; also put other prefixes in roman, as 'H.M.S. *Dreadnought*'.

ad loc., cf., e. g., et seq., ib., ibid., id., i.e., loc. cit., q.v., viz.[2], not to be in italic. Print *c.* (=*circa*), *ante*, *infra*, *passim*, *post*, *supra*, &c.

Italic *s.* and *d.* to be generally used to express shillings and pence; and the sign £ (except in special cases) to express the pound sterling. But in catalogues and similar work the diagonal sign / or 'shilling-mark' is sometimes preferred to divide figures representing shillings and pence. The same sign is occasionally used in dates, as 4/2/04.

In Mathematical works, theorems are usually printed in italic.

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[1] Italicizing the names of ships is thus recognized by Victor Hugo: 'Il l'avait nommé *Durande*. La Durande,—nous ne l'appellerons plus autrement. On nous permettra également, quel que soit l'usage typographique, de ne point souligner ce nom Durande, nous conformant en cela à la pensée de Mess Lethierry pour qui la Durande était presque une personne. —V. Hugo, *Travailleurs de la mer*, 3rd (1866) edit., Vol. I, p. 129.—H. H.

[2] This expression, although a symbol rather than an abbreviation, must be printed with a full point after the z.—H. H.

REFERENCES TO AUTHORITIES

Citation of authorities at the end of quotations should be printed thus: HOMER, *Odyssey*, ii. 15, but print HOR. *Carm.* ii. 14. 2; HOM. *Od.* iv. 272. This applies chiefly to quotations at the heads of chapters. It does not refer to frequent citations in notes, where the author's name is usually in lower-case letters, and the title of the book sometimes printed in roman.

As an example: Stubbs, *Constitutional History*, vol. ii, p. 98; or the more contracted form—Stubbs, *Const. Hist.* ii. 98, will do equally well; but, whichever style is adopted after an examination of the manuscript, it must be uniform throughout the work.

References to the Bible in ordinary works to be printed thus—Exod. xxxii. 32; xxxvii. 2. (For full list of contractions see p. 41.)

References to Shakespeare's plays thus—*1 Henry VI*, III. ii. 14; and so with the references to Act, scene, and line in other dramatic writings.

Likewise in references to poems divided into books, cantos, and lines; e.g. Spenser, *Faerie Queene*, IV. xxvi. 35.

References to MSS. or unprinted documents should be in roman.

As to use of italic, see also above, p. 50.

DIVISION OF WORDS

I. ENGLISH

Such divisions as en-, de-, or in- to be allowed only in very narrow measures, and there exceptionally.

Disyllables, as 'into', 'until', &c., are only to be divided in very narrow measures.

The following divisions to be preferred:

abun-dance	estab-lish-ment
appli-cable	impor-tance
corre-spon-dence	inter-est
depen-dent	minis-ter
dimin-ish	pun-ish
dis-connect	respon-dent

Avoid such divisions as —

star-vation, obser-vation, exal-tation, gene-ration, imagi-nation, origi-nally; but put starva-tion, &c.

The principle is that the part of the word left at the end of a line should suggest the part commencing the next line. Thus the word 'happiness' should be divided happi-ness, *not* hap-piness.[1]

[1] I was once asked how I would carry out the rule that part of the word left in one line should suggest what followed in the next, in such a case as 'disproportionableness', which, according to Sir James Murray, is one of the longest words in the English language; or 'incircumscriptibleness', used by one Byfield, a divine, in 1615, who wrote, 'The immensity of Christ's divine nature hath . . . incircumscriptibleness in respect of place'; or again, 'antidisestablishmentarians', quoted in the biography of Archbishop Benson, where he says that 'the Free Kirk of the North of Scotland are strong antidisestablishmentarians'.—H. H.

DIVISION OF WORDS (*contd.*)

Roman-ism, Puritan-ism; but Agnosti-cism, Catholi-cism, criti-cism, fanati-cism, tauto-logism, witti-cism, &c.

The terminations -cial, -cian, -cious, -sion, -tion should not be divided when forming one sound, as in so-cial, Gre-cian, pugna-cious, condescen-sion, forma-tion.

Atmo-sphere, micro-scope, philo-sophy, tele-phone, tele-scope, should have only this division. But always print episco-pal (not epi-scopal), &c.[1]

A divided word should not end a page, if it is possible to avoid it.

II. Some Italian, Portuguese, and Spanish Words

Italian.—Divide si-gnore (gn = *ni* in 'mania'), trava-gliare (gli = *lli* in 'William'), tra-scinare (sci = *shi* in 'shin'), i.e. take over gn, gl, sci. In such a case as 'all' uomo' Italians divide 'al-l' uomo' when occasion arises.[2]

Portuguese.—Divide se-nhor (nh = *ni* in 'mania'), bata-lha (lh = *lli* in 'William'), i.e. take over nh, lh.

Spanish.—Divide se-ñora (ñ = *ni* in 'mania'), maravi-lloso (ll = *lli* in 'William'), i.e. take over ñ, ll.

III. For the division of French words, see p. 81; German, p. 90; Latin, p. 95; and Greek, p. 97.

[1] 'Even the divisions noted as preferable are not free from objection, and should be avoided when it is at all easy to do so.'—H. B.

[2] Italians follow this rule, but it is better avoided in printing Italian passages in English books.—H. H.

PUNCTUATION

The compositor is recommended to study attentively a good treatise[1] on the whole subject. He will find some knowledge of it to be indispensable if his work is to be done properly; for most writers send in copy quite unprepared as regards punctuation, and leave the compositor to put in the proper marks. 'Punctuation is an art nearly always left to the compositor, authors being almost without exception either too busy or too careless to regard it.'[2] Some authors rightly claim to have carefully prepared copy followed absolutely; but such cases are rare, and the compositor can as a rule only follow his copy exactly when setting up standard reprints. 'The first business of the compositor', says Mr. De Vinne, 'is to copy and not to write. He is enjoined strictly to follow the copy and never to change the punctuation of any author who is precise and systematic; but he is also required to punctuate the writings of all authors who are not careful, and to make written expression intelligible in the proof. . . . It follows that compositors are inclined to

[1] e.g. *Spelling and Punctuation*, by H. Beadnell (Wyman's Technical Series); *The King's English* (Clarendon Press), containing a valuable chapter on Punctuation; *Stops; or, How to Punctuate*, by P. Allardyce (Fisher Unwin); *Correct Composition*, by T. L. De Vinne (New York, Century Co.); or the more elaborate *Guide pratique du compositeur*, &c., by T. Lefevre (Paris, Firmin-Didot).

[2] *Practical Printing*, by Southward and Powell, p. 191.

PUNCTUATION (*contd.*)

neglect the study of rules that cannot be generally applied.'[1]

It being admitted, then, that the compositor is to be held responsible in most cases, he should remember that loose punctuation,[2] especially in scientific and philosophical works, is to be avoided.[3] We will again quote Mr. De Vinne: 'Two systems of punctuation are in use. One may be called the close or stiff, and the other the open or easy system. For all ordinary descriptive writing the open or easy system, which teaches that points be used sparingly, is in most favor, but the close or stiff system cannot be discarded.'[4] The compositor who desires to inform himself as to the principles and theory of punctuation will find abundant information in the works mentioned in the footnote on p. 55; in our own booklet there is space only for a few cautions and a liberal

[1] De Vinne, *Correct Composition*, pp. 241–2.

[2] How much depends upon punctuation is well illustrated in a story told, I believe, by the late G. A. Sala, once a writer in the *Daily Telegraph*, about R. B. Sheridan, dramatist and M.P. In the House of Commons, Sheridan one day gave an opponent the lie direct. Called upon to apologize, the offender responded thus: 'Mr. Speaker I said the honourable Member was a liar it is true and I am sorry for it.' Naturally the person concerned was not satisfied; and said so. 'Sir,' continued Mr. Sheridan, 'the honourable Member can interpret the terms of my statement according to his ability, and he can put punctuation marks where it pleases him.'—H. H.

[3] Below is a puzzle passage from the *Daily Chronicle*, first with no points, and then with proper marks of punctuation: 'That that is is that that is not is not is not that it it is.' 'That that is, is; that that is not, is not; is not that it? It is.'—H. H.

[4] De Vinne, *Correct Composition*, p. 244.

selection of examples; authority for the examples, when they are taken from the works of other writers, being given in all cases.

The Comma.

Commas should, as a rule, be inserted between adjectives preceding and qualifying substantives, as—

An enterprising, ambitious man.

A gentle, amiable, harmless creature.

A cold, damp, badly lighted room.[1]

But where the last adjective is in closer relation to the substantive than the preceding ones, omit the comma, as—

A distinguished foreign author.

The sailor was accompanied by a great rough Newfoundland dog.[1]

Where *and* joins two single words or phrases the comma is usually omitted; e.g.

The honourable and learned member.

But where more than two words or phrases occur together in a sequence a comma should precede the final *and*; e.g.

A great, wise, and beneficent measure.

The following sentence, containing two conjunctive *and*'s, needs no commas:

God is wise and righteous and faithful.[1]

Such words as moreover, however, &c., are usually followed by a comma[2] when used

[1] Beadnell, pp. 99, 100.

[2] Nevertheless the reader is not to be commended who, being told that the word however was usually followed by a comma, insisted upon altering a sentence beginning 'However true this may be,' &c., to 'However, true this *may* be,' &c. This is the late Dean Alford's story. See *The Queen's English*, p. 124, ed. 1870.—H. H.

PUNCTUATION (*contd.*)

at the opening of a sentence, or preceded and followed by a comma when used in the middle of a sentence. For instance:

In any case, however, the siphon may be filled.[1]

It is better to use the comma in such sentences as those that immediately follow:

[2] Truth ennobles man, and learning adorns him.

The Parliament is not dissolved, but only prorogued.

The French having occupied Portugal, a British squadron, under Rear-Admiral Sir Samuel Hood, sailed for Madeira.

I believed, and therefore I spoke.

The question is, Can it be performed?

My son, give me thy heart.

The Armada being thus happily defeated, the nation resounded with shouts of joy.

Be assured, then, that order, frugality, and economy, are the necessary supporters of every personal and private virtue.

Virtue is the highest proof of a superior understanding, and the only basis of greatness.[2]

When a preposition assumes the character of an adverb, a comma should follow it, to avoid awkwardness or ambiguity: 'In the valley below, the villages looked very small.'

The Semicolon.

Instances in which the semicolon is appropriate:

Truth ennobles man; learning adorns him.

[1] Beadnell, p. 101. [2] Id., pp. 95–107.

The temperate man's pleasures are always durable, because they are regular; and all his life is calm and serene, because it is innocent.

Those faults which arise from the will are intolerable; for dull and insipid is every performance where inclination bears no part.

Economy is no disgrace; for it is better to live on a little than to outlive a great deal.

To err is human; to forgive, divine.[1]

Never speak concerning what you are ignorant of; speak little of what you know; and whether you speak or say not a word, do it with judgement.[1]

Semicolons divide the simple members of a compound sentence, and a comma and dash come after the last sentence and before the general conclusion:

To give an early preference to honour above gain, when they stand in competition; to despise every advantage which cannot be attained without dishonest arts; to brook no meanness, and stoop to no dissimulation,— are the indications of a great mind, the presages of future eminence and usefulness in life.[2]

The Colon.

This point marks an abrupt pause before a further but connected statement:

In business there is something more than barter, exchange, price, payment: there is a sacred faith of man in man.

Study to acquire a habit of thinking: no study is more important.[3]

[1] Beadnell, pp. 109, 110. [2] Id., p. 111.
[3] Id., p. 112.

PUNCTUATION (*contd.*)

Always remember the ancient maxim: Know thyself.

The Period or Full Stop.

Examples of its ordinary use:

Fear God. Honour the King. Pray without ceasing.

There are thoughts and images flashing across the mind in its highest moods, to which we give the name of inspiration. But whom do we honour with this title of the inspired poet?

The Note of Interrogation.

Examples of its ordinary use:

Shall little, haughty ignorance pronounce
His work unwise, of which the smallest part
Exceeds the narrow vision of the mind?

Was the prisoner alone when he was apprehended? Is he known to the police? Has he any regular occupation? Where does he dwell? What is his name?

What does the pedant mean?

Cases where the note of interrogation must not be used, the speaker simply stating a fact:

The Cyprians asked me why I wept.

I was asked if I would stop for dinner.

The Note of Exclamation.

Examples of its ordinary use:

Hail, source of Being! universal Soul!
How mischievous are the effects of war!
O excellent guardian of the sheep!—a wolf![1]

[1] All the examples are from Beadnell, pp. 113–17.

Alas for his poor family!
Alas, my noble boy! that thou shouldst die!
Ah me! she cried, and waved her lily hand.
O despiteful love! unconstant womankind!

Marks of Parenthesis.

Examples:

I have seen charity (if charity it may be called) insult with an air of pity.

Left now to himself (malice could not wish him a worse adviser), he resolves on a desperate project.[1]

The Bracket.

These marks are used chiefly to denote an interpolation or explanation. For example:

Perhaps (alarming thought!), perhaps he
[Death] aims
Ev'n now the fatal blow that ends my life.[2]

They [the Lilliputians] rose like one man.

The Dash.

Em rules or dashes—in this and the next line an example is given—are often used to show that words enclosed between them are to be read parenthetically. Thus a verbal parenthesis may be shown by punctuation in three ways: by em dashes, by ( ), or by commas.[3]

Omit the dash when a colon is used to preface a quotation or similar matter, whether at the end of a break-line or not.

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[1] Beadnell, pp. 118–19. [2] Id., p. 120.

[3] Some writers mark this form of composition quite arbitrarily. For instance Charles Dickens uses colons: 'As he sat down by the old man's side, two tears: not tears like those with which recording angels blot their entries out, but drops so precious that they use them for their ink: stole down his meritorious cheeks.'—*Martin Chuzzlewit*, Oxford ed., p. 581.

PUNCTUATION (*contd.*)

The dash is used to mark an interruption or breaking off in the middle of a sentence.[1]

Marks of Omission.

To mark omitted words three points . . . (not asterisks) separated by en quadrats are sufficient; and the practice should be uniform throughout the work. Where full lines are required to mark a large omission, real or imaginary, the spacing between the marks should be increased; but the compositor should in this case also use full points and not asterisks.

Punctuation Marks generally.

The following summary is an attempt to define in few words the meaning and use of punctuation marks (the capitals are only given for emphasis):

A Period marks the end of a sentence.

A Colon is at the transition point of the sentence.

A Semicolon separates different statements.

A Comma separates clauses, phrases, and particles.

A Dash marks abruptness or irregularity.

An Exclamation marks surprise.

An Interrogation asks a question for answer.

An Apostrophe marks elisions or possessive case.

[1] There is one case, and only one, of an em rule being used in the Bible (A.V.), viz. in Exod. xxxii. 32; where, I am told by the Rev. Professor Driver, it is correctly printed, to mark what is technically called an 'aposiopesis', i.e. a sudden silence. The ordinary mark for such a case is a two-em rule.—H. H.

Quotation marks define quoted words.

Parentheses enclose interpolations in the sentence.

Brackets enclose irregularities in the sentence.[1]

Quotation Marks, or 'Inverted Commas' (so-called).

Omit quotation marks in poetry, as instructed on p. 45. Also omit them in prose extracts broken off in smaller type, unless contrary instructions are given.

Insert quotation marks in titles of essays: e.g. 'Mr. Brock read a paper on "Description in Poetry".' But omit quotation marks when the subject of the paper is an author: e.g. 'Professor Bradley read a paper on Jane Austen.'

Single 'quotes' are to be used for the first quotation; then double for a quotation within a quotation. If there should be yet another quotation within the second quotation it is necessary to revert to single quotation marks. Sometimes, as in the impossible example in the footnote, quotation marks packed three deep must be omitted.

All signs of punctuation used with words in quotation marks must be placed *according to the sense*. If an extract ends with a point, then let that point be, as a rule,[2] included

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[1] De Vinne, *Correct Composition*, p. 288.

[2] I say 'as a rule', because if such a sentence as that which follows occurred in printing a secular work, the rule would have to be broken. De Vinne prints:

'In the New Testament we have the following words: "Jesus answered them, 'Is it not written in your law, "I said, 'Ye are gods'"?'"' [H. H.]

PUNCTUATION: *Quotation Marks (contd.)*

before the closing quotation mark; but not otherwise. When there is one quotation within another, and both end with the sentence, put the punctuation mark before the first of the closing quotations. These are important directions for the compositor to bear in mind; and he should examine the examples which are given in the pages which follow:

'The passing crowd' is a phrase coined in the spirit of indifference. Yet, to a man of what Plato calls 'universal sympathies', and even to the plain, ordinary denizens of this world, what can be more interesting than 'the passing crowd'?[1]

If the physician sees you eat anything that is not good for your body, to keep you from it he cries, 'It is poison!' If the divine sees you do anything that is hurtful for your soul, he cries, 'You are lost!'[2]

'Why does he use the word "poison"?'

But I boldly cried out, 'Woe unto this city!'[3]

Alas, how few of them can say, 'I have striven to the very utmost'![3]

Thus, notes of exclamation and interrogation are sometimes included in and sometimes follow quotation marks, as in the sentences above, according to whether their application is merely to the words quoted or to the whole sentence of which they form a part. The sentence-stop must be omitted after ? or !, even when the ? or ! precedes the closing 'quotes'.

In regard to the use of commas and full

[1] Beadnell, p. 116. [2] Id., p. 126. [3] Allardyce, p. 74.

points with 'turned commas', the general practice has hitherto been different. When either a comma or a full point is required at the end of a quotation, the almost universal custom at the present time is for the printer to include that comma or full point within the quotation marks at the end of an extract, *whether it forms part of the original extract or not.* Even in De Vinne's examples, although he says distinctly, 'The proper place of the closing marks of quotation should be determined by the quoted words only', no instance can be found of the closing marks of quotation being placed to precede a comma or a full point. Some writers wish to exclude the comma or full point when it does not form part of the original extract, and to include it when it does form part of it; and this is doubtless correct.

There seems to be no reason for perpetuating a bad practice. So, unless the author wishes to have it otherwise, in all new works the compositor should place full points and commas according to the examples that follow:

We need not 'follow a multitude to do evil'.

No one should 'follow a multitude to do evil', as the Scripture says.

Do not 'follow a multitude to do evil'; on the contrary, do what is right.

When a number of isolated words or phrases are, for any reason, severally marked off by 'turned commas' (e.g. in order to show that they are not the expressions which the author would prefer to use, or that they are used in some technical sense), the closing

PUNCTUATION : *Quotation Marks* (*contd.*)

quotation mark should precede the punctuation mark, thus :

'Such odd-sounding designations of employment as "scribbling miller", "devil feeder", "pug boy", "decomposing man", occur in the census reports.'

in my voice, 'so far as my vote is concerned'. *parlous*, 'perilous', 'dangerous', 'hard to deal with'.

But when a quotation is complete in itself, either as a sentence or a paragraph, the final quotation mark is to be placed outside the point. For example :

'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 M. Lamb*, Oxford edition, i. 193.)

Where a quotation is interrupted by an interpolated sentence, the punctuation must follow the sense of the passage, as in the following examples :

1. 'At the root of the disorders', he writes in the Report, 'lies the conflict of the two races.' In this example the comma is placed *outside* the quotation mark, as it forms no part of the original punctuation.

2. 'Language is not, and never can be,' writes Lord Cromer, 'as in the case of ancient Rome, an important factor in the execution of a policy of fusion.' In this example the comma is placed *inside* the quotation mark, as it forms part of the original punctuation.

In the case of dialogues, the punctuation mark should precede the quotation mark, as :

'You hear him,' said Claverhouse, smiling, 'there's the rock he splits upon; he cannot forget his pedigree.'

Punctuation in Classical and Philological Notes.

In notes on English and foreign classics, as a rule[1] follow the punctuation in the following examples:

5. *Falls not*, lets not fall. (That is, a comma is sufficient after the lemma where a simple definition follows.)

17. *swoon*. The spelling of the folios is 'swound'. (Here a full point is used, because the words that follow the lemma comprise a complete sentence.)

Note, as to capitalization, that the initial letter of the word or phrase treated (as in *Falls not* above) should be in agreement with the text.

The lemma should be set in italics or clarendon, according to directions.

Punctuation Marks and References to Footnotes in juxtaposition.

The relation of these to each other is dealt with on p. 70. Examples of the right practice are to be found on many pages of the present work.

Points in Title-pages, Headlines, &c.

All points are to be omitted from the ends of lines in titles, half-titles, page-headings, and main cross-headings, in Clarendon Press works, unless a special direction is given to the contrary.

[1] There are exceptions, as in the case of works which have a settled style of their own.

FIGURES AND NUMERALS

IN ARABIC OR ROMAN

Do not mix old-style and new-face figures in the same book without special directions.

Nineteenth century, not 19th century.

Figures to be used when the matter consists of a sequence of stated quantities, particulars of age, &c.

Example: 'Figures for September show the supply to have been 85,690 tons, a decrease on the month of 57 tons. For the past twelve months there is a net increase of 5 tons.'

'The smallest tenor suitable for ten bells is D flat, of 5 feet diameter and 42 cwt.'

In descriptive matter, numbers under 100 to be in words; but print '90 to 100', not 'ninety to 100'.

Spell out in such instances as—

'With God a thousand years are but as one day'; 'I have said so a hundred times'.

Insert commas with four or more than four figures, as 7,642; but print dates without commas, as 1908; nor should there be commas in figures denoting pagination or numbering of verse, even though there may be more than three figures. Omit commas also in Library numbers, as—British Museum MS. 24456.

Roman numerals to be preferred in such cases as Henry VIII, &c.—which should never be divided; and should only be followed by a full point when the letters end a sentence. If, however, the author prefers the full title, use 'Henry the Eighth', not 'Henry the VIIIth'.

Use a decimal point · to express decimals, as 7·06; and print 0·76, *not* ·76. When the time of day is intended to be shown, the full point . is to be used, as 4.30 a.m.

As to dates, in descriptive writing the author's phraseology should be followed; e. g. 'On the 21st of May the army drew near.' But in ordinary matter in which the date of the month and year is given, such as the headings to letters, print May 19, 1862; not May 19th, 1862,[1] nor 19 May, 1862.

To represent pagination or an approximate date, use the least number of figures possible; for example, print:

pp. 322–30; pp. 322–4, *not* pp. 322–24. But print: pp. 16–18, *not* pp. 16–8; 116–18, *not* 116–8.

In dates: 1897–8, *not* 1897–98 (use en rules); and from 1672 to 1674, *not* from 1672–74.

Print: 250 B.C.; but when it is necessary to insert A.D. the letters should precede the year, as A.D. 250. In B.C. references, however, always put the full date, in a group of years, e. g. 185–122 B.C.

When preliminary pages are referred to by lower-case roman numerals, no full points should be used after the numerals. Print:

p. ii, pp. iii–x; *not* p. ii., pp. iii.–x.

When references are made to two successive text-pages print pp. 6, 7, if the subject is disconnected in the two pages. But if the

[1] Sir James Murray says, 'This is not logical: 19 May 1862 is. *Begin* at day, *ascend* to month, *ascend* to year; not *begin* at month, *descend* to day, then *ascend* to year.' (But I fear we must continue for the present to print May 19, 1862: authors generally will not accept the logical form.—H. H.)

FIGURES AND NUMERALS (*contd.*)

subject is continuous from one page to the other, then print pp. 6–7. The compositor in this must be guided by his copy. Print p. 51 sq. if the reference is to p. 51 and following page; but pp. 51 sqq. when the reference is to more than a single page following.[1]

In a sequence of figures use an en rule, as in the above examples; but in such cases as Chapters III—VIII use an em rule.

Begin numbered paragraphs: 1. 2. &c.; and clauses in paragraphs: (1) (2) (3), &c. If Greek or roman lower-case letters are written, the compositor must follow copy. Roman numerals (I. II. III.) are usually reserved for chapters or important sections.

References in the text to footnotes should be made by superior figures—which are to be placed, as regards punctuation marks, according to the sense. If a single word, say, is extracted and referred to, the reference must be placed immediately after the word extracted and before the punctuation mark. But if an extract be made which includes a complete sentence or paragraph, then the reference mark must be placed outside the last punctuation mark. Asterisks, superior letters, &c., may be used in special cases. Asterisks and the other signs (* † ‡ &c.) should be used in mathematical works, to avoid confusion with the workings.

In Mathematics, the inferior in P_1' should come immediately after the capital letter.

[1] In references of this nature different forms are used, as—ff., foll., et seq. Whichever form is adopted, the practice should be uniform throughout the work.

APPENDIX I

POSSESSIVE CASE OF PROPER NAMES

Use 's for the possessive case in English names and surnames whenever possible; i.e. in all monosyllables and disyllables, and in longer words accented on the penult; as—

Augustus's	Nicodemus's
Charles's	Jones's
Cousins's	Thomas's
Gustavus's	Zacharias's
Hicks's	St. Thomas's
St. James's Square	Thoms's

In longer names, not accented on the penult, 's is also preferable, though ' is here admissible; e. g. Theophilus's.

In ancient classical names, use 's with every monosyllable, e. g. Mars's, Zeus's. Also with disyllables not in -es; as—

Judas's Marcus's Venus's

But poets in these cases sometimes use s' only; and Jesus' is a well-known liturgical archaism. In quotations from Scripture follow the Oxford standard.[1]

Ancient words in -es are usually written -es' in the possessive, e. g.

Ceres' rites Xerxes' fleet

[1] See p. 9 (note).—H. H.

This form should certainly be used in words longer than two syllables, e. g.

Arbaces'	Miltiades'
Aristides'	Themistocles'

To pronounce another 's (=es) after these is difficult.

This applies only to *ancient* words. One writes—Moses' law; and I used to alight at Moses's for the British Museum.

As to the latter example, Moses, the tailor, was a modern man, like Thomas and Lewis; and in using his name we follow modern English usage.

J. A. H. M.

French names ending in *s* or *x* should always be followed by *'s* when used possessively in English. Thus, it being taken for granted that the French pronunciation is known to the ordinary reader, and using Rabelais = Rabelè, Hanotaux = Hanotō, as examples, the only correct way of writing these names in the possessive in English is Rabelais's (= Rabelès), Hanotaux's (= Hanotōs).—H. H.

APPENDIX II

WORKS IN THE FRENCH LANGUAGE

The English compositor called upon to set works in the French language will do well, first of all, to make a careful examination of some examples from the best French printing-offices. He will find that French printers act on rules differing in many points from the rules to which the English compositor is accustomed; and he will not be able to escape from his difficulties by the simple expedient of 'following copy'.

For works in the French language, such as classical text-books for use in schools, the English compositor generally gets reprint copy for text and manuscript for notes. It is, as a rule, safe for him to follow the reprint copy; but there is this difficulty, that when the work forms part of a series it does not always happen that the reprint copy for one book corresponds in typographical style with reprint copy for other works in the same series. Hence he should apply himself diligently to understand the following rules; and should hunt out examples of their application, so that they may remain in his memory.[1]

1. *Capital and lower-case letters.*—In the names of authors of the seventeenth century,

[1] I am greatly indebted to M. Désiré Greffier, author of *Les Règles de la composition typographique, à l'usage des compositeurs, des correcteurs et des imprimeurs*, and to his publisher, M. Arnold Muller, of the Imprimerie des Beaux-Arts, 36 Rue de Seine, Paris, for permission to translate and make extracts from this useful brochure.—H. H.

which are preceded by an article, the latter should commence with a capital letter: La Fontaine, La Bruyère.[1] Exceptions are names taken from the Italian, thus: le Tasse, le Dante, le Corrège.[2] As to names of persons, the usage of the individuals themselves should be adopted: de la Bruyère (his signature at the end of a letter), De la Fontaine (end of fable 'Le Lièvre et la Tortue'), Lamartine, Le Verrier, Maxime Du Camp. In names of places the article should be small: le Mans, le Havre, which the Académie adopts; la Ferté, with no hyphen after the article, but connected by a hyphen with different names of places, as la Ferté-sous-Jouarre.

Volumes, books, titles, acts of plays, the years of the Republican Calendar, are put in large capitals: An IV, acte V, tome VI; also numerals belonging to proper names: Louis XII; and the numbers of the arrondissements of Paris: le XV^e^ arrondissement.

Scenes of plays, if there are no acts, are also put in large caps.: *Les Précieuses ridicules*, sc. V; also 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*, a. I, sc. II; *Histoire de France*, liv. VI, ch. VII. The numbers of centuries are generally put in small capitals: au XIX^e^ (*or* XIX^ème^) siècle.

The first word of a title always takes a capital letter: J'ai vu jouer *Les Femmes*

[1] M. Greffier carefully explains that in putting capitals to the articles in the case of these and similar names he differs from the Académie française.—H. H.

[2] Many now write 'Dante' for 'le Dante'; 'Tasse' is also met with for 'le Tasse'.—H. H.

savantes; on lit dans *Le Radical.* If a substantive in a title immediately follows *Le, La, Les, Un, Une,* it is also given a capital letter, thus: *Les Précieuses ridicules.* If the substantive is preceded by an adjective, this also receives a capital letter: *La Folle Journée*; if, however, the adjective follows, it is in lower-case: *L'Âge ingrat.* If the title commences with any other word than le, la, les, un, une, or an adjective, the words following are all in lower-case: *De la terre à la lune; Sur la piste.*

In titles of fables or of dramatic works the names of the characters are put with 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 or words in parentheses after the substantive commencing the line, the first word thus transposed has a capital letter: Homme (Faiblesse de l'); Honneur (L'); Niagara (Les Chutes du).

If the words in parentheses are part of the title of a work, the same rule is followed as to capitals as above given: Héloïse (La Nouvelle); Mort (La Vie ou la).

The words saint, sainte, when referring to the saints themselves, have, except when commencing a sentence, always lower-case initials: saint Louis, saint Paul, sainte Cécile. But when referring to names of places, feast-days, &c., capital letters and hyphens are used: Saint-Domingue, la Saint-Jean. (See also, as to abbreviations of Saint, Sainte, p. 82.)

I. Use capital letters as directed below:

(1) Words relating to God: le Seigneur, l'Être suprême, le Très-Haut, le Saint-Esprit.

(2) In enumerations, if each one commences a new line, a capital is put immediately after the figure :

1° L'Europe.
2° L'Asie, &c.

But if the enumeration is run on, lower-case letters are used : 1° l'Europe, 2° l'Asie, &c.

(3) Words representing abstract qualities personified : La Renommée ne vient souvent qu'après la Mort.

(4) The planets and constellations : Mars, le Bélier.

(5) Religious festivals : la Pentecôte.

(6) Historical events : la Révolution.

(7) The names of streets, squares, &c. : la rue des Mauvais-Garçons, la place de la Nation, la fontaine des Innocents.

(8) The names of public buildings, churches, &c. : l'Opéra, l'Odéon, église de la Trinité.

(9) Names relating to institutions, public bodies, religious, civil, or military orders (but only the word after the article) : l'Académie française, la Légion d'honneur, le Conservatoire de musique.

(10) Surnames and nicknames, without hyphens : Louis le Grand.

(11) Honorary titles : Son Éminence, Leurs Altesses.

(12) Adjectives denoting geographical expressions : la mer Rouge, le golfe Persique.

(13) The names of the cardinal points designating an extent of territory : l'Amérique du Nord ; aller dans le Midi. (See II. (2).)

(14) The word Église, when it denotes the Church as an institution : l'Église catholique ; but when relating to a building église is put.

(15) The word État when it designates the nation, the country: La France est un puissant État.

II. Use lower-case initials for—

(1) The names of members of religious orders: un carme (a Carmelite), un templier (a Templar). But the orders themselves take capitals: l'ordre des Templiers, des Carmes.

(2) The names of the cardinal points: le nord, le sud. But see I. (13) above.

(3) Adjectives belonging to proper names: la langue française, l'ère napoléonienne.

(4) Objects named from persons or places: un quinquet (an argand lamp); un verre de champagne.

(5) Days of the week—lundi, mardi; names of months—juillet, août.

In plays the dramatis personae at the head of scenes are put in large capitals, and those not named in even small capitals:

SCÈNE V.

TRIBOULET, BLANCHE, HOMMES, FEMMES DU PEUPLE.

In the dialogues the names of the speakers are put in even small capitals, and placed in the centre of the line. The stage directions and the asides are put in smaller type, and are in the text, if verse, in parentheses over the words they refer to. If there are two stage directions in one and the same line, it will be advisable to split the line, thus:

(Revenu sur ses pas.)
Oublions-les! restons. —
(Il l'assied sur un banc.)
Sieds-toi sur cette pierre.

Directions not relating to any particular words of the text are put, if short, at the end of the line:

Celui que l'on croit mort n'est pas mort. — Le voici! (Étonnement général.)

2. *Accented Capitals.*—With one exception accents are to be used with capital letters in French. The exception is the grave accent on the capital letter A in such lines as—

A la porte de la maison, &c.;
A cette époque, &c.;

and in display lines such as—

FÉCAMP A GENÈVE
MACHINES A VAPEUR.

In these the preposition A takes no accent; but we must, to be correct, print Étienne, Étretat; and DÉPÔT, ÉVÊQUE, PRÉVÔT in cap. lines.[1] Small capitals should be accented throughout, there being no fear of the grave accent breaking off.

3. *The Grave and Acute Accents.*—There has been an important change in recent years as to the use of the grave and acute accents in French. It has become customary

[1] M. Reyne, proof-reader in the National Government Printing-Office, Paris, tells me that there is no uniformity of practice in French printing-offices in regard to the accentuation of capital letters generally, although there is a consensus of opinion as to retaining accents for the letter E. As to the grave accent on the capital letter A, the two extracts which follow are sufficient authority:

'The letter A, when a capital, standing for à, is never accented by French printers. This, I know, is a rule without exception; and one of the reasons given is that the accented capital is "ugly". A better reason is that the accent often "breaks off".'—Mr. Léon Delbos, M.A., *late Instructor in French to Royal Naval Cadets in H.M.S. 'Britannia'*.

'The practice of omitting the grave accent on the preposition A (whatever the reason of it may be) is all but universal.'—Mr. E. G. W. Braunholtz, M.A., Ph.D., *Reader in the Romance Languages in the University of Cambridge.* [H. H.]

to spell with a grave accent (`) according to the pronunciation, instead of with an acute accent (´), certain words such as collège (instead of collége), avènement (instead of avénement), &c. The following is a list of the most common:

allège	évènement	piège
l'Ariège	florilège	privilège
arpège	grège	sacrilège
avènement	lège	sacrilègement
barège	Liège, liège [1]	siège
collège	manège	solfège
le Corrège	mège [Norwège	sortilège
cortège	la Norvège or	sphège [2]

4. *Hyphens.*—Names of places containing an article or the prepositions *en*, *de*, should have a hyphen between each component part, thus: Saint-Germain-des-Prés, Saint-Valery-en-Caux, although the Académie leaves out the last two hyphens.

Names of places, public buildings, or streets, to which one or more distinguishing words are added, take hyphens: Saint-Étienne-du-Mont, Vitry-le-François, rue du Faubourg-Montmartre, le Pont-Neuf, le Palais-Royal, l'Hôtel-de-la-Monnaie.

In numbers hyphens are used to connect quantities under 100: e. g. vingt-quatre; trois cent quatre-vingt-dix; but when *et* joins two cardinal numbers no hyphen is

[1] 'The rule about è instead of é, as in collège instead of collége, should be strictly adhered to, as it now is by most French people. However, é cannot be changed into è unless it have that sound; hence it is not right to say Liègeois, for the sound is that of é; but Liège is correct. Note that Liégeois takes an e after the g.'—Mr. Léon Delbos.

[2] The list is from Gasc's *Dictionary of the French and English Languages*: G. Bell & Sons, 1889.

used, e.g. vingt et un ; cinquante et un. But print vingt-et-unième.

5. *Spacing.*—No spaces to be put before the 'points de suspension', i.e. three points close together, cast in one piece, denoting an interruption (...). In very wide spacing a thin space may be put before a comma,[1] or before or after a parenthesis or a bracket. Colons, metal-rules, section-marks, daggers, and double-daggers take a space before or after them exactly as words. Asterisks and superior figures, not enclosed in parentheses, referring to notes, take a thin or middle space before them. Points of suspension are always followed by a space. For guillemets see pp. 86, 87.

A space is put after an apostrophe following a word of two or more syllables (as a Frenchman reckons syllables, e.g. bonne is a word of two syllables) :—

Bonn' petite... Aimabl' enfant !...

Spaces are put in such a case as 10 h. 15 m. 10 s. (10 hours 15 min. 10 sec.), also printed 10^{h} 15^{m} 10^{s}.

Chemical symbols are not spaced, thus $C^{10}H^{12}(OH)CO.OH$.

6. *Awkward divisions: abbreviated words and large numbers expressed in figures.*—

[1] The English practice, never to put a space before a comma, is regarded by the best French printers as bad. 'This vicious practice' (i. e. putting no space before a comma), says M. Théotiste Lefevre, 'which appears to us to have no other motive than the negligence of the compositor, tends unhappily, from day to day, to get introduced also into French composition.'—*Guide pratique du compositeur et de l'imprimeur typographes* (p. 196 *n.*) par T. Lefevre. Paris, Firmin-Didot, 1883.—H. H.

One should avoid ending a line with an apostrophe, such as: Quoi qu'|il dise?

If a number expressed in figures is too long to be got 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, thus: 100 mil-|lions.

7. *Division of words.*—Words should be divided according to syllables, as in what the French call épellation (i.e. syllabication). Therefore a consonant should never be separated from the vowel following. Thus divide: amou-reux, cama-rade; and always take over *vr:* li-vraison. If a consonant is doubled, the consonants may be divided: mil-lion, pil-lard, in-nocent. It is optional to divide ob-scurité or obs-curité, according to convenience. Vowels are divided only in compound words: e.g. extra-ordinaire; not Mo-abite, mo-yen.

In compound words an apostrophe may be divided from a consonant following; thus: grand'-mère, grand'-route.

Divide sei-gneur, indi-gnité (gn pronounced as *ni* in 'mania'), i.e. take gn over.

The following divisions should be avoided: Ma-ximilien, soi-xante, Me-xique; é-légant. 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; but élégan-ces, mar-que, abri-cot, are tolerated.

Avoid terminating a paragraph with only the final syllable of a word in the last line.

Verbs taking the so-called euphonic *t* should always be divided before the latter, thus: Viendra-|t-il?

Avoid dividing abbreviated words.

Etymological division finds no favour in French, unless it is in accord with épellation, or syllabication, as in trans-porter, trans-poser. But divide transi-tion, transi-ger.

Mute syllables may be turned over to the next line, thus: ils mar-quent, les hom-mes.

8. *Abbreviations.*—Such words as article, chapitre, scène, titre, figure, are abbreviated only when in parentheses, as references; in the text they are put in full. If, in works divided into articles, the first article is put in full (thus: Article premier), those that follow may be in figures and abbreviated (as Art. 2).

Saint, sainte, when they occur very often, as in religious works, may be abbreviated, taking a capital letter: S. Louis, Ste Marie. But not when they form part of the name of a place, e.g. Saint-Germain-des-Prés; in which case Saint- and Sainte- take a capital and are followed by a hyphen.[1] (See also p. 75.)

The words monsieur, madame, monseigneur, messeigneurs, messieurs, mesdames, mademoiselle, mesdemoiselles, are written in full and all in lower-case when addressing a person: Oui, madame; Non, monsieur le duc. Also in the following instances: J'espère que monseigneur viendra; j'ai vu monsieur votre père. In most other cases M. (for monsieur), M^me^ (for madame), Mgr. or M^gr^ (for monseigneur), and so on, are used. The words Sa Majesté, Son Éminence, Leurs Altesses, when followed by another title, are

[1] St-Germain, Ste-Catherine, l'église de St-Sulpice, St-Hilaire, la St-Jean, are however met with in railway time-tables, &c.

put as initials, thus S. M. l'Empereur; but not otherwise.

The name Jésus-Christ is abbreviated only when in parentheses after a date, thus: (337 avant J.-C.). This is more frequently printed 337 A.J.C.

Other examples of abbreviations:

liv.	(livre)	etc.	(et cætera)
ch.	(chapitre)	c.-à-d.	(c'est-à-dire)
t.	(tome)	C^{ie}	(compagnie)
d^{o}	(ditto)	D^{r}	(docteur)
f^{o}	(folio)	M^{e}	(maître)
in-f^{o}	(in-folio)	M^{lle}	(mademoiselle
in-8^{o}	(in-octavo)	N.-S.	J.-C. (Notre-Seigneur Jésus-Christ)
in-4^{o}	(in-quarto)		
ms.	(manuscrit)		
mss.	(manuscrits)	C^{te}	(comte)
n^{o}	(numéro)	M^{is}	(marquis)
P.-S.	(post-scriptum)	V^{ve}	(veuve)
I^{er} / 1er	(premier)	S.A.	(Son Altesse)
II, 2^{e}	(deuxième)	LL. AA. II.	(Leurs Altesses Impériales)

Abbreviations of metric signs:

[1] Mm.	(myriamètre)	t.	(tonne)
[1] Km.	(kilomètre)	q.	(quintal métrique)
[1] Hm.	(hectomètre)	kg.	(kilogramme)
dam.	(décamètre)	hg.	(hectogramme)
m.	(mètre)	dag.	(décagramme)
dm.	(décimètre)	g.	(gramme)
cm.	(centimètre)	dg.	(décigramme)
mq.	(mètre carré)	cg.	(centigramme)
mm.	(millimètre)	mg.	(milligramme)
mmq.	(millimètre carré)	kl.	(kilolitre)
mmc.	(millimètre cube)	hl.	(hectolitre)
ha.	(hectare)	dal.	(décalitre)
a.	(are)	l.	(litre)
ca. or m^2.	(centiare)	dl.	(décilitre)
das.	(décastère)	cl.	(centilitre)
s. or m^3.	(stère)	ml.	(millilitre)
ds.	(décistère)		

Put: 20 francs, 20 mètres, 20 litres, 20 milligrammes. If, however, followed by fractions,

[1] Mm. Km. Hm. These capitals and all the metric contractions are authorized by the French Minister of Public Instruction.—H. H.

then put—20 fr. 50, or $20^{fr},50$; 20 m. 50, or $20^{m},50$; 20 l. 50, or $20^{l},50$; 20 kilog. 5, or $20^{kilo},5$.

In works crowded with figures, one can even put—$0^{m},5$ for 5 décimètres; $0^{m},15$ for 15 centimètres; $0^{m},008$ for 8 millimètres.

The cubic metre followed by a fraction is given thus: $4^{mc},005$ or $4^{m3},005$ (=4 mètres cubes 5 millimètres cubes); the square metre thus: $4^{mq},05$ or $4^{m2},05$ (=4 mètres carrés 5 décimètres carrés).

The French use a decimal comma instead of a decimal point—2,3 = 2·3.

The words kilogrammes, kilomètres, and kilogrammètres, followed by fractions, are given thus: 50 kg. 3 or $50^{kg},3$; 5 km. 3 or $5^{km},3$; 2 kgm. 4 or $2^{kgm},4$.

Per cent. is generally put 0/0, but pour 100, p. 100, and % are also used. In business letters pour cent is always pour %, e.g. A trente jours, 3 pour % d'escompte.

9. *Numerals.*—When cardinal numbers are expressed in Roman lower-case letters, the final unit should be expressed by a j, not an i, thus: ij, iij, vj, viij.

Numbers are put in full if only occasionally occurring in the text. If used statistically, figures are used.

Degrees of temperature are generally given thus: 15°, 15 (in English 15° 15′).

Age or the time of day must be given in full: huit ans, six heures (eight years, six o'clock).

Dates, figures, &c., are put in full in legal documents: l'an mil neuf cent quatre (the year one thousand nine hundred and four).

One should not put 'de 5 à 6,000 hommes', but 'de 5,000 à 6,000 hommes'.

Commas in figures are used as in

English, thus: 20,250 fr. 25 or 20,250^{fr},25. But dates, and numbers in general, are always put without a comma: l'année 1466; page 1250; Code civil, art. 2000.

Fractions with a horizontal stroke are preferred in mathematical and scientific works; but in ordinary works the diagonal stroke is used, thus: 1/2, 2/3 (½, ⅔).

In logarithm tables the fractional part of a logarithm is printed with spaces, thus: Log. 2670 = 3, 426 5113; and also: Log. 2670 = 3, 4 265 113.

10. *Roman and italic.*—In algebraical formulae the capital letters are always put in roman and the small letters in italic. If, however, the text is in italic, the small letters are put in roman type.

The titles of works, of plays, of journals, names of ships, of statues, and titles of tables mentioned in the text, are put in italic; thus: La pièce *La Chatte blanche*; J'ai vu *Les Rois en exil*; On lit dans *Le Figaro*; le journal *Le Temps*; le transport *Bien-Hoa*.

Foreign words* and quotations are, as in English, italicized: Agir *ab irato*; *Cave canem!* lisait-on...

Superior letters in words italicized should be in italic, thus: *Histoire de Napoléon I^{er}*.

11. *Reference figures.*—References to notes are generally rendered thus: (1), or thus: [1]. Sometimes an asterisk between parentheses (*) or standing alone *, or italic superior letters (^{a}), are used. The second example ([1]) is the best from the English point of view.

The figure in the note itself is put either 1. or (1) or [1]. In many works the reference figure is put [1], and the note-figure 1.

* That is, words foreign to French.—H. H.

12. *Metal-rules.*—These serve in French to denote conversational matter, and take a thick space (or more, if necessary) after them. In fact, metal-rules, as in German, always have a space before or after, and are never put close to a word as in English. They are likewise never put after colons.

They are also used 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 likewise used, as in English, for intercalations: Cette femme — étrangère sans doute — était très âgée.

13. *Quotation marks.*—The French use special quotation marks « » (called guillemets). A guillemet is repeated at the head of every subsequent paragraph belonging to the quotation.

In conversational matter, guillemets are sometimes put at the commencement and end of the remarks, and the individual utterances are denoted by a metal-rule (with a space after). But it is more common to dispense with guillemets altogether, and to denote the commencement of the conversation by only a metal-rule. This is an important variation from the English method.

If the » comes after points de suspension, a middle space is put before and after it:

La cour a décrété qu' « attendu l'urgence... » .

If, in dialogues, a passage is quoted, the « is put before the metal-rule:

« — Demain, à minuit, nous sortirons enfin ! »

In tables and workings the » is used to denote an absent quantity:

125 . 15	130 »
10 »	15 . 25

If a sentence contains a citation, the point at the end of the latter is put before the », and the point belonging to the sentence after :

« Prenez garde au chien ! », lisait-on à l'entrée des maisons romaines.

If the matter quoted ends with a full stop, and a comma follows in the sentence, the full stop is suppressed :

« C'est par le sang et par le fer que les États grandissent », a dit Bismarck.

Also, if the point at the end of the citation is a full stop, and the sentence ends with a note of interrogation or exclamation, the full stop is suppressed :

A-t-il dit : « Je reviendrai » ?

If citation and sentence end with the same point, or if the sentence ends with a full stop, only the citation is pointed :

Quel bonheur d'entendre : « Je vous aime ! »

A-t-il dit : « Qui est ici ? »

Il a dit : « Je viendrai. »

But if the punctuation of the citation differs from that of the sentence, both points are put :—

A-t-il dit : « Quel grand malheur ! » ?

Guillemets should have before and after them the same space as between words.

In the case of a citation within a citation, the « must stand at the commencement of each line of the enclosed citation :

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 ! »

In passages quoted down the side put an en quad after the « commencing each line.

Only one » is put at the end of two citations ending simultaneously.

APPENDIX III

WORKS IN THE GERMAN LANGUAGE[1]

English compositors called upon to set up German should have clear directions beforehand as to the founts to be used, whether English or German. If the manuscript is in well-written German script, and the compositor is acquainted with the German characters, he will find little difficulty in setting this up in German type. It is otherwise if he has to set German in its own characters from manuscript in Roman characters. This is owing principally to the numerous digraphs and the long and short s's used. The following rules will be found of use in both cases:

1. *Capitals and lower-case.*—All German substantives are written with capital initial letters; and capital letters are also used for adjectives in geographical designations, e.g. das Kaſpiſche Meer (the Caspian Sea), or in adjectives derived from proper names, e.g. die Grimmſchen Märchen (*Grimm's Fairy Tales*); but as a rule adjectives, even when relating to nationality, have lower-case initials, not excepting titles of books, &c., thus: das deutſche Vaterland, die franzöſiſche

[1] For many useful suggestions in this section, bringing these rules up to date, I am much indebted to Karl Breul, M.A., Litt.D., Ph.D., Reader in Germanic at Cambridge University.—H. H.

Revolution (the German Fatherland, the French Revolution).

The von in German names of persons begins with a small letter (unless of course when it commences a sentence), e.g. Herr von Bülow.

The von in such cases requires only a thin space after it: Geschrieben von von Richter (written by von Richter).

2. *The Reformed German Spelling of* 1902.—All words of German origin ending in th, as Muth, Rath, now drop the h and become Mut, Rat, &c. That has become Tat, Thor is now Tor. Willkühr has become Willkür. Thee is now spelt Tee. But Thron, Theater, &c., being derived from Greek, keep th. Also ph in words of German origin is now supplemented by f, thus Efeu (for Epheu); Adolf, Rudolf, Westfalen (for Adolph, Rudolph, Westphalen). Likewise Elefant, Fasan, Sofa. But Phonograph, Philosoph, Symphonie, being learned words of Greek origin. Z is more and more used for C, thus: Zentrum for Centrum; Zentner, Zirkus. Ae, Oe, Ue, are always rendered Ä, Ö, Ü.

Three identical letters should not come together before a vowel. Consequently print Schiffahrt, not Schifffahrt (but in dividing print Schiff-fahrt). Mittag, dennoch (from Mitt-tag, denn-noch), are invariable. The plural of See is no longer Seeen, but Seen; in narrow measure divide See-en.

The suffix -niß is now -nis: Hindernis.

The verbal suffix -iren is now uniformly written -ieren, thus: addieren, subtrahieren, multiplizieren, dividieren, marschieren.

A detailed list of the new German,

Austrian, and Swiss orthographies[1] may be obtained through any bookseller. A few German writers still object to the modern spelling; in such cases, of course, copy should be followed.

3. *Hyphens in German.*—If two or more words follow one another, relating to a common part of speech with which they form a compound, all except the last take a hyphen, thus: Hut- und Krawattenfabrikant (hat and tie manufacturer). Compound words in German are now printed as one word.

4. *Division of words in German.*—Prefixes should of course remain intact, such as an, auf, ent, emp, er, ver, vor, über, zer. Thus: an-fangen, auf-fahren, ent-zweien, emp-finden, er-fahren, ver-ändern, vor-rücken, über-reden, zer-stoßen. In narrow measure divide geben, tragen, Hebung, lebend, mähen, sagen, Tücher, löschen. (See under paragraph 2 of this Appendix, 'Reformed Spelling', for three identical letters coming together. See also under 7, 11, 14.)

5. *Spaced words.*—In these the following compound letters should never be spaced: ch, ck, st, ß, tz. The following are spaced: ff, fi, fl, ll, si, ss. That is, two different consonants coming together (except s and l) are not spaced; but a consonant and vowel, and double consonants, are to be spaced.

6. *Prepositional and other prefixes in German.*—When auf precedes a part of speech commencing with f, the two f's should

[1] A very useful book is that by K. Duden, *Orthographisches Wörterbuch der deutschen Sprache*, 8th ed., Leipzig, 1906. Price 2*s.*—H.H.

not form one letter. Print auffahren, not auffahren.

So also, when aus is prefix to a part of speech beginning with an ſ, it should not form with the latter an ß or ſſ if German type is used. Print ausſprechen, not ausſprechen or ausſprechen.

If ent precedes a part of speech beginning with z, the t and z do not form one letter, but remain separate: entzweien, not entzweien.

7. *Suffixes* lich, zig.—The letter l in the former should not be joined to a preceding ſ, nor the letter z in the latter to a preceding t. Print verwerflich, not verwerflich; achtzehn, achtzig, not achtzehn, achtzig. So also, in dividing, put verwerf-lich (or ver-werflich) and acht-zehn, acht-zig.

8. *German in Roman type.*—In Roman type ß is now rendered ß (better than ſs)[1]; ſſ becomes ss; and in spaced words all letters (except ß) are separated. When Roman capital letters are used, ß becomes SZ. Thus MASZE (Maße, measures) (with long *a*), not MASSE (Maſſe, substance) (with short *a*).

9. *Metal-rules in German.*—Spaces are always put before and after a rule in a sentence, wide spaces in a widely spaced line, thin spaces in a narrowly spaced one, exactly as with words, thus: Er ſagte — nicht ohne Zaudern —, daß er gehen müſſe.[2]

Rules are not put after colons.

[1] Where these founts are not yet available, ss must, as hitherto, be put for ß.

[2] He said—not without hesitation—that he must depart.

10. *Quotation marks in German.*—The commencement of a quotation is indicated by commas followed by a thin space; the close by turned commas. A quotation within a quotation is usually rendered by a single Roman comma at commencement, and by a turned Roman comma at the end[1]; thus: Er ſagte mir: „Gehe nicht hin, denn es heißt, daß es dort von ‚Geiſtern' ſpukt."[2]

11. ll.—This is always printed as one letter at the end of a syllable or word, as also in the body of a word if the latter is not a compound, thus: Schalloch (now, however, written Schalloch, but divided Schall-loch); will, ſoll; wollen, ſollen. But in compound words, in which the first l ends a syllable and the second l commences the next one, the two l's must be separated, thus: vielleicht (divided viel-leicht).

12. ſſ, ſs.—Both in Roman type = ss. The first (ſſ) is used after short vowels, thus: eſſen, müſſen.

The second (ſs) is employed when the first *s* ends one syllable and the second commences the next, each syllable giving sense taken singly, i. e. in compounds, thus: Eisſcholle (ice-block), dasſelbe, desſelben.

13. ß.—After long vowels or diphthongs and if followed by e or i of a less strongly accented syllable[3]: ſpaßen, grüßen, beißen,

[1] Single German commas are, however, also used.

[2] He said to me, 'Do not go there, for they say that "ghosts" are haunting that place'.

[3] After short vowels and before e and i of less strongly accented syllables print ſſ: eſſen, wiſſen, laſſen, tüſſen, Flüſſigkeit.

Süßigkeit; also after short or long vowels or diphthongs if followed by t: haßt, ſpaßt, küßt, grüßt, ißt, genießt, beißt; and also at the end of words or first part of compounds, whether the preceding vowel be long or short: Schloß, groß, eßbar, faßlich.

14. *Double letters.*—ck, ck, ff, fi, fl, ll, ſi, ſſ, ſt, ß, ʒ. No triple letters, like the English ffi, ffl, are used in German.—ffi, ssi, are usually printed ffi, ſſi, as pfiffig, biſſig; ffl is printed ffl, as trefflich.

As regards ſl, the ſ and l must be separated if the latter belongs to a suffix, thus: ſchlaflos, not ſchlafloſ.

15. ſ, s.—The long *s* is used at the beginning, the short *s* at the end of syllables (ſagen, laſen, las, das, Häuschen).

16. *Abbreviations in German.* — The most common are: uſw. (= und ſo weiter, and so on, et cetera); z. B. (= zum Beiſpiel, for example); d. h. (= das heißt, that is to say); d. i. (= das iſt, that is); dgl. (= dergleichen, such like, similar cases); u. a. m. (= und andere mehr, and others); ſ. (= ſiehe, see); ſ. o. (= ſiehe oben, see above); ſ. u. (= ſiehe unten, see below); u. ö. (= und öfter, *passim*); ſog. (= ſogenannt, so-called); bzw. (= beziehungsweiſe, respectively); Aufl. (= Auflage, unaltered edition); Ausg. (= Ausgabe, revised edition); Abt. (= Abteilung, division); Abſchn. (= Abſchnitt, section); a. a. O. (= am angeführten Orte, in the place cited); Bd. (= Band, volume); Hs. (= Hand-

ſchrift, manuscript); Hss. (= Handſchriften, manuscripts)[1].

After ordinal numbers a full point is put where we put '1st, 2nd', &c., thus: 1. Heft (or 1. H., = erſtes Heft, first number); 2. Band (or 2. Bd., = zweiter Band, second volume). This full point is often mistaken by compositors and readers for a full stop.

For & in '&c.' the Germans have a special character ꝛc.; but uſw. now generally takes its place.

17. *The Apostrophe.*—Print iſt's, geht's (for iſt es, geht es); but where a preposition and the article das are merged, omit the apostrophe; thus aus (for au das), ins (for in das), durchs (for durch das), fürs (for für das), (*not* au's, in's, durch's, für's).

After proper names ending in s, ß, z, used possessively, put an apostrophe, omitting the apostrophal *s*; thus Voß' Luiſe, Demoſthenes' Reden, Horaz' Oden (Voss's *Louise*, Demosthenes' *Speeches*, Horace's *Odes*). But put Schillers Gedichte (Schiller's Poems).

18. *The Comma.*—In German, commas must invariably be put before daß and before relative clauses (beginning with der, die, das, welcher, welche, welches, womit, wodurch, woran, woraus, &c. &c.). This is frequently forgotten by English compositors.

19. §.—This mark (in English, 'section') is called in German 'Paragraph'.

[1] A very full list of German abbreviations, with explanations, is given in Dr. Breul's *New German Dictionary* (Cassell & Co., London, 1906).

APPENDIX IV

DIVISION OF LATIN WORDS

The general rules are practically Priscian's. They are well summarized in Gildersleeve's *Latin Grammar.*

1. 'In dividing a word into syllables, a consonant between two vowels belongs to the second: *a-mo, li-xa.*

2. 'Any combination of consonants that can begin a word (including *mn*, under Greek influence) belongs to the following vowel; in other combinations the first consonant belongs to the preceding vowel: *a-sper, fau-stus, li-bri, a-mnis.*

3. 'The combinations incapable of beginning a word are (*a*) doubled consonants: *sic-cus*; (*b*) a liquid and a consonant: *al-mus, am-bo, an-guis, ar-bor.*

4. 'Compounds are treated by the best grammarians as if their parts were separate words: *ab-igo, res-publica.*'

To take a page of Cicero:

con-sequi so-lent ex-ponimus a-criter cri-mi-no-se diligen-ter a-gi re-rum con-se-quentium miseri-cor-dia com-movebitur au-di-to-ris a-ni-mus osten-demus com-modis cu-ius cu-i quo-rum qui-bus-que (not

qui-bu-sque) *us-que* (because the parts are separate) *ca-ptabimus pote-statem sub-i-ci-e-mus pa-renti-bus neces-sariis cle-men-tia.*

Again:

eius-modi, cuius-modi, huius-modi (not *eiu-smodi*, &c.) *con-iun-ctim* (I should suppose, not *con-iunc-tim*) *am-plifica-stis e-stis vetu-stas hone-stus onu-stus sus-cipere sub-trahit ad-trahit in-struit circu-it simul-tate re-ce-den-dum di-co di-xi-sti di-xe-rat di-ctum a-ctum au-ctus ma-gnus i-gnis mali-gnus pi-gnus li-gna pec-catum demon-stra-stis* (I am rather doubtful about this) *ma-gis ma-xime dif-fi-cul-tas la-brum la-mna lar-gus lon-ge di-gnus sum-pserim su-mo sum-mus su-prema propter-ea*, and probably *pro-pter-ea* (but again I am in some doubt) *dis-tin-ctus dis-tin-guo ad-spectus a-spectus tem-ptavit il-lu-stris.* Most of these are already adopted in editions of authority, e.g. Nobbe's *Cicero*, Haase's *Seneca*.

ROBINSON ELLIS.

APPENDIX V

DIVISION OF GREEK WORDS

A syllable ends in a vowel EXCEPT—

1. If a consonant is doubled, the consonants are divided.

Συρακούσ-σας (Bacch.[1]), πολ-λῷ (Thuc.), and so Βάκ-χος, Σαπ-φώ, Ἀτ-θίς.

2. If the first of two or more consonants is a liquid or nasal,[2] it is divided from the others.

(Two consonants) ἄμ-φακες, ἐγ-χέσπαλον[3], τέρ-πον (Bacch.), πάν-τες (Thuc.), ἄλ-σος.

(Three consonants) ἀν-θρώποις, ἐρ-χθέντος (Bacch.), ἀν-δρῶν (Thuc.).

But βά-κτρον, κάτο-πτρον, ἐ-χθρός.

(Four consonants) θέλ-κτρον, Λαμ-πτραί.

3. Compounds. For modern printing the preference must be to divide the compounds παρ-όντος, ἐφ-ῃρημένος (Thuc.), but ἀπέ-βη may stand as well as ἀπ-έβη.

H. STUART JONES.

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[1] The references are to the papyri.

[2] Or according to some if it is σ—ἕκασ-τος (Hyp. Blass[3], p. xvii), but the preference is for πλεῖ-στοι, ἐκομί-σθησαν, βουλεύε-σθαι (Thuc.), ἐ-στρέφθη (s. v. l., Bacch.).

[3] γ is a nasal when it precedes γ κ or χ. The other consonants referred to are λ μ ν and ρ.

MARKS USED IN THE CORRECTION OF PROOFS

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 Gutembergs; 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 Fausts design, and being himself desirous ardently to improve the art, found out (by the good providence of God) the method of cutting ~~considenda~~ the characters in a *matrix*, that the letters might easily be singly *cast* instead of bieng *cut*. He privately *cut matrices* for the whole alphabet: 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 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 a substance with the metal which sufficiently hardened it."

and when he showed his master the letters cast from those matrices,

THE OPPOSITE PAGE CORRECTED

From JOHNSON'S *Typographia* (1824), Vol. II, p. 217

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'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 those 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 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.'

SOME ENGLISH NAMES OF TYPES

WITH EXAMPLES OF THEIR RELATIVE SIZES

DOUBLE PICA:

The Clarendon

GREAT PRIMER:

The Clarendon Pre

ENGLISH:

The Clarendon Press Ox

PICA:

The Clarendon Press, Oxfo

SMALL PICA:

The Clarendon Press, Oxford,

LONG PRIMER:

The Clarendon Press, Oxford, w

BOURGEOIS:

The Clarendon Press, Oxford, was n

BREVIER:

The Clarendon Press, Oxford, was na

MINION:

The Clarendon Press, Oxford, was named

EMERALD:

The Clarendon Press, Oxford, was named

MINION-NONPAREIL:

The Clarendon Press, Oxford, was named a

NONPAREIL:

The Clarendon Press, Oxford, was named after

RUBY-NONPAREIL:

The Clarendon Press, Oxford, was named after

RUBY:

The Clarendon Press, Oxford, was named after the

PEARL:

The Clarendon Press, Oxford, was named after the E

SMALL PEARL:

The Clarendon Press, Oxford, was named after the Earl of

DIAMOND:

The Clarendon Press, Oxford, was named after the Earl of Clarendo

BRILLIANT:

The Clerendon Press, Oxford, was named after the Earl of Clarendon.

LONG PRIMER ITALIC:

The Clarendon Press, Oxford, was

BLACK-LETTER:

The Clarendon Press,

EGYPTIAN:

The Clarendon Press, Oxford,

ANTIQUE, MODERN FACE:

The Clarendon Press, Oxford,

ANTIQUE, OLD FACE:

The Clarendon Press, Oxford,

GROTESQUE:

The Clarendon Press, Oxfo

The following is a list of type-bodies in more common use, the first column giving the name of the English type-body, and the second its designation under the American point-system.

English	*American*
Pearl	5 point
Ruby	$5\frac{1}{2}$,,
Nonpareil	6 ,,
Minion	7 ,,
Brevier	8 ,,
Bourgeois	9 ,,
Long Primer	10 ,,
Small Pica	11 ,,
Pica	12 ,,

GENERAL INDEX

NOTE.—The words ending in -able, -ible, -ise, -ize, *and* -ment, *and also others, given in alphabetical order on pp.* 9–37 (q.v.), *are not repeated here.*

Rules for compositors
nd readers

09
1912

Paetow, Kinehan

G 18 191
20 191

AUG 30 1915

JAN 2 1920

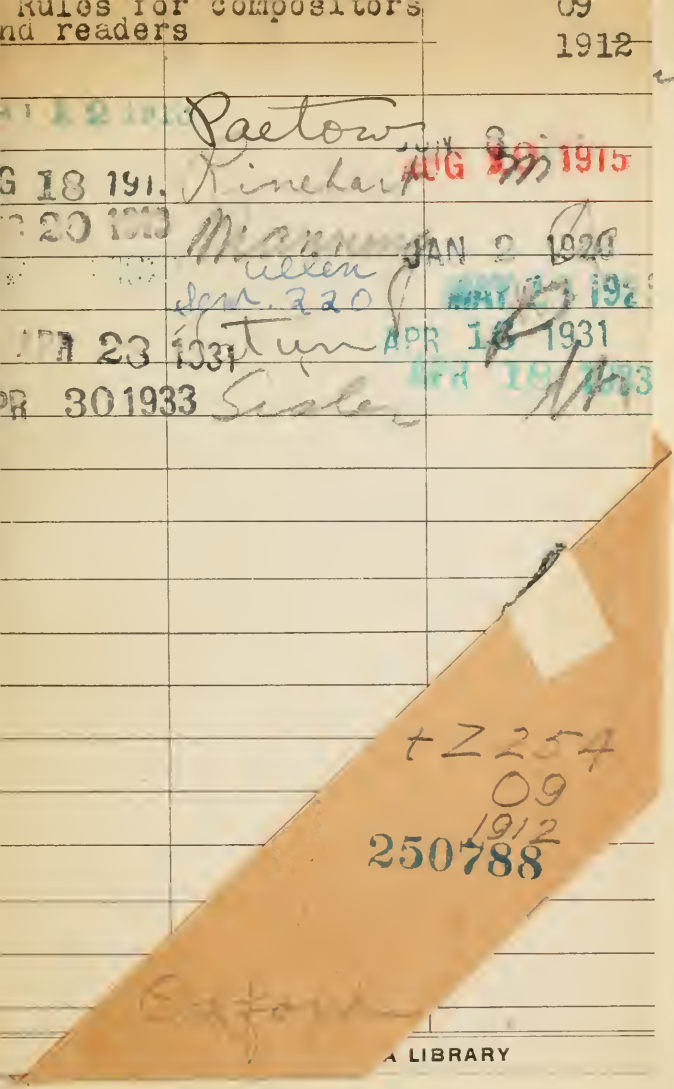
Mallen
Jan. 220

APR 16 1931

23 1931

R 30 1933

Scale



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