RULES FOR
COMPOSITORS AND
READERS
AT THE
UNIVERSITY PRESS, OXFORD

By HORACE HART, M.A.
Sometime Printer to the University of Oxford

THE ENGLISH SPELLINGS REVISED BY
SIR JAMES A. H. MURRAY
AND
HENRY BRADLEY
M.A., Ph.D.
Editors of the Oxford English Dictionary

20624

Thirty-sixth Edition
The Twenty-second for publication

LONDON
OXFORD UNIVERSITY PRESS
NEW YORK, TORONTO
THESE RULES apply generally. They are to be departed from only when authors require their own spelling and punctuation to be strictly adhered to, or when other exceptions are given in writing.
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 amongst 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 1865, 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 1875. 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 English 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 subsequent editions the late 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.
Recent issues of this work comprise 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 in their approved form are 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 airmen, airship, sabotage, seaplane, stepney-wheel, syndicalism, 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 completely changed. This does not often 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.

H. H.

January 1914

During the past ten years additions and alterations of a minor character have been made in the "Rules" in continuation of the plan outlined above by my predecessor. Those in the twenty-seventh edition are more numerous, embodying as they do a large number of medical words; the recom-
Recommendations of the Society for Pure English, as to the printing of foreign words; the rearrangement of some of the sections; and other changes suggested by numerous correspondents, but chiefly by Mr. Edward Latham.

March 1829

In this Thirty-sixth Edition, further corrections and additions have been made. Once again acknowledgement is made to the various correspondents and contributors to whose suggestions and notes the success of this little book is in some measure due.

August 1831

C. E. B.

For this reprinting, further corrections and additions have been made, and the French and German sections have been revised. We acknowledge again the help we have received from these correspondents who have offered notes and suggestions for the improvement of this book.

August 1837

C. E. B.
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EXAMPLES OF TYPES

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RULES FOR SETTING UP ENGLISH WORKS

SOME WORDS ENDING IN -ABLE

Words ending in silent -s generally lose the -s when -able is added, as—

- adorable
- arguable
- desirable
- excusable
- indispensable
- leisurable

But this rule is open to exceptions upon which authorities are not agreed. The following spellings, with or without the -s, are in The Oxford English Dictionary, and must be followed:

- advisable
- analysable
-ascivable
- atonable
- baptizable
-believable
-blameable
-brivable
-chasable
-confusable
-conversable
-creatable
-datetable
-debatable
-defamable
-definable
-delimable
-developable
-dilutable
-dissoluble
-drivable
-endurable
-evadable
-excisable
-excisible
-excisable
-excisible
-firmable
-forgivable
-framable
-giveable
-hireable
-immovable
-impassable
-impossible
-improvable
-mulcatable
-inflatable
-irreconcilable
-lapseable

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.
### Rules for setting up

<table>
<thead>
<tr>
<th>Words Ending in -able (cont.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>likeable</td>
</tr>
<tr>
<td>linable</td>
</tr>
<tr>
<td>liveable</td>
</tr>
<tr>
<td>lossable</td>
</tr>
<tr>
<td>lovable</td>
</tr>
<tr>
<td>malleable</td>
</tr>
<tr>
<td>measurable</td>
</tr>
<tr>
<td>movable</td>
</tr>
<tr>
<td>nameable</td>
</tr>
<tr>
<td>overcomable</td>
</tr>
<tr>
<td>palatable</td>
</tr>
<tr>
<td>partakable</td>
</tr>
<tr>
<td>persuadable</td>
</tr>
<tr>
<td>pleasable</td>
</tr>
<tr>
<td>provable</td>
</tr>
<tr>
<td>rateable</td>
</tr>
</tbody>
</table>

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

| bridgeable                  | manageable             |
| changeable                  | noticeable             |
| chargeable                  | peaceable              |
| knowledgeable              | pledgeable             |
| lodgeable                   | serviceable            |

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

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

| admittable                  | deferrable ¹             | incarrable |
| hiddable                    | forgettable             | rebuttable |
| clubbable                   | gettable                | regrettable ² |
| conferrable                 |                         |            |

¹ But inferrable, preferable, relatable, comparable.
² For an authoritative statement on the whole subject, see The Oxford English Dictionary, vol. i. p. 310, article elf.
## 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. *-ible*): "In English there is a prevalent feeling for retaining -ible wherever there was or might be a Latin -ibili, while -able is used for words of distinctly French or English origin."

Examples of words ending in -ible:

<table>
<thead>
<tr>
<th>Accessible</th>
<th>Incomprehensible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addible</td>
<td>Incorruptible</td>
</tr>
<tr>
<td>Adducible</td>
<td>Incredible</td>
</tr>
<tr>
<td>Admissible</td>
<td>Indefeasible</td>
</tr>
<tr>
<td>Audible</td>
<td>Indefensible</td>
</tr>
<tr>
<td>Avertible</td>
<td>Indelible</td>
</tr>
<tr>
<td>Collapsible</td>
<td>Indestructible</td>
</tr>
<tr>
<td>Comprehensible</td>
<td>Indigestible</td>
</tr>
<tr>
<td>Controvertible</td>
<td>Inflexible</td>
</tr>
<tr>
<td>Credible</td>
<td>Intangible</td>
</tr>
<tr>
<td>Descendible</td>
<td>Intelligible</td>
</tr>
<tr>
<td>Discernible</td>
<td>Irresistible</td>
</tr>
<tr>
<td>Discriptible</td>
<td>Legible</td>
</tr>
<tr>
<td>Divisible</td>
<td>Negligible</td>
</tr>
<tr>
<td>Edible</td>
<td>Ostenible</td>
</tr>
<tr>
<td>Eligible</td>
<td>Permissible</td>
</tr>
<tr>
<td>Existible</td>
<td>Persuadable</td>
</tr>
<tr>
<td>Explosible</td>
<td>Plausible</td>
</tr>
<tr>
<td>Expressible</td>
<td>Productive</td>
</tr>
<tr>
<td>Extensible</td>
<td>Reducible</td>
</tr>
<tr>
<td>Feasible</td>
<td>Remissible</td>
</tr>
<tr>
<td>Fecible</td>
<td>Reprehensible</td>
</tr>
<tr>
<td>Flexible</td>
<td>Reversible</td>
</tr>
<tr>
<td>Fercible</td>
<td>Tangible</td>
</tr>
<tr>
<td>Galible</td>
<td>Transmissible</td>
</tr>
<tr>
<td>Impartial</td>
<td>Vehement</td>
</tr>
<tr>
<td>Impossibility</td>
<td>Visible</td>
</tr>
<tr>
<td>Impossibility</td>
<td>Visible</td>
</tr>
</tbody>
</table>
### SOME WORDS ENDING IN -ISE OR -IZE

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>acclimatize</td>
<td>cicatrice</td>
</tr>
<tr>
<td>actualize</td>
<td>circumcise</td>
</tr>
<tr>
<td>advertise</td>
<td>civilize</td>
</tr>
<tr>
<td>advise</td>
<td>colloidionize</td>
</tr>
<tr>
<td>affranchize</td>
<td>colonize</td>
</tr>
<tr>
<td>aggrandize</td>
<td>communize</td>
</tr>
<tr>
<td>agonize</td>
<td>comprise</td>
</tr>
<tr>
<td>alcoholize</td>
<td>compromise</td>
</tr>
<tr>
<td>alkalize</td>
<td>contrariwise</td>
</tr>
<tr>
<td>mathematicize</td>
<td>conventionalize</td>
</tr>
<tr>
<td>atomize</td>
<td>corporealize</td>
</tr>
<tr>
<td>anglicize</td>
<td>criticize</td>
</tr>
<tr>
<td>apologize</td>
<td>crystallize</td>
</tr>
<tr>
<td>apostrophize</td>
<td>demise</td>
</tr>
<tr>
<td>appetize</td>
<td>democratize</td>
</tr>
<tr>
<td>apprise (to inform)</td>
<td>demoralize</td>
</tr>
<tr>
<td>apprise (to appraise)</td>
<td>deodorize</td>
</tr>
<tr>
<td>authorize</td>
<td>desilverize</td>
</tr>
<tr>
<td>baptize</td>
<td>despise</td>
</tr>
<tr>
<td>brutalize</td>
<td>devise</td>
</tr>
<tr>
<td>canonize</td>
<td>discolorize</td>
</tr>
<tr>
<td>capitalize</td>
<td>disenfranchise</td>
</tr>
<tr>
<td>capture</td>
<td>disguise</td>
</tr>
<tr>
<td>carbonize</td>
<td>disorganize</td>
</tr>
<tr>
<td>catechize</td>
<td>dogmatize</td>
</tr>
<tr>
<td>categorize</td>
<td>dramatize</td>
</tr>
<tr>
<td>catholicize</td>
<td>dualize</td>
</tr>
<tr>
<td>cauterize</td>
<td>economize</td>
</tr>
<tr>
<td>centralize</td>
<td>emphasize</td>
</tr>
<tr>
<td>characterize</td>
<td>emprise</td>
</tr>
<tr>
<td>christianize</td>
<td>enfranchise</td>
</tr>
<tr>
<td>enterprise</td>
<td></td>
</tr>
<tr>
<td>English Work</td>
<td>Latinize</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>epigrammatize</td>
<td>immunize</td>
</tr>
<tr>
<td>epitomize</td>
<td>improvise</td>
</tr>
<tr>
<td>equalize</td>
<td>incise</td>
</tr>
<tr>
<td>eternize</td>
<td>ionize</td>
</tr>
<tr>
<td>etherealize</td>
<td>italicize</td>
</tr>
<tr>
<td>etymologize</td>
<td>jacobinize</td>
</tr>
<tr>
<td>eulogize</td>
<td>japenize</td>
</tr>
<tr>
<td>euphonize</td>
<td>jeopardize</td>
</tr>
<tr>
<td>evangelize</td>
<td>kyanize</td>
</tr>
<tr>
<td>excise</td>
<td>laicize</td>
</tr>
<tr>
<td>exercise</td>
<td>latinize</td>
</tr>
<tr>
<td>exorcize</td>
<td>legalize</td>
</tr>
<tr>
<td>experimentalise</td>
<td>legitimatize</td>
</tr>
<tr>
<td>extemporize</td>
<td>liberalize</td>
</tr>
<tr>
<td>familiarize</td>
<td>localize</td>
</tr>
<tr>
<td>feminize</td>
<td>macadamize</td>
</tr>
<tr>
<td>fertilize</td>
<td>magnetize</td>
</tr>
<tr>
<td>formalize</td>
<td>mainitius</td>
</tr>
<tr>
<td>fossilize</td>
<td>manumose</td>
</tr>
<tr>
<td>franchise</td>
<td>materialize</td>
</tr>
<tr>
<td>fraternize</td>
<td>mechanize</td>
</tr>
<tr>
<td>gallicize</td>
<td>memorialize</td>
</tr>
<tr>
<td>galvanize</td>
<td>memorize</td>
</tr>
<tr>
<td>generalize</td>
<td>merchandize</td>
</tr>
<tr>
<td>germanize</td>
<td>mesmerize</td>
</tr>
<tr>
<td>gormandize</td>
<td>methodize</td>
</tr>
<tr>
<td>gothicize</td>
<td>minimize</td>
</tr>
<tr>
<td>gracce</td>
<td>misadvice</td>
</tr>
<tr>
<td>harmonize</td>
<td>mobilize</td>
</tr>
<tr>
<td>bebraize</td>
<td>modernize</td>
</tr>
<tr>
<td>helenize</td>
<td>monetize</td>
</tr>
<tr>
<td>hibernize</td>
<td>monopollize</td>
</tr>
<tr>
<td>humanize</td>
<td>moralize</td>
</tr>
<tr>
<td>hydrogenize</td>
<td>nasitalize</td>
</tr>
<tr>
<td>hypnusis</td>
<td>nationalize</td>
</tr>
<tr>
<td>idealize</td>
<td>naturalize</td>
</tr>
<tr>
<td>idolize</td>
<td>neutralize</td>
</tr>
<tr>
<td>immortalize</td>
<td>neologize</td>
</tr>
<tr>
<td>UK or US (cont.)</td>
<td>US or UK (cont.)</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>normalize</td>
<td>silverize</td>
</tr>
<tr>
<td>organize</td>
<td>solemnize</td>
</tr>
<tr>
<td>ostracize</td>
<td>soliloquize</td>
</tr>
<tr>
<td>oxidize</td>
<td>specialize</td>
</tr>
<tr>
<td>ozonize</td>
<td>spiritualize</td>
</tr>
<tr>
<td>paganize</td>
<td>sterilize</td>
</tr>
<tr>
<td>particularize</td>
<td>stigmatize</td>
</tr>
<tr>
<td>patronize</td>
<td>subsidize</td>
</tr>
<tr>
<td>pauperize</td>
<td>summarize</td>
</tr>
<tr>
<td>penalize</td>
<td>supervise</td>
</tr>
<tr>
<td>philosophize</td>
<td>surmise</td>
</tr>
<tr>
<td>plagiarize</td>
<td>surprise</td>
</tr>
<tr>
<td>pluralize</td>
<td>syllogize</td>
</tr>
<tr>
<td>polarize</td>
<td>symbolize</td>
</tr>
<tr>
<td>popularize</td>
<td>sympathize</td>
</tr>
<tr>
<td>premise</td>
<td>syndicalize</td>
</tr>
<tr>
<td>prise up (to)</td>
<td>synthesize¹</td>
</tr>
<tr>
<td>prise (a)</td>
<td>systematize</td>
</tr>
<tr>
<td>pulverize</td>
<td>tantalize</td>
</tr>
<tr>
<td>rationalize</td>
<td>televise</td>
</tr>
<tr>
<td>realize</td>
<td>tempotize</td>
</tr>
<tr>
<td>recognize</td>
<td>terrorize</td>
</tr>
<tr>
<td>reorganize</td>
<td>theorize</td>
</tr>
<tr>
<td>rejoice</td>
<td>tranquillize</td>
</tr>
<tr>
<td>revolatimize</td>
<td>treatise</td>
</tr>
<tr>
<td>rhapodize</td>
<td>tymanitize</td>
</tr>
<tr>
<td>romanize</td>
<td>utilize</td>
</tr>
<tr>
<td>satirize</td>
<td>ventriloquize</td>
</tr>
<tr>
<td>scandalize</td>
<td>victimize</td>
</tr>
<tr>
<td>scrutinize</td>
<td>villainize</td>
</tr>
<tr>
<td>secularize</td>
<td>visualize</td>
</tr>
<tr>
<td>seize (to grab)</td>
<td>vitalize</td>
</tr>
<tr>
<td>seize (to grab)</td>
<td>vitriolize</td>
</tr>
<tr>
<td>senitize</td>
<td>vocalize</td>
</tr>
<tr>
<td>signalize</td>
<td>vulgarize</td>
</tr>
</tbody>
</table>

¹ Usage favours this spelling rather than the more correct epithetize.
**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
- adjudgement
- admonitor
- aenea
- aereal
- aeronaut
- aetiological, -logical
- aetiology
- ageing
- agriculturist
- aircrft
- align, -ment
- alliteration
- allotment
- almanac
- ambidexterity
- analyse
- aneurism
- annex
- antipyrin
- apanage
- apophthegm
- apostasy
- appareled
- archetype
- archidiaconal
- arcing
- armful
- artefact
- artisan
- ascendency, -ant
- assessable
- aught (anything)
- auing
- awesome
- axo
- axy (always)
- aye (yes—*the aye*
- bakshish [havv it]*
- balk (verb)
- bauldocer

---

1. This is the prevailing spelling: O.E.D. prefers allotment.
2. But the a is retained in *The Oxford Almanack*, following the first publication in 1614.
3. In derivatives formed from words ending in *-e* by adding a termination beginning with *a* or *e* or *i*, the latter *e* is inserted after the *e* to avoid the former vowel (cf. Western Electrical engineering, however, prefers seeing)
4. Not *right*.
SOME DIFFICULT SPELLINGS (cont.)

banister bypath
bann by-play
banyan by-plot
baptistery by-product
bark (ship) by-road
basin by-street
basses (pl.) by the by
bassinet by-way
battalion byword
baulk (of timber) caddis
befall, befall calendar
calendar
calligraphy
calliper
calotrop
can
canula
canula
camomile
bogey (in golf) canva (cloth)
bogie (at ruck), pl. -ies canva (political)
-ies
carbohydrate
carcass, -es
cart
cart
cart
cat's-paw
cauldron (a vessel)
caulk
cellular
cessar (a vessel)
cessor (an official)
centigram
centipede
centr-ic, -ling
childron (measures)
chalet
chaperon
characters
| cheque (on a bank) | conscienc's sake |
| chequeered (career) | consensus |
| chestnut | contemporary |
| chillness | contemnous |
| chimney | contestor |
| chiropody | conclusion |
| chock-full | cony |
| choroid | copier |
| cider | corrupter |
| cinematograph | corslet |
| cipher | corvette |
| clangor | cosy |
| clarinet | cotillion |
| clearness's sake | cottar |
| clench (fists) | coulst |
| clerestory | coultar |
| clinch (argument) | craftsman |
| clinometer | crenellate |
| cloak (not cloke) | croser |
| close (but clore forpart of a sail) | curtsy |
| coalesce | debarkation |
| coconu | debsare |
| coeval | defecate; -ation |
| cognizance | deflexion |
| colander | dependant (noun) |
| colonade | dependence |
| coloration | dependent (adj.) |
| colurist | depository (person) |
| commonplace | depository (place) |
| confidante (fem.) | descendant |
| conjurer | desicate |
| cojnror (law) | detector |
| connexion | development |
| coonivance | devest (base) |

1 Usage favours this non-etymological form.
2 Devest only, the intransitive form; destit, the transitive form.
### SOME DIFFICULT SPELLINGS (cont.)

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>dexterously</td>
<td>elson, -ment</td>
</tr>
<tr>
<td>desesaria</td>
<td>embarrassment</td>
</tr>
<tr>
<td>dialyse</td>
<td>embed</td>
</tr>
<tr>
<td>dite</td>
<td>empanel</td>
</tr>
<tr>
<td>dinghy</td>
<td>eneace</td>
</tr>
<tr>
<td>diphthong</td>
<td>enclasp</td>
</tr>
<tr>
<td>discoloration</td>
<td>enclose¹</td>
</tr>
<tr>
<td>discolour</td>
<td>encreast²</td>
</tr>
<tr>
<td>disk</td>
<td>endorse</td>
</tr>
<tr>
<td>dispatch (sp)</td>
<td>enrol</td>
</tr>
<tr>
<td>distension</td>
<td>enconcece</td>
</tr>
<tr>
<td>disyllable</td>
<td>ensue (make safe)</td>
</tr>
<tr>
<td>doily</td>
<td>enthral</td>
</tr>
<tr>
<td>Domesday Book</td>
<td>entreat</td>
</tr>
<tr>
<td>dormy</td>
<td>enrench, -ment</td>
</tr>
<tr>
<td>dote</td>
<td>entrust</td>
</tr>
<tr>
<td>draft (prepare)</td>
<td>envelop (verb)</td>
</tr>
<tr>
<td>draftman (one who drafts documents)</td>
<td>enrope (noun)</td>
</tr>
<tr>
<td>draught-board</td>
<td>ethereal</td>
</tr>
<tr>
<td>draughtsmen (one who makes drawings)</td>
<td>exotheal</td>
</tr>
<tr>
<td>draughtsmen (in game of draughts)</td>
<td>exotheal</td>
</tr>
<tr>
<td>drier, driest</td>
<td>faggot</td>
</tr>
<tr>
<td>dryly</td>
<td>fantasy</td>
</tr>
<tr>
<td>dulness</td>
<td>further, further²</td>
</tr>
<tr>
<td>durest</td>
<td>favour</td>
</tr>
<tr>
<td>dyeing (cloth)</td>
<td>feldspar</td>
</tr>
<tr>
<td>ecology</td>
<td>fetid</td>
</tr>
<tr>
<td>ecstacy</td>
<td>filigree</td>
</tr>
<tr>
<td>educationist</td>
<td>finicking</td>
</tr>
</tbody>
</table>

¹ But always in common usage. In obsolete Acts, etc. ² But in some institutions.
³ In standard Eng, the form further is usually preferred where the word is intended to be the comparative of far, while farther is used where the notion of far is altogether absent. -- T.E.D.
dodgeling  gaily
floatage  gauge (a measure)
floatation  genuflexion
flaky  gewgaw
flyer  gibe
foetal  gillie
foetus  gipsy
fogy, pl. -ies  glycerine
fortlande  goodness' sake
forbear (abstain)  gourmand
forebear (ancestor)  graminivorous
foregone (gone before)  gramme
forestall  grammeter
foretell  gramophone
forgather  granam
forgo  granddaughter
forme (printer's)  grantor (one who grants)
font (of type)  grantor (in law; one who makes a grant)
foezy  grey
frowzy  grisly (terrible)
florchia  grizzly (grey)
fusiliers  grizzly bear
fusillette  gruesome
gage (a pledge)  guerrilla

e English Works

1 In 1856 Mr. W. E. Gladstone, not being aware of this rule, wished to include, in a list of errors 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 'forso' 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 forso, on its merits, but authority must carry the day. I give in.'—H. H.
<table>
<thead>
<tr>
<th>SOME DIFFICULT SPELLINGS (cont.)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>hadist</td>
<td>inflexion</td>
</tr>
<tr>
<td>haematite</td>
<td>innocuous</td>
</tr>
<tr>
<td>haematology</td>
<td>inoculate</td>
</tr>
<tr>
<td>haemorrhage</td>
<td>inquise, -quity</td>
</tr>
<tr>
<td>haemorrhoids</td>
<td>instill</td>
</tr>
<tr>
<td>hairbreadth</td>
<td>instalment</td>
</tr>
<tr>
<td>halberd</td>
<td>instil</td>
</tr>
<tr>
<td>hallo, halloaung</td>
<td>insare (in a society)</td>
</tr>
<tr>
<td>handful</td>
<td>instantant</td>
</tr>
<tr>
<td>handiwork</td>
<td>insure</td>
</tr>
<tr>
<td>hangar (shed)</td>
<td>Inverness-shir; &amp;c.</td>
</tr>
<tr>
<td>harness</td>
<td>invoke</td>
</tr>
<tr>
<td>hare-brained</td>
<td>inweave</td>
</tr>
<tr>
<td>hailer</td>
<td>Ipecacuanha</td>
</tr>
<tr>
<td>hailm</td>
<td>jail</td>
</tr>
<tr>
<td>hearken</td>
<td>jam, n. (not jamb)</td>
</tr>
<tr>
<td>hectogram</td>
<td>jamb (now)</td>
</tr>
<tr>
<td>hectolitre</td>
<td>sanitary</td>
</tr>
<tr>
<td>hectometre</td>
<td>jewellery</td>
</tr>
<tr>
<td>hiccup</td>
<td>Jews' harp(s)</td>
</tr>
<tr>
<td>honoring</td>
<td>judgement</td>
</tr>
<tr>
<td>honour</td>
<td>judge'ship</td>
</tr>
<tr>
<td>horehound</td>
<td>uful</td>
</tr>
<tr>
<td>hornbeadd</td>
<td>kilogram</td>
</tr>
<tr>
<td>hory</td>
<td>kilogrammotive</td>
</tr>
<tr>
<td>humorist</td>
<td>kilolitre</td>
</tr>
<tr>
<td>humorous</td>
<td>kilometre</td>
</tr>
<tr>
<td>humour, -less</td>
<td>kilowatt</td>
</tr>
<tr>
<td>hypotenuse</td>
<td>kleptomania</td>
</tr>
<tr>
<td>icing</td>
<td>knock-knock</td>
</tr>
<tr>
<td>uliosyncrasy</td>
<td>laugryrnose</td>
</tr>
<tr>
<td>idolater</td>
<td>lackey</td>
</tr>
<tr>
<td>impermeable</td>
<td>lacquer</td>
</tr>
<tr>
<td>impinging</td>
<td>lamb's-wool</td>
</tr>
<tr>
<td>inferable</td>
<td>largess</td>
</tr>
</tbody>
</table>

* Has judgement in legal works by legal authors.
<table>
<thead>
<tr>
<th>lateish</th>
<th>mileage</th>
</tr>
</thead>
<tbody>
<tr>
<td>latten</td>
<td>millennium</td>
</tr>
<tr>
<td>laverock</td>
<td>millepede</td>
</tr>
<tr>
<td>leger line (mtr.)</td>
<td>milligram, -metre</td>
</tr>
<tr>
<td>lettuce</td>
<td>millimeter</td>
</tr>
<tr>
<td>levaluse</td>
<td>miscall</td>
</tr>
<tr>
<td>licence (noun)</td>
<td>misdemeanor</td>
</tr>
<tr>
<td>license (verb)</td>
<td>misspelling</td>
</tr>
<tr>
<td>licensee</td>
<td>mistletoe</td>
</tr>
<tr>
<td>lich-gate</td>
<td>mizen, -mast</td>
</tr>
<tr>
<td>lineament</td>
<td>mocassias</td>
</tr>
<tr>
<td>Linnaean</td>
<td>Mohammadan</td>
</tr>
<tr>
<td>linsey-woolsey</td>
<td>mollusc</td>
</tr>
<tr>
<td>liquorice</td>
<td>moneyed</td>
</tr>
<tr>
<td>loadstone</td>
<td>moneys</td>
</tr>
<tr>
<td>loath (adj.)</td>
<td>mongooses</td>
</tr>
<tr>
<td>loathe (verb)</td>
<td>mortgagor</td>
</tr>
<tr>
<td>lodestar</td>
<td>moulding (n. &amp; v.)</td>
</tr>
<tr>
<td>lour (from)</td>
<td>mucous (adj.)</td>
</tr>
<tr>
<td>macintosh</td>
<td>mucous (noun)</td>
</tr>
<tr>
<td>maelstrom</td>
<td>naught (nothing)</td>
</tr>
<tr>
<td>maharaja</td>
<td>negotiate</td>
</tr>
<tr>
<td>mamma</td>
<td>net (profits)</td>
</tr>
<tr>
<td>mandolin</td>
<td>newvendor</td>
</tr>
<tr>
<td>manikin</td>
<td>novitiate</td>
</tr>
<tr>
<td>marquis</td>
<td>nurling</td>
</tr>
<tr>
<td>mayst</td>
<td>octet</td>
</tr>
<tr>
<td>medieval</td>
<td>omelet</td>
</tr>
<tr>
<td>metamorphose</td>
<td>ophthalmology</td>
</tr>
<tr>
<td>mightest</td>
<td>orangade</td>
</tr>
<tr>
<td>Orford, Earl of</td>
<td></td>
</tr>
</tbody>
</table>

1 But Linnaean Society.
2 *The prevailing spelling is Mohammadan, but Orientals sometimes use other forms based on various modes of transmitting the name Mohammad.*—O.E.D. [If the copy is consistent, follow the form adopted by the author.]
3 Title of the Walpole family. Not to be confused with the Earls of Oxford (De Vere, Harley, Aisquith).
### SOME DIFFICULT SPELLINGS (cont.)

<table>
<thead>
<tr>
<th>Word</th>
<th>Spellings</th>
</tr>
</thead>
<tbody>
<tr>
<td>osculatory</td>
<td>pott (size of paper)</td>
</tr>
<tr>
<td>order</td>
<td>practice (noun)</td>
</tr>
<tr>
<td>ounce</td>
<td>practise (verb)</td>
</tr>
<tr>
<td>overalls</td>
<td>prehistoric</td>
</tr>
<tr>
<td>uyez</td>
<td>premises (no sing. conveying)</td>
</tr>
<tr>
<td>ozone</td>
<td>premise, premises</td>
</tr>
<tr>
<td>pannist, -ism</td>
<td>primeval (logic)</td>
</tr>
<tr>
<td>pannikin</td>
<td>principle (f. principal)</td>
</tr>
<tr>
<td>parakeet</td>
<td>printer’s error, pl printer’s or printers errors a</td>
</tr>
<tr>
<td>parallelepiped</td>
<td></td>
</tr>
<tr>
<td>paralyse</td>
<td>programme</td>
</tr>
<tr>
<td>parti-coloured</td>
<td></td>
</tr>
<tr>
<td>partisan</td>
<td>proletariat</td>
</tr>
<tr>
<td>party-wall</td>
<td></td>
</tr>
<tr>
<td>pusha</td>
<td>prophecy (noun)</td>
</tr>
<tr>
<td>pastille</td>
<td>prophesy (verb)</td>
</tr>
<tr>
<td>paten</td>
<td>proprietary</td>
</tr>
<tr>
<td>pavions</td>
<td>prudent</td>
</tr>
<tr>
<td>pedlar</td>
<td>protuberant</td>
</tr>
<tr>
<td>pecwit</td>
<td>ptomaine</td>
</tr>
<tr>
<td>pendant (noun)</td>
<td>putrefy</td>
</tr>
<tr>
<td>pendent (adj.)</td>
<td></td>
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<tr>
<td>peony</td>
<td>pygmy</td>
</tr>
<tr>
<td>petrify</td>
<td>pyjamas</td>
</tr>
<tr>
<td>phial</td>
<td>quartet, quintet</td>
</tr>
<tr>
<td>philosophers’ stone</td>
<td>racket (bat)</td>
</tr>
<tr>
<td>(nat’-r’s)</td>
<td></td>
</tr>
<tr>
<td>picnicking</td>
<td>rackets (game)</td>
</tr>
<tr>
<td>plaugy</td>
<td>radical (chemistry)</td>
</tr>
<tr>
<td>pomace</td>
<td>radicle (botany)</td>
</tr>
<tr>
<td>poniard</td>
<td>ragi (grain)</td>
</tr>
<tr>
<td>position</td>
<td>raja</td>
</tr>
<tr>
<td>posy</td>
<td>rarefaction, rarely</td>
</tr>
<tr>
<td>pose</td>
<td>rare (to erra)</td>
</tr>
</tbody>
</table>

---

* Those short forms seem to be preferred to the longer and etymologically correct participles. Print as above, unless otherwise directed.

* Where there is any ambiguity a hyphen may be used, as 'bad printers’ errors.’
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>rake (to the ground)</td>
<td>singeing</td>
</tr>
<tr>
<td>react</td>
<td>siphon</td>
</tr>
<tr>
<td>rearward</td>
<td>siren</td>
</tr>
<tr>
<td>recall</td>
<td>ski-ing</td>
</tr>
<tr>
<td>recompense (v. &amp; n.)</td>
<td>skillful</td>
</tr>
<tr>
<td>referable</td>
<td>skillest</td>
</tr>
<tr>
<td>reflection</td>
<td>slyly</td>
</tr>
<tr>
<td>repellent</td>
<td>spadeful</td>
</tr>
<tr>
<td>rhyme (verse)</td>
<td>sphinx</td>
</tr>
<tr>
<td>ribbon</td>
<td>staunch (to stop flow of)</td>
</tr>
<tr>
<td>rigors (in mad.)</td>
<td>stationary (at rest)</td>
</tr>
<tr>
<td>rigour</td>
<td>stationery (paper)</td>
</tr>
<tr>
<td>time (hour-frost)</td>
<td>staunch (firm, true)</td>
</tr>
<tr>
<td>sodomistadec</td>
<td>steadfast</td>
</tr>
<tr>
<td>salvage (of ship)</td>
<td>stichometry</td>
</tr>
<tr>
<td>savannah</td>
<td>stichomythis</td>
</tr>
<tr>
<td>scallop</td>
<td>story (of a house)</td>
</tr>
<tr>
<td>selage (of cloth)</td>
<td>stupefy</td>
</tr>
<tr>
<td>sergeant (military)</td>
<td>suggester</td>
</tr>
<tr>
<td>serjeant (law)</td>
<td>swingeing (blow)</td>
</tr>
<tr>
<td>settlor (in law)</td>
<td>sycamore</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>sylvan</td>
</tr>
<tr>
<td>Shakespearean, -ina</td>
<td>sylviculture</td>
</tr>
<tr>
<td>show (v. &amp; n.)</td>
<td>syrup</td>
</tr>
<tr>
<td>shrillness</td>
<td>tallness</td>
</tr>
<tr>
<td>sibyl, sibylline</td>
<td>teed (in grief)</td>
</tr>
</tbody>
</table>

* *Etymology is in favour of reflection, but usage seems to be overpoweringly in favour of the other spelling.*—H. B.

* The older form *time* is occasionally used and in such cases the copy should be followed.

* But see in official Army Lists, &c.

* A member of the maple (Acer) genus. The *sycamine* and the *sycamore* of the Bible are different trees, the former being the mulberry (genus Morus), and the latter the so-called *fig-mulberry* (genus Ficus).

* It is generally agreed that words ending in *s* should drop one *s* before *less* (as in *skillless* and *ly*, but there is not the same agreement in dropping an *s* before *ax*).
### SOME DIFFICULT SPELLINGS (cont.)

<table>
<thead>
<tr>
<th>Word</th>
<th>Alternative Spelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>tenor</td>
<td>vender (as generally used)</td>
</tr>
<tr>
<td>thyme</td>
<td>vendor (in law)</td>
</tr>
<tr>
<td>tinging</td>
<td>veranda</td>
</tr>
<tr>
<td>tire (of a wheel)</td>
<td>vermilion</td>
</tr>
<tr>
<td>tiro</td>
<td>villainy</td>
</tr>
<tr>
<td>toboggan, -ing</td>
<td>visor</td>
</tr>
<tr>
<td>tocsin (alarm bell)</td>
<td>wagn</td>
</tr>
<tr>
<td>toxin (poison)</td>
<td>wessand</td>
</tr>
<tr>
<td>tranquillity</td>
<td>whilom</td>
</tr>
<tr>
<td>transcendent</td>
<td>whisky</td>
</tr>
<tr>
<td>transferable</td>
<td>Whit Sunday</td>
</tr>
<tr>
<td>tranship, -ment</td>
<td>whittish</td>
</tr>
<tr>
<td>transplendent</td>
<td>woe, woeful</td>
</tr>
<tr>
<td>Tsar</td>
<td>woed, woos</td>
</tr>
<tr>
<td>Tuileries</td>
<td>wouldst</td>
</tr>
<tr>
<td>tumour</td>
<td>wrack (sea-wrack)</td>
</tr>
<tr>
<td>unmistakably</td>
<td>rongloes</td>
</tr>
<tr>
<td>veil</td>
<td></td>
</tr>
</tbody>
</table>

### SOME WORDS ENDING IN -MENT

In words ending in -ment, print the e when it occurs in the verbal form, as—abridgement, acknowledgement, judgment, lodging. But omit the e in development, envelopment, in accordance with the spelling of the verbal forms develop, envelop.

---

1. But the bicycle-makers have apparently adopted the non-phonological type;—J. A. H. M.

2. But judgement in legal works by legal authors.

3. I protest against the unscholarly habit of omitting it from "abridgement," "acknowledgement," "judgement," "judgment,"—which is against all analogy, etymology, and antiquity, since elsewhere e is hard in English when not followed by e or t. 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.
# A LIST OF SPELLINGS FOR USE IN MEDICAL WORKS

## WORDS WITH HYPHENS

<table>
<thead>
<tr>
<th>Abdomino-pelvic</th>
<th>Blood-cell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adipose-genitalis</td>
<td>Content</td>
</tr>
<tr>
<td>After-histories</td>
<td>Creatin</td>
</tr>
<tr>
<td>Air-bubbles</td>
<td>Fat</td>
</tr>
<tr>
<td>Alpha-rays</td>
<td>Flow</td>
</tr>
<tr>
<td>Amino-acids</td>
<td>Passages</td>
</tr>
<tr>
<td>-Nitrogen</td>
<td>Pigment</td>
</tr>
<tr>
<td>Angio-neurotic</td>
<td>Plasma</td>
</tr>
<tr>
<td>Ankle-jerks</td>
<td>Platelets</td>
</tr>
<tr>
<td>Ano-rectal</td>
<td>Pressure</td>
</tr>
<tr>
<td>Ante-mortem (adj.)</td>
<td>Serum</td>
</tr>
<tr>
<td>Carcin</td>
<td>Stream</td>
</tr>
<tr>
<td>Anti-anthrax</td>
<td>Sugar</td>
</tr>
<tr>
<td>Smallpox</td>
<td>Supply</td>
</tr>
<tr>
<td>Auriculo-caval</td>
<td>Vessels</td>
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<tr>
<td>Diaphragmatic</td>
<td>Volume</td>
</tr>
<tr>
<td>Ventricular</td>
<td>Body-weight</td>
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<tr>
<td>Auto-inoculation</td>
<td>Bone-bobbin</td>
</tr>
<tr>
<td>Nzo-albumose</td>
<td>Border-line cases</td>
</tr>
<tr>
<td>Protein</td>
<td>Brain-stem</td>
</tr>
<tr>
<td>Bed-sores</td>
<td>Broncho-pneumonia</td>
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<tr>
<td>Beta-rays</td>
<td>Bulbo-cavernosus</td>
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<td>Bile-duct</td>
<td>Caudo-gastric</td>
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<td>-Passages</td>
<td>Inhibitory</td>
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<td>-Pigment</td>
<td>Spasm</td>
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<tr>
<td>-Salt</td>
<td>Vertebral</td>
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<tr>
<td>Birth-rate</td>
<td>Cellulo-humoral</td>
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<tr>
<td>Blood-agar</td>
<td>Cerebello-pontine</td>
</tr>
<tr>
<td>Alkali</td>
<td>Cerebro-meningeal</td>
</tr>
<tr>
<td>Corrarto-dorsal</td>
<td></td>
</tr>
</tbody>
</table>
cervico-facial  -sciatic
cilio-spinal
colo-typhoid
corta-indicated
cortico-spinal  -thalamic
cotton-wool
cranio-cerebral  -tule
cut-reaction
deph-rate
delt-bicipital
dorsi-flexion  -lumbar
electro-coagulationente-anastomosis
extra-articular  -systole
eye-muscles
femoro-tibial
filter-paper
finger-nail
fronto-parietal
gall-bladder  -stone
gamma-rays
gastro-colic  -enteritis
teneterostomy
hepatic
intestinal
jejunostomy
pyloric
genito-urinary
glycerine-agar
granulation-growth  -mass
granulation-sarcoma  -tissue
haemato-respiratory
heart-beat  -muscle
rate
sounds
heat-content
bemi-resection
hepatico-duodenostomy
hepato-renal
hered-syphilitic
hexose-phosphate
hinge-joint
hip-joint
histo-pathology
homoi-transplant
-tumour
horse-serum
hydrogen-ico (adj.)
hydrogen ico (noun)
hypo-activity
etero-haemorrhagica
immuno-chemistry
-diagnosis
-therapy
inco-ordination
ion-protein
intra-abdominal
-alveolar
-arterial
-ocular
-uterine
extra-articular
kala-azar
knee-jocks
### Rules for setting up

<table>
<thead>
<tr>
<th>pseudo-neuralgia</th>
<th>symptom-complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>pulse-pressure</td>
<td>syngenesio-trans-</td>
</tr>
<tr>
<td>-rate</td>
<td>plants</td>
</tr>
<tr>
<td>pyo-pneumothorax</td>
<td>temporo-maxillary</td>
</tr>
<tr>
<td>rabbit-blood</td>
<td>tendon-jerks</td>
</tr>
<tr>
<td>recto-colicitis</td>
<td>sheaths</td>
</tr>
<tr>
<td>sacro-coccygeal</td>
<td>test-tube</td>
</tr>
<tr>
<td>sclero-cystic</td>
<td>thermo-regulator</td>
</tr>
<tr>
<td>-gummatous</td>
<td>stability</td>
</tr>
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<td>semi-fluid</td>
<td>thyro-arytenoid</td>
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<tr>
<td>-liquid</td>
<td>thyro-ovarian</td>
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<td>sero-diagnosis</td>
<td>-parathyroid-ectomy</td>
</tr>
<tr>
<td>-fibrous</td>
<td>tooth-plate</td>
</tr>
<tr>
<td>-negative</td>
<td>toxin-antitoxin</td>
</tr>
<tr>
<td>-positive</td>
<td>tubo-uterine</td>
</tr>
<tr>
<td>-putulent</td>
<td>ulcero-caecum</td>
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<td>-vaccine</td>
<td>-membranae-ccous</td>
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<tr>
<td>serum-albumin</td>
<td>vago-cardiac</td>
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<td>-diagnosis</td>
<td>vasculo-renal</td>
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<td>sheath-filters</td>
<td>wave-length</td>
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<tr>
<td>silver-vanadate</td>
<td>wry-neck</td>
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<tr>
<td>skin-flap</td>
<td></td>
</tr>
<tr>
<td>strio-pallidal</td>
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<td>supra-orbital</td>
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### Words without hyphens

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<th>actinomyces</th>
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<td>actinotherapy</td>
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<td>adenocarcinoma</td>
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<td>alanine</td>
<td>anticomplement</td>
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<td>angiocholacystina</td>
<td>antidysenteric</td>
</tr>
<tr>
<td>aniline</td>
<td>antipaphtheritic</td>
</tr>
<tr>
<td>ante mortem (adj.)</td>
<td>antiformin</td>
</tr>
<tr>
<td>antenatal</td>
<td>antihematoxin</td>
</tr>
<tr>
<td>antibacterial</td>
<td>antihemoglobinotic</td>
</tr>
</tbody>
</table>
antihuman, antilysin, antimetabolite, antineuritic, antiparatyphoid, antipneumococcal, antiprotease, antipyretic, antihem, antiscorbatic, antisepsis, antisera, antiserum, antisphyllitica, antitetanus, antitoxin, antitypritox, antitumoruloses, antityphoid, antivenom, arsacid, arselenobenzol, arsenphenamine, arteriosclerotic, arteriosveous, autotransplants, autovaccine, beriberi, biophysical, blood changes, count, cultures, groups, infection, invasion, broth culture, capillarimeter, carbohydrate, carbon dioxide, cardiovascular, cathode, cell count, cerebrospinal, chemotherapy, chest wall, chloral hydrate, chlorine, cholecystotomy, cholesterolmester, chromaffin, coarctation, cochlearpaphebral, codeine, contrast meal, cytotoxic, cytostimulative, decolorized, destrocardia, duodenoejunalis, electrocardiogram, electrocautery, electromyographic, electrostatic, electrotherapy, emetine, endolaryngeal, enterocolitis, encapine, excentric, extracellular, extracranial, extrabhepatic, extraneningial, extranasal, extranuclear, extraperitoneal
<table>
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<tr>
<th>Term</th>
<th>Term</th>
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<td>extrapleural</td>
<td>hyperexcitability</td>
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<td>hyperglycaemic</td>
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<td>extrarenal</td>
<td>hyperidrosis</td>
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<td>extraspastic</td>
<td>hyperleucocytosis</td>
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<td>extravascular</td>
<td>hypernephroma</td>
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<tr>
<td>extravertebral</td>
<td>hypersecretion</td>
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<tr>
<td>fibroadenoma</td>
<td>hypersensitive</td>
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<td>hyperthyroidism</td>
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<td>fibrosarcoma</td>
<td>hypofunction</td>
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<td>hypomyeloid</td>
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<td>gas gangrene</td>
<td>hypophysophract</td>
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<tr>
<td>poisoning</td>
<td>hypopituitaryism</td>
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<tr>
<td>glossolabialaryngeal</td>
<td>ileocecal</td>
</tr>
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<td>glossopharyngeal</td>
<td>ileocolitis</td>
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<tr>
<td>gluside</td>
<td>ileodermal</td>
</tr>
<tr>
<td>glyceride</td>
<td>ileopsoas</td>
</tr>
<tr>
<td>gum saline</td>
<td>ileum = lower half of small intestine</td>
</tr>
<tr>
<td>gynaecomastia</td>
<td>ilium = upper part of innominate bone</td>
</tr>
<tr>
<td>haematoporphyrin</td>
<td>infraclavicular</td>
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<td>haemoculture</td>
<td>inframammary</td>
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<td>haemocytometric</td>
<td>interarticular</td>
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<td>haemoglobin content</td>
<td>interphalangeal</td>
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<td>haemolytic</td>
<td>interrelationship</td>
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<td>haemoepicardium</td>
<td>intervertebral</td>
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<td>hexamminocobaltic</td>
<td>infravascular</td>
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<td>chloride</td>
<td>intracardiac</td>
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<td>intracranial</td>
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<td>intracutaneous</td>
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<td>homolateral</td>
<td>intragluteal</td>
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<td>hydrogenotransport-</td>
<td>intrabiliary</td>
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<tr>
<td>hydromephrin (area</td>
<td>intramural</td>
</tr>
<tr>
<td>hydrothorax</td>
<td>intravascular, &amp;c, except, where two</td>
</tr>
<tr>
<td>hyperacid</td>
<td>vowels come together</td>
</tr>
<tr>
<td>hyperaesthesia</td>
<td></td>
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</table>
katabolism
kephalin
lecithin
leiomyosarcoma
leucocytes
leucolysin
lipiodol
lipofuscin
lipovaccine
lymphadenitis
lymphadenoma
lymphangioplasty
lymphoblastoma
lymphosarcoma
macrogastrosomia
maculopapules
manubriosternal
melopragia
meningotyphoid
meningovascular
mesocephalic
mesocoelus
mesorectum
mesothelial
microchemical
microfermentation
microgastria
microparasitic
microphotograph
midbrain
milline
morphine
multiradial
musculospiral
myoedema
asphthalgmin
nasolabial
nasopharyngeal
neonatal
neosalvarsan
neurocirculatory
neuromuscular
neuropathologist
neuroretinitis
neurosyphilis
oculomotor
omohyoid
orthodiagram
orthoreceptors
oscillometric
osteoarthritis
ostecarthropathy
osteocondritis
osteoplastic
pectopectone
panhysterectomy
panophthalmitis
paralysester
paraganglion
parameningococcus
periarteritis
periarthritis
perigastritis
perineuronal
peritubular
phenolphthalein
photochemical
pilomotor
plantar flexion
plemotoyphoid
perumogastric
polymorphonuclear
polytherapy
post mortem (adv.)
postnatal
preleukaemia
<table>
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<tr>
<th>Prenatal</th>
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<td>Prothrombin</td>
<td>Subaponeurotic</td>
</tr>
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<td>Psychomotor</td>
<td>Subglottic</td>
</tr>
<tr>
<td>Psychopathology</td>
<td>Sublethal, &amp;c.</td>
</tr>
<tr>
<td>Pyocyanes</td>
<td>Supranormal</td>
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<td>Radioactive</td>
<td>Sympatheticotonic</td>
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<tr>
<td>Radiobiology</td>
<td>Takoparalysis</td>
</tr>
<tr>
<td>Radiodiagnosis, &amp;c.</td>
<td>Tendo Achilles</td>
</tr>
<tr>
<td>Radium rays</td>
<td>Thrombophlebitis</td>
</tr>
<tr>
<td>Technique</td>
<td>Thymolymphatic</td>
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<tr>
<td>Therapy</td>
<td>Thyrotoxicosis, &amp;c.</td>
</tr>
<tr>
<td>Retroduodenal</td>
<td>Tryptophan</td>
</tr>
<tr>
<td>Retrogluteal, &amp;c.</td>
<td>Ultraspecific</td>
</tr>
<tr>
<td>Round cell</td>
<td>Uretospecific</td>
</tr>
<tr>
<td>Seminoma</td>
<td>Uric acid</td>
</tr>
<tr>
<td>Sensimeter</td>
<td>Urobilinogenuria</td>
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<tr>
<td>Septicopyaemia</td>
<td>Vaccinotherapy</td>
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<tr>
<td>Seropneumothorax</td>
<td>Vagosympathetic</td>
</tr>
<tr>
<td>Serum therapy</td>
<td>Vasodepressor</td>
</tr>
<tr>
<td>Sphenopalatine</td>
<td>Vasodilator</td>
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<tr>
<td>Sphingomyelin</td>
<td>Vasomotor</td>
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<td>Sternoclavicular</td>
<td>Ventilator</td>
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<td>Sternoclidomastoid</td>
<td>Ventrolateral</td>
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<tr>
<td>Sterno mastoid</td>
<td>Viasosinmetric</td>
</tr>
<tr>
<td>Sterno mastoid, &amp;c.</td>
<td>Vitamin</td>
</tr>
<tr>
<td>Strychnine</td>
<td>Vaiovaginitis</td>
</tr>
</tbody>
</table>

**Chemical Names**

Basic substances should invariably be indicated by names ending in 'ine', an aniline instead of anil, the termination 'in' being restricted to certain neutral compounds, viz. glycerides, glucosides, bitter principles, and proteins, such as palmitin, amygdalin, albumin. The compounds of basic substances with hydrogen chloride, bromide, or iodide should always receive names ending in 'ide', not 'ate', as morphine hydrochloride, not morphine hydrochlorate.
HYPHENATED AND NON-HYPHENATED WORDS

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.

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

this fact is well known.

Where either (1) a noun and an adjective or a participle, or (2) an adjective and a

See O.E.D., vol. ii, page 335, 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, snapper, 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 Schoolmaster's Year-book for 1903, Sir James Murray writes: "There is no rule, propriety, or universality of usage in English for the use or absence of the hyphen, except in cases where grammar or sense is concerned as in a way 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."
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. So, too, adjectival combinations of colours, e.g. a bluish-grey haze.

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

- blackbird
- handbook
- byname
- masterpiece
- byword
- nowadays
- hairdresser
- schoolboy
- hairpin
- schoolgirl
- wheelbarrow

Many words in common use, originally printed as two words or hyphenated, are now used without the hyphen. Examples:

- anybody
- anywhere
- background
- battlefield
- bedroom
- breakdown
- charabanc
- childhood
- childbirth
- coalfield
- coeval
- consist
- counteractive
- cohere
- cornfield
- anybody
- anywhere
- background
- battlefield
- bedroom
- breakdown
- charabanc
- childhood
- childbirth
- coalfield
- coeval
- consist
- counteractive
- cohere
- cornfield

1 In the sense anybody, everybody, etc., but any, one, every one, some one, each with two accents, in other uses.
maybe overleaf someone
midday postcard stepfather
milestone pressure textbook
motherland reappear today
newfangled reimburse tomorrow
noonday restate tonight
notebook reopen turnspit
offprint seaplane twofold
offal saddle seaweed watercourse
offshoot selahme wellnigh
onrush sidelight wrongdoing
outdoor smallpox zigzag

Compound words of more than one accent, as — cherry-pie, gravel-walk, will-o'-the-wisp, as well as others which follow, require hyphens:
side-de-camp co-ordinate* good-bye
alms-house court-plaster good-day
apple-tree coonja-german grass-land
arm-chair cross-section guide-book
arrow-head death-bed gutta-percha
bird-cage death-rate half-crown
birth-rate ding-dong half-dozen
bi-weekly dag-out half-hour
book-work dumb-bell half-way
by-law* exs-rings half-mark
catch-line far-fetched handy-man
chock-full farm-house harvest-held
co-adjust farm-yard head-dress
codeclination first-hand head-foremost
come-stable folk-lore head-nite
common-sence foot-stone hey-day
(co suffix) foot-stool high-diver
co-operate get-at-able hill-side

* See note opposite.
* For other bi-compounds, see p. 26.
* Usually one word in mathematical works; may also hyphenate.
<table>
<thead>
<tr>
<th>hill-top</th>
<th>one-and-twenty</th>
<th>second-hand</th>
</tr>
</thead>
<tbody>
<tr>
<td>hour-frost</td>
<td>one-half</td>
<td>set-hack</td>
</tr>
<tr>
<td>nob-nob</td>
<td>one-end</td>
<td>short-circuit</td>
</tr>
<tr>
<td>hour-glass</td>
<td>one-end</td>
<td>sitting-room</td>
</tr>
<tr>
<td>hymn-book</td>
<td>out-of-date</td>
<td>(verb)</td>
</tr>
<tr>
<td>law-bone</td>
<td>out-of-door</td>
<td>son-in-law</td>
</tr>
<tr>
<td>nick-nack</td>
<td>over-glue</td>
<td>spear-head</td>
</tr>
<tr>
<td>lady-in-waiting</td>
<td>pre-eminent</td>
<td>starting-point</td>
</tr>
<tr>
<td>lead-pencil</td>
<td>race-course</td>
<td>such-like</td>
</tr>
<tr>
<td>letter-paper</td>
<td>re-bound</td>
<td>table-land</td>
</tr>
<tr>
<td>looking-glass</td>
<td>re-bound (a book)</td>
<td>terra-cotta</td>
</tr>
<tr>
<td>look-out</td>
<td>re-cover</td>
<td>title-deeds</td>
</tr>
<tr>
<td>loud-speaker</td>
<td>re-crate</td>
<td>title-page</td>
</tr>
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<td>man-of-war</td>
<td>re-enter</td>
<td>top-mast</td>
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<td>mono-rail</td>
<td>re-entrant</td>
<td>topos-topy</td>
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<td>motor-car</td>
<td>re-entrant</td>
<td>turn-screw</td>
</tr>
<tr>
<td>never-ending</td>
<td>re-form, form up-country</td>
<td>up-to-date</td>
</tr>
<tr>
<td>new-built</td>
<td>again</td>
<td>up-to-date</td>
</tr>
<tr>
<td>new-coner</td>
<td>re-sell, -sale</td>
<td>war-time</td>
</tr>
<tr>
<td>new-sown</td>
<td>sea-breeze</td>
<td>water-colour</td>
</tr>
<tr>
<td>note-paper</td>
<td>sea-level</td>
<td>week-day</td>
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<tr>
<td>off-hand</td>
<td>sea-shore</td>
<td>well-being</td>
</tr>
<tr>
<td>off-times</td>
<td>sea-side</td>
<td>year-book</td>
</tr>
</tbody>
</table>

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

- "I think the hyphen will long persist in this hyphen word, as it ought." — J. A. H. M.
- "As, out-of-date for up-to-date; records, but print the records are out of date, &c.
- "The hyphen is often used when a writer wishes to mark the fact that he is using not a well-known compound word, but an as a living prefix attached to a simple word (re-there = sell again) also usually before a (re-energy), and sometimes before other vowels (re-name, usually reasons); also when the idea of repetition is to be emphasized, especially in such instances as make and re-name." — The Century Oxford Dictionary, p. 106.
- "Year Book always in law, for the Y.R. report."
cast iron  |  good night  |  Notary Public  
coat of arms  |  half past  |  plum pudding  
common sense  |  high priest  |  post office  
(sad, & naus  |  high road  |  press reader  
together)  |  ill health  |  revenue office  
court martial  |  ill humour  |  short circuit  
dare say  |  ill luck  |  (main)  
exy chair  |  ill nature  |  two and six  
fellow men  |  ill will  |  (in money)  
for ever  |  in so far  |  twopence  
free will  |  mother tongue  |  halfpenny  
good humour  |  none the less  |  Union Jack  
good nature  |  no one  |  

SOME FORMATIONS OF PLURALS IN ENGLISH

Words ending in -s and -y

Plurals of words ending in -s are formed by adding -s; e.g., divergence, divergences, excellence, excellences.

Words ending in -y preceded by a consonant form their plurals by changing y into ies; e.g., his Excellency, their Excellencies; ruby, rubies; story, stories. An exception is found in fly (a. carriage), pl. flies. Proper names also retain y; e.g., the Carys, the Merrys, the three Marys.

Words 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 (3rd ed., p. viii): "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 -es, and
on the other hand words still felt to be
foreign or of abnormal form, as *soprano, 
*chroma* have almost invariably -iz. The 
following is a short list, showing spellings 
pREFERRED:

<table>
<thead>
<tr>
<th>Allimos</th>
<th>Electron</th>
<th>Oratorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Altos</td>
<td>Embargo</td>
<td>Piccolo</td>
</tr>
<tr>
<td>Archipelagos</td>
<td>Eskimo</td>
<td>Portico</td>
</tr>
<tr>
<td>Banjos</td>
<td>Fresco</td>
<td>Potatoes</td>
</tr>
<tr>
<td>Bastinados</td>
<td>Groto</td>
<td>Provino</td>
</tr>
<tr>
<td>Bravoes (bravo) Hales</td>
<td>Punctillos</td>
<td></td>
</tr>
<tr>
<td>Braves (of the heroes)</td>
<td>Quartos</td>
<td></td>
</tr>
<tr>
<td>Cremo</td>
<td>Impresario</td>
<td>Ratio</td>
</tr>
<tr>
<td>Buffaloes</td>
<td>Sineadose</td>
<td>Salvoes</td>
</tr>
<tr>
<td>Calicoes</td>
<td>Lasso</td>
<td>Solo</td>
</tr>
<tr>
<td>Cantos</td>
<td>Libretto</td>
<td>Soprano</td>
</tr>
<tr>
<td>Cargoes</td>
<td>Lothario</td>
<td>Stiletto</td>
</tr>
<tr>
<td>Centos</td>
<td>Magneto</td>
<td>Tiros</td>
</tr>
<tr>
<td>Chromos</td>
<td>Manifestoes</td>
<td>Tomatoes</td>
</tr>
<tr>
<td>Curtos</td>
<td>Mementoes</td>
<td>Tomatoes</td>
</tr>
<tr>
<td>Diadoes</td>
<td>Mosquito</td>
<td>Torpedo</td>
</tr>
<tr>
<td>Duodecimos</td>
<td>Mottoes</td>
<td>Toros</td>
</tr>
<tr>
<td>Dynamos</td>
<td>Negros</td>
<td>Volcanoes</td>
</tr>
<tr>
<td>Echoes</td>
<td>Octavo</td>
<td>Zeros</td>
</tr>
</tbody>
</table>

**Compounds**

Compound words formed by a noun and 
an adjective, or by two nouns connected by 
a preposition, form their plurals by a 
change in the chief word; e.g. adjutants-
general, aides-de-camp, courts martial, 
cousins-german, fleurs-de-lis, men-of-war, 
poesis-laureate, sons-in-law.

Note that the singular form is used with 
a plural number in such combinations as—
an eight-foot stone, a seven-inch gun, a six-
mile track, a twelve-pound shot.

*But solo when used as a purely musical term.*
FORMATTION 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 when the author does not object. In scientific works the scientific method must of course prevail:

<table>
<thead>
<tr>
<th>SING.</th>
<th>PL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>alga</td>
<td>algæ</td>
</tr>
<tr>
<td>alkali</td>
<td>alkalis</td>
</tr>
<tr>
<td>alumnus</td>
<td>alumni</td>
</tr>
<tr>
<td>amanuensis</td>
<td>amanuenses</td>
</tr>
<tr>
<td>analysis</td>
<td>analyses</td>
</tr>
<tr>
<td>animaleulum</td>
<td>animalcula</td>
</tr>
<tr>
<td>antithesis</td>
<td>antitheses</td>
</tr>
<tr>
<td>apex</td>
<td>apices</td>
</tr>
<tr>
<td>apparatus</td>
<td>apparatuses</td>
</tr>
<tr>
<td>appendix</td>
<td>appendices*</td>
</tr>
<tr>
<td>arcanum</td>
<td>arcana</td>
</tr>
<tr>
<td>atrium</td>
<td>atria or atria</td>
</tr>
<tr>
<td>automaton</td>
<td>automata *</td>
</tr>
<tr>
<td>axis</td>
<td>axes</td>
</tr>
<tr>
<td>bandit</td>
<td>bandits</td>
</tr>
<tr>
<td>basis</td>
<td>bases</td>
</tr>
<tr>
<td>beau</td>
<td>beaus</td>
</tr>
<tr>
<td>bronchus</td>
<td>bronchi</td>
</tr>
<tr>
<td>calamus</td>
<td>calami</td>
</tr>
<tr>
<td>calix</td>
<td>calices</td>
</tr>
<tr>
<td>chrysalis</td>
<td>chrysalides</td>
</tr>
<tr>
<td>coagulum</td>
<td>coagula</td>
</tr>
<tr>
<td>corrigendum</td>
<td>corrigenda*</td>
</tr>
</tbody>
</table>

* See reference to these words on p. 42.
* Appendices is often preferred in scientific works.
* But automata when used collectively.
<table>
<thead>
<tr>
<th>SING. cortex</th>
<th>PL. cortices</th>
</tr>
</thead>
<tbody>
<tr>
<td>crisis</td>
<td>crises</td>
</tr>
<tr>
<td>criterion</td>
<td>criteria</td>
</tr>
<tr>
<td>crux</td>
<td>crucis</td>
</tr>
<tr>
<td>datum</td>
<td>data</td>
</tr>
<tr>
<td>desideratum</td>
<td>desiderata</td>
</tr>
<tr>
<td>dilettante</td>
<td>dilettantes</td>
</tr>
<tr>
<td>effluvium</td>
<td>effluvia</td>
</tr>
<tr>
<td>elenchus</td>
<td>elenchi</td>
</tr>
<tr>
<td>ellipsis</td>
<td>ellipsoes</td>
</tr>
<tr>
<td>encomium</td>
<td>encomiums</td>
</tr>
<tr>
<td>ephemera</td>
<td>ephemermen</td>
</tr>
<tr>
<td>epithalamium</td>
<td>epithalamis</td>
</tr>
<tr>
<td>equinox</td>
<td>equinoxes</td>
</tr>
<tr>
<td>erratum</td>
<td>errata</td>
</tr>
<tr>
<td>focus</td>
<td>focuses¹ (fam.)</td>
</tr>
<tr>
<td>formula</td>
<td>formulas¹</td>
</tr>
<tr>
<td>fungus</td>
<td>fungi</td>
</tr>
<tr>
<td>genus</td>
<td>genera</td>
</tr>
<tr>
<td>(meaning a person or persons of genius)</td>
<td></td>
</tr>
<tr>
<td>genus</td>
<td>genera</td>
</tr>
<tr>
<td>gymnasium</td>
<td>gymnasiums</td>
</tr>
<tr>
<td>helix</td>
<td>helices</td>
</tr>
<tr>
<td>hypothesis</td>
<td>hypotheses</td>
</tr>
<tr>
<td>ignis fatuus</td>
<td>ignes fatni</td>
</tr>
<tr>
<td>index</td>
<td>indexes¹</td>
</tr>
<tr>
<td>iris</td>
<td>irises</td>
</tr>
<tr>
<td>lacuna</td>
<td>lacunas</td>
</tr>
<tr>
<td>lamina</td>
<td>laminas</td>
</tr>
<tr>
<td>larva</td>
<td>larvan</td>
</tr>
<tr>
<td>lemma</td>
<td>lemmata</td>
</tr>
<tr>
<td>matrix</td>
<td>matrices</td>
</tr>
</tbody>
</table>

¹ These words should retain their Latin plurals in their scientific sense—e.g., formulae, indices, media.
² Genus, in the sense of a taxinary unit, must of course have the plural geniæ.
³ But lemmata in botany or embryology.
<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>mausoleum</td>
<td>mausoleums¹</td>
</tr>
<tr>
<td>maximum</td>
<td>maxima</td>
</tr>
<tr>
<td>medium</td>
<td>mediums² (fam.)</td>
</tr>
<tr>
<td>memorandum</td>
<td>memorandums³</td>
</tr>
<tr>
<td>(meaning a written note or notes)</td>
<td></td>
</tr>
<tr>
<td>metamorphosis</td>
<td>metamorphoses</td>
</tr>
<tr>
<td>miasma</td>
<td>miasmata</td>
</tr>
<tr>
<td>minimum</td>
<td>minima</td>
</tr>
<tr>
<td>nebula</td>
<td>nebulae</td>
</tr>
<tr>
<td>nucleus</td>
<td>nuclei</td>
</tr>
<tr>
<td>oasis</td>
<td>oases</td>
</tr>
<tr>
<td>papilla</td>
<td>papillae</td>
</tr>
<tr>
<td>parenthes</td>
<td>parenthethes</td>
</tr>
<tr>
<td>parhelion</td>
<td>parhelias</td>
</tr>
<tr>
<td>phenomenon</td>
<td>phenomena</td>
</tr>
<tr>
<td>plateau</td>
<td>plateaux</td>
</tr>
<tr>
<td>radina</td>
<td>radices</td>
</tr>
<tr>
<td>radix</td>
<td>sanatoriums</td>
</tr>
<tr>
<td>sanatorium</td>
<td>scholium</td>
</tr>
<tr>
<td>scholium</td>
<td>spectra</td>
</tr>
<tr>
<td>spectrum</td>
<td>spears</td>
</tr>
<tr>
<td>speculum</td>
<td>stamens</td>
</tr>
<tr>
<td>stamen</td>
<td>stimuli</td>
</tr>
<tr>
<td>stimulus</td>
<td>strata</td>
</tr>
<tr>
<td>stratum</td>
<td>synopsis</td>
</tr>
<tr>
<td>synopsis</td>
<td>tableaux</td>
</tr>
<tr>
<td>tableau</td>
<td>termenis</td>
</tr>
<tr>
<td>terminus</td>
<td>these</td>
</tr>
<tr>
<td>thesis</td>
<td>ultimata⁴</td>
</tr>
<tr>
<td>ultimatum</td>
<td>virtuosi</td>
</tr>
<tr>
<td>virtuoso</td>
<td>vortexes (fam.)</td>
</tr>
<tr>
<td>vortex</td>
<td></td>
</tr>
</tbody>
</table>

¹ Mausoleum is also used.
² See note c on p. 30.
³ But in a collective or special sense we must print memoranda.
⁴ Ultimata is also used.
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.

There should be no point at the end of a line if the point forms no part of the correction; e.g. /or at read near

But the point is sometimes the essential part of the correction, and then must be inserted; e.g. /or Jones, read Jones.

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.: 

- clap  clapped  clapping
- 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 the consonant on adding -ed or -ing; e.g.

<table>
<thead>
<tr>
<th>Word</th>
<th>Suffix Form</th>
<th>Double Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>allot</td>
<td>allotted</td>
<td>allotting</td>
</tr>
<tr>
<td>commit</td>
<td>committed</td>
<td>committing</td>
</tr>
<tr>
<td>infer</td>
<td>inferred</td>
<td>inferring</td>
</tr>
<tr>
<td>occur</td>
<td>occurred</td>
<td>occurring</td>
</tr>
<tr>
<td>omit</td>
<td>omitted</td>
<td>omitting</td>
</tr>
<tr>
<td>prefer</td>
<td>preferred</td>
<td>preferring</td>
</tr>
<tr>
<td>refer</td>
<td>referred</td>
<td>referring</td>
</tr>
<tr>
<td>trepan</td>
<td>trepanned</td>
<td>trepanning</td>
</tr>
</tbody>
</table>

But words of this class, not accented on the last syllable, do not double the last consonant on adding -ed or -ing; e.g.

<table>
<thead>
<tr>
<th>Word</th>
<th>Suffix Form</th>
<th>Double Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>lallot</td>
<td>lallotted</td>
<td>lallotting</td>
</tr>
<tr>
<td>banqueted</td>
<td>banquetered</td>
<td>banquetered</td>
</tr>
<tr>
<td>bayoneted</td>
<td>bayonetted</td>
<td>bayonetted</td>
</tr>
<tr>
<td>benefitted</td>
<td>benefitted</td>
<td>benefitted</td>
</tr>
<tr>
<td>bisected</td>
<td>bisected</td>
<td>bisected</td>
</tr>
<tr>
<td>bigoted</td>
<td>bigoted</td>
<td>bigoted</td>
</tr>
<tr>
<td>billeted</td>
<td>billeted</td>
<td>billeted</td>
</tr>
<tr>
<td>bishoped</td>
<td>bishoped</td>
<td>bishoped</td>
</tr>
<tr>
<td>blanketed</td>
<td>blanketed</td>
<td>blanketed</td>
</tr>
<tr>
<td>bonneted</td>
<td>bonneted</td>
<td>bonneted</td>
</tr>
<tr>
<td>bracketed</td>
<td>bracketed</td>
<td>bracketed</td>
</tr>
<tr>
<td>bagged</td>
<td>bagged</td>
<td>bagged</td>
</tr>
<tr>
<td>buffeted</td>
<td>buffeted</td>
<td>buffeted</td>
</tr>
<tr>
<td>carpeted</td>
<td>carpeted</td>
<td>carpeted</td>
</tr>
<tr>
<td>chirruped</td>
<td>chirruped</td>
<td>chirruped</td>
</tr>
<tr>
<td>combated</td>
<td>combated</td>
<td>combated</td>
</tr>
<tr>
<td>cricketing</td>
<td>cricketing</td>
<td>cricketing</td>
</tr>
<tr>
<td>crocheted</td>
<td>crocheted</td>
<td>crocheted</td>
</tr>
<tr>
<td>crotched</td>
<td>crotched</td>
<td>crotched</td>
</tr>
</tbody>
</table>

[1] We must, however, still except the words ending in -ed, as lovelled, -ed; travelled, -ed; and also worshipped, -ed; -ing. – J. A. H. M. See p. 66.
[2] This is an exception to the rule relating to the doubling of /.
Rules for setting up

picketed, -ing
pivotd, -ing
profited, -ing
rabbeted, -ing
rabbiting
rickety
ricocheted, -ing
riveted, -ing
russeted, -ing, -y
scalloped, -ing
tennising
trinketed, -ing
trousered, -ing
trumpeted, -ing
visited, -ing
wainscoted, -ing

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

annelled, -ing
appalled, -ing
apparalled, -ing
bethrallled, -ing
channelled, -ing
chaaccelled, -ing
compelled, -ing
counselled, -ing
cudgelled, -ing
dishclevelled, -ing
emparalled, -ing
enroilled, -ing
extolled, -ing
grovelled, -ing
impelled, -ing
instilled, -ing
kennelled, -ing
labelled, -ing
levelled, -ing
libelled, -ing
marshalled, -ing
modelled, -ing
panelled, -ing
parcelled, -ing
quarrelled, -ing
revelled, -ing
rivalled, -ing
shovelled, -ing
trammelled, -ing
travelled, -ing

FOREIGN WORDS & PHRASES
IN ROMAN AND ITALIC

Print the following anglicised words in roman type:

aide-de-camp  apache  beau ideal
al fresco  apropos  besique
alias  aurora borealis  bizarre
<table>
<thead>
<tr>
<th>French Word</th>
<th>English Translation</th>
<th>French Word</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>bonne fée</td>
<td>entourage</td>
<td>post mortem</td>
<td></td>
</tr>
<tr>
<td>bric-à-brac</td>
<td>entrée</td>
<td>précieuse</td>
<td></td>
</tr>
<tr>
<td>café</td>
<td>entrepôt</td>
<td>prie-dieu</td>
<td></td>
</tr>
<tr>
<td>canard</td>
<td>tête</td>
<td>prima facie</td>
<td></td>
</tr>
<tr>
<td>cap-à-pie</td>
<td>flair</td>
<td>procès-verbal</td>
<td></td>
</tr>
<tr>
<td>carte-de-visite</td>
<td>fleur-de-lis</td>
<td>protégé</td>
<td></td>
</tr>
<tr>
<td>charabancé</td>
<td>foyer</td>
<td>provenance</td>
<td></td>
</tr>
<tr>
<td>charge d'affaires</td>
<td>gendarme</td>
<td>raconteur</td>
<td></td>
</tr>
<tr>
<td>charisme</td>
<td>genre</td>
<td>régime</td>
<td></td>
</tr>
<tr>
<td>claque</td>
<td>habea</td>
<td>résumé</td>
<td></td>
</tr>
<tr>
<td>cliché</td>
<td>corpus</td>
<td>rôle</td>
<td></td>
</tr>
<tr>
<td>communiqué</td>
<td>hors-d'œuvre</td>
<td>sang-froid</td>
<td></td>
</tr>
<tr>
<td>concierge</td>
<td>immuno-constient</td>
<td>savant</td>
<td></td>
</tr>
<tr>
<td>conférer</td>
<td>intranalgent</td>
<td>seance</td>
<td></td>
</tr>
<tr>
<td>contrecoupe</td>
<td>lever</td>
<td>sentiment</td>
<td></td>
</tr>
<tr>
<td>cortège</td>
<td>literati</td>
<td>source</td>
<td></td>
</tr>
<tr>
<td>crepè</td>
<td>littéraire</td>
<td>suédé</td>
<td></td>
</tr>
<tr>
<td>cul-de-sac</td>
<td>matinée</td>
<td>terra firma</td>
<td></td>
</tr>
<tr>
<td>délicieux</td>
<td>mêlée</td>
<td>tête-à-tête</td>
<td></td>
</tr>
<tr>
<td>débris</td>
<td>men</td>
<td>(noun)</td>
<td></td>
</tr>
<tr>
<td>débat</td>
<td>milices</td>
<td>vaste-miroir</td>
<td></td>
</tr>
<tr>
<td>débutant(e)</td>
<td>motif</td>
<td>verbatim</td>
<td></td>
</tr>
<tr>
<td>dénouement</td>
<td>naïve</td>
<td>versus</td>
<td></td>
</tr>
<tr>
<td>dépôt</td>
<td>nuance</td>
<td>via</td>
<td></td>
</tr>
<tr>
<td>détourné</td>
<td>papier mâché</td>
<td>vice versa</td>
<td></td>
</tr>
<tr>
<td>dilettante</td>
<td>parvenu</td>
<td>virtuose</td>
<td></td>
</tr>
<tr>
<td>doyen</td>
<td>passe-partout</td>
<td>visé</td>
<td></td>
</tr>
<tr>
<td>dramatique</td>
<td>patins</td>
<td>viva voce</td>
<td></td>
</tr>
<tr>
<td>personae</td>
<td>per annum</td>
<td>volte-face</td>
<td></td>
</tr>
<tr>
<td>éclat</td>
<td>plebiscite</td>
<td>wagon-lit</td>
<td></td>
</tr>
<tr>
<td>annuit</td>
<td>post-mortem</td>
<td>Zollverein</td>
<td></td>
</tr>
<tr>
<td>ensemble</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Plural: charabancés.
2. For a note of so to this and other French words now printed with a grave accent, see pp. 93-94.
The following to be printed in italics:

ad extra
ad origine
ad hoc
ad nauseam
ad valorem
a fortiori
amende honorable
amour propre
ancien régime
anglais
a priori
au courant
au revoir
bleu naif
billet de train
bon ton
bon mot
bourgeoise
carte blanche
casus beli
ceutre barbare
chef-d'œuvre
demier-de frise
demier-monde
demier-monde

de quoi vivre
de rigueur
déshabillé
dolce far niente
double entente
dédition de luxe
blan
flite
en bloc
en flite
en masse
en passant
en rapport
en route
entente cordiale
esprit de corps
en officie (adv. and
adj.)
ex posté (adv. and
adj.)
facile princeps
factum est
fait accompli
feu de ce
garçon
grand monde
habitat
hors de combat
imprimé
in camera
in propre personne

1 Rot Includat ci bio pace — "en se unique
statement".
English Works

in situ  per capita
in vitro  per contra
in vivo  per se
jeu d'esprit  pièce de résistance
laisser-faire  post mortem (adv.)
laisser-passer  pro forma
lapsus linguae  pro rata
ilé-majesté  pro tempore
ménage  raison d'être
mise en scène  rapprochement
modus operandi  réchauffé
modus vivendi  sans cérémonies
more su  sans culotte
multum in parvo  sine anno
naïveté  sine die
né  sine qua non
né plus ultra  tota voce
noblesse oblige  sub rasa
nolens volens  tabula rasa
non est  Tantwey
par excellence  tour de force
pardi passu  ultra vires

The modern practice is to omit accents from Latin words.

For further directions as to the use of italic for foreign words and phrases see pp. 60-61, 66-67.

PHONETIC SPELLINGS

Some newspapers print phonetic spellings, such as hight (to describe altitude), catalog, &c., but the practice has insufficient authority, and may be followed only by special direction.
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 æ is printed æ, as in understanding.
Also in such combinations as whereupon.
Medial æ is printed æ, as in have, ever.
Initial and medial æ are printed æ, as in jealously, injure.

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

In y and æ the second letter should be a superior, and without a full point.

VOWEL-LIGATURES Æ AND OE

The combinations æ and œ should each be printed as two letters in Latin and Greek words, e.g. Aeneid, Aeschylus, Caesar, Cædipus, Phœnicia; and in English, as formulae, phoenix. But in Old English and in French words use the ligatures æ, œ, as Alfred, Cedmon, manœuvre.

1 Old manuscripts, however, are often inconsistent in the use of æ and œ, and where exact reproduction is desired the copy must be followed.

2 The separately written æ, œ are "digraphs," because the sounds they represent are in modern pronunciation not diphthongs, though they were such in classical Latin; but æ, Æ, œ are also digraphs. Æ, æ, Æ, œ are not single letters but digraphs, though they might be called ligatured digraphs. — H. B.
A or AN

a eulogy
a Europeans
a ewe
a ever
a herb
a herbal
a heroic
a heroine
a history
a hospital
a humble
a unanimous
a uniform
a union
a unique
a unit

a universal
a university
a useful
a usurper
a habitual
a heir
a heirloom
a heraldic
a historical
a honest
a honorarium
a honour
a hotel
a hour
a hypothesis

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 air'.

Before the vowel in or an the preceding article should be a, but where a word commences with a short vowel the article should be an; e.g. a foxy, an unequal.

This is in accordance with what seems to be the preponderance of modern usage. Originally the cover of the O.E.D. had 'a historical', and the whole question will be found fully treated in that work, arts. A, An, and H.
But when not used in the vocative it should be spelt 'Oh', and is usually separated from what follows by a punctuation mark; e.g. 'Oh, pardon me, thou bleeding piece of earth.' For if you should, oh! what would come of it? Where, however, there is no pause in an exclamatory phrase, the comma is omitted; e.g. 'Oh that my words were now written! Oh that they were inscribed in a book!' 

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.

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

* 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 1832. The author desired to say in the preface, 'The writer neither dares nor desires to claim for it the dignity of number it with the difficulty of an historical novel;' (Lorna Doone, by R. D. Blackmore, 3to, 1832). The printer's reader inserted a letter a before the or; the author deleted the a, 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.
CONTRACTIONS

NOTE.—Some abbreviations of Latin words such as ad loc., &c., to be set in roman, are shown on page 2.

Full points may be omitted, as directed, from certain common abbreviations in display work.

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

<table>
<thead>
<tr>
<th>Old Testament</th>
<th>New Testament</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exod.</td>
<td>2 Cor.</td>
</tr>
<tr>
<td>Lev.</td>
<td>1 Cor.</td>
</tr>
<tr>
<td>Num.</td>
<td>Acts</td>
</tr>
<tr>
<td>Deut.</td>
<td>Rom.</td>
</tr>
<tr>
<td>Joshua</td>
<td>1 Sam.</td>
</tr>
<tr>
<td>Judges</td>
<td>2 Sam.</td>
</tr>
<tr>
<td>Ruth</td>
<td>Prov.</td>
</tr>
<tr>
<td>1 Sam.</td>
<td>Ps.</td>
</tr>
<tr>
<td>2 Sam.</td>
<td>Job</td>
</tr>
<tr>
<td>1 Kings</td>
<td>1 Tim.</td>
</tr>
<tr>
<td>2 Kings</td>
<td>2 Tim.</td>
</tr>
<tr>
<td>1 Chron.</td>
<td>Titus</td>
</tr>
<tr>
<td>2 Chron.</td>
<td>2 John</td>
</tr>
<tr>
<td>Esron.</td>
<td>Eph.</td>
</tr>
<tr>
<td>Num.</td>
<td>Phil.</td>
</tr>
<tr>
<td>Deut.</td>
<td>Col.</td>
</tr>
<tr>
<td>Joshua</td>
<td>1 Thess.</td>
</tr>
<tr>
<td>Judges</td>
<td>2 Thess.</td>
</tr>
<tr>
<td>Ruth</td>
<td>1 Thess.</td>
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<tr>
<td>1 Sam.</td>
<td>2 Thess.</td>
</tr>
<tr>
<td>2 Sam.</td>
<td>1 Pet.</td>
</tr>
<tr>
<td>1 Kings</td>
<td>2 Pet.</td>
</tr>
<tr>
<td>2 Kings</td>
<td>1 John</td>
</tr>
<tr>
<td>1 Chron.</td>
<td>Titus</td>
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<td>2 Chron.</td>
<td>2 John</td>
</tr>
<tr>
<td>Esron.</td>
<td>Eph.</td>
</tr>
<tr>
<td>Num.</td>
<td>Phil.</td>
</tr>
<tr>
<td>Deut.</td>
<td>Col.</td>
</tr>
<tr>
<td>Joshua</td>
<td>1 Thess.</td>
</tr>
<tr>
<td>Judges</td>
<td>2 Thess.</td>
</tr>
<tr>
<td>Ruth</td>
<td>1 Thess.</td>
</tr>
<tr>
<td>1 Sam.</td>
<td>2 Thess.</td>
</tr>
<tr>
<td>2 Sam.</td>
<td>1 Pet.</td>
</tr>
<tr>
<td>1 Kings</td>
<td>2 Pet.</td>
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<tr>
<td>2 Kings</td>
<td>1 John</td>
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<tr>
<td>1 Chron.</td>
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<td>Esron.</td>
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<td>Deut.</td>
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<tr>
<td>Joshua</td>
<td>1 Thess.</td>
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<td>Judges</td>
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<td>Ruth</td>
<td>1 Thess.</td>
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<tr>
<td>1 Sam.</td>
<td>2 Thess.</td>
</tr>
<tr>
<td>2 Sam.</td>
<td>1 Pet.</td>
</tr>
</tbody>
</table>

Apocrypha

1 Esd.          | Wisd. of Sol. |
2 Esd.          | Ecclus.       |
Tobit           | Baruch        |
Judith          | Song of Three |
Rest of Esth.   | Childr.       |

Susanna         | Bel and Dragon|
Pr. of Manasseh | Pr. of Manasseh|
1 Macc.         | 2 Macc        |
CONTRACTIONS (cont.)

When necessary, the names of the months to be abbreviated as below:


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

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

Print lb. and oz. for both sing. and pl.; not lbs. or ozs. Also omit the plural -s in the following: bu., cm., cwt., dwt., gm., gr., m., min., mm., sec. Insert the plural -s in hrs., qrs., tons, yrs.

Print £44 ls. 4d., not £44 1s. 4d.

When beginning a footnote, e.g., i.e., p. or pp., i.e., to be in lower-case.

Print a.m., p.m. in lower-case letters.

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

Print the symbolic letters TOU without full points.

The points of the compass, N., E., S., W.,

1 To justify the use in ordinary printing of these symbols (as against the use of 1st, 2nd, 3rd, a prevailing French fashion which is preferred by some writers), it may suffice to say that the ablative cases of the ordinal numbers quartus, sextus, duodecimus, namely quartus, sextus, duodecimus, are according to popular usage represented by the forms or symbols 1st, 2nd, 3rd; just as by the same usage we print 1st and 2nd as forms or symbols of the English words first and second.
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 Cariax'.

MS. = manuscript, MSS. = manuscripts, to be spelt out when used in a general sense. But in works in which the abbreviations are frequently used (such as Introductions, Commentaries, &c., dealing with classical texts and technical in character), and in references to particular manuscripts, the contracted forms should be printed; e.g. the Worcester MS., the Harleian MSS., Add. MS. 4564.

Print PS. (not P.S.) for postscript or postscriptum; MM. (messieurs); S.S. (steamship), but s.s. (screw steamer); H.M.S. (His or Her Majesty's Ship); H.R.H.; I.W. (Isle of Wight); N.B., Q.E.D., and R.S. V.P.

Print A.S. (Anglo-Saxon), M.E. (Middle English), O.E. (Old English), O.H.G. (Old High German), and other similar combinations in philological works; but when an author prefers A.S., M.E., &c., no space should be put between the letters.

Mr., Mrs., Dr., &c., should 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. Preferably St. should be used, but if S. is consistently written this must be assumed as the form in which the author wishes it printed. If the reference is to a French saint, only S., fem. Ste., should be used when contracted.

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

Omit the apostrophe in M.A.s., M.P.s., K.C.s., the sixties (but the 60's).
CONTRACTIONS (cont.)

As a rule, print nineteenth century, not 19th cent.; 9 per cent., not 9%.

Apostrophes in abbreviations similar 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.'

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

Apostrophes in Place-names.

1. Use an apostrophe after the 's' in Queens' College (Camb.). But
2. Use an apostrophe before the 's' in—Connah's Quay (Flints.), Hunter's Quay (Arg.), Land's End, Orme's Head (Caern.), Queen's Coll. (Oxford), St. Abb's Head (Bwk.), St. John's (Newfoundland), St. John's Wood (London), St. Michael's Mount (Cornwall), St. Mungo's Well (Knaresboro'), St. Peter's (Sydney, N.S.W.).
3. Do not use an apostrophe in—All Souls (Oxford), Bury St. Edmunds, Golders Green, Hamburgh Bosworth (Rugby), Johns Hopkins University (U.S.A.), Millers Dale (Derby), Owens College (Manchester), St. Albans, St. Andrews, St. Bees, St. Boswells, St. Davids (Pembroke), 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).

* See p. 29 for an exception to this rule.

* 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 Johnson's Gazetteer, and Stubb's Hotel Guide.
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 (but a five-act play) of a play; also Bill.

Baptist, Christian, Nonconformist, Presbyterian, Puritan, Liberal, Conservative, Socialist, Republican, Democrat, and all denominational terms and names of parties.

His Majesty, Her Royal Highness, &c.

The King of England, the Prince of Wales.


British Army, German Navy.


Stone Age, Bronze Age, Early Iron Age.

Dark Ages, Middle Ages.

Palaeolithic period, Neolithic period, Victorian period.

Church, Crown, State, Council, used collectively.

House of Commons, Parliament, &c.

Government, Cabinet, Speaker.

Department of State, Board of Agriculture.

The Catholic Church, Church of England, Free Church.

Seven Years War, First World War, Second World War (but pre-war), Peace of Utrecht, Treaty of Versailles.

Meteor, Spitfire, Flying Fortress.

In geography: Sun, Earth, Equator, the Continent (but the continent of Europe).

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

Figure, Number, Plate (Fig., No., Pl.), should each begin with a capital, 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. Dantesque, Homeric, Machiavellian, Platonic.

LOWERCASE INITIALS

Print the following with lower-case initials:

christianize, cyclopean, draco nic, europe anize, fren chified, hellenize, herculean, italic, laconic, latinize, lilliputian (adj.), puritanic, quixotic, roman, romanize, satanic, sophistic, tantalize, titanic, vulcanize.

Also the more common words derived from proper names, as—ampere, bowdlerize, boycott, doily, grangerize, guernsey, hackney, hansom-cab, holland, inverness, japanning, latinity, macadamize, marconigram, may (blossom), morocco, ohm, pasteurize, philippics, russia, stepney-wheel, volt, watt. Likewise the names of metres: alexains, alexandrines, sapphics, spenserian, &c.

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

Do not use cap. N., E., &c., in such expressions as northern England, eastern
Europe, &c. But political divisions, such as Western Australia, Northern Territory, &c., should have initial capitals.

**SMALL CAPITALS**

No space is to be put between the letters of contractions in small capitals:

- A.D. Anno Domini
- A.M. Anno mundi
- A.H. Anno Hegirae
- B.C. Before Christ
- a.m. (ante meridiem), p.m. (post meridiem), should be lower-case, except in lines of caps or small caps.

Text references to cap. symbols in plates and line-blocks to be in small caps.

**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 often used in printing biological and philological 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, * Karl, i.e. (= 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; 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, \( \frac{1}{2} \) being used for \( \frac{1}{2} \) both singly and in the final letter, e.g. gr. \( \frac{1}{2} \) (one grain), \( \frac{3}{4} \) (eight ounces), \( \frac{1}{2} \) (three drachms), \( \frac{1}{2} \) (three scruples), \( \frac{1}{2} \) (four minims).

**SPACING**

Spacing ought to be even. Paragraphs are not to be widely spaced for the sake of making break-lines. The spacing of break-lines should be normal. In general, close spacing is to be preferred, with the space of the line after a full point; but this must be regulated according to the class of work.

Break-lines should consist of more than five letters, except in narrow measures.

Poetry should not be more than thick-spaced.

If possible, avoid (especially in full measures) printing at the ends of lines—
a, l, ll, p, or pp.

Do not divide initials: W. E. | Gladstone
not W. | E. Gladstone.

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

When titles of books or journals are represented by initials no space is to be put between the letters; e.g. S.H.E., J.T.S. (or Cal. S.P. Dom.).

Chemical symbols are not spaced, thus:

\[ \text{K(SbO)}C_{6}H_{6}O_{5} \]

Insert thin spaces before apostrophes in such phrases as that 's (that is), boy 's (boy is), in order to distinguish from the possessive case.
In Greek and Latin, when a vowel is omitted at the end of a word (denoted by an apostrophe), put the ordinary spacing of the line before the word which immediately follows. In Italian put the ordinary spacing of the line after an apostrophe following a vowel (and in this case when necessary the apostrophe may end a line); but there should be no space after an apostrophe following a consonant (in this case the apostrophe may not end a line): e.g. a'miei, de'malevole, s'fui, ne'righi, po'duro; but dall'aver, l'onda, s'allontana, sem'altro. (Note that where an apostrophe replaces a vowel at the beginning of a word a space always precedes it, e.g. s'f, in'sf, te'sf, che'sf).

In Greek, words emphasized to be hairspaced.

No spaces to be placed between lower-case contractions, as in e.g., i.e., q.v.

Indentation of first lines of paragraphs to be generally one em for full measures in most books. Sub-indentation should be proportionate: 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 five lines.

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

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. 46-47.

It is now common to print titles of books in italic, instead of in roman, within quotation
marks. This must be determined by the directions given with the copy, but the practice must be uniform throughout the work.

Italicize titles of plays; also the titles of longer poems, such as *The Faerie Queene*, *Paradise Lost*, *The Lady of the Lake*, and any other poems divided into books or cantos.

Names of periodicals should be in italic. Apparent 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 *Graphic*, the *Daily Express*, *The Times* and *The Economist* are to be exceptions, as those publications prefer to have it so. *The*, if it is part of the title of a book, should also be in italic letters. The title of an article appearing in a periodical should be in roman within quotation marks.

Words or short phrases in foreign languages (unless anglicized) should be in italic. See pp. 44–47. Longer extracts from books, whether foreign or English, should be, not in italic but in roman (between quotation marks or otherwise, as directed on p. 76).

Print names of ships 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 V*, *the Revenge*; also put other prefixes in

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1 Dr. H. Bradley and Dr. W. A. Craigie, joint editors of the *O.E.D.* lay down the following rule: When the writer’s intention is to quote the exact title as it stands, the article should be printed *The*; but when a work or periodical is merely referred to either as well known to the reader or as having been already mentioned, then the article should be left in roman (without initial capital, if not at the beginning of a sentence).
roman, as 'H.M.S. Dreadnought'. The possessive 's' to be also in roman, e.g. 'the
Majestic's crew'.

ad loc., cf., ed. cit., e.g., et seq., ib., ibid.,
Id., i.e., l.c., loc. cit., op. cit., q.v., sc., s.v.,
viz.', to be in roman, unless otherwise
directed. Print r. (=circa), ante, infra,
passim, post, infra, vide, &c.

Italic r. 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 represen-
ting shillings and pence. The same sign
is occasionally used in dates, as 4/3/04.

In mathematical works theorems are
usually printed in italic.

In botanical, zoological, and mycological
works the name of the genus, or of genus
and species, should be in italic: e.g.
Ranunculus (genus), Ranunculus fluitans
(genus and species).

In medical works such terms as R. in-
fluenzae, R. subtilis, S. haemolyticus are
usually printed in italic.

For italics in musical works see pp. 66-67.

REFERENCES TO
AUTHORITIES

Citation of authorities at the end of
quotations should be printed thus: HOMER,
Odyssey, ii. 15, but print HOR, Carm. ii.

* This expression, although a symbol rather than
an abbreviation, must be printed with a full point
after the s.

* See also p. 51.
xiv. 3; 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 is 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, the method must be uniform throughout the work.

References to the Bible in ordinary works to be printed thus: Joh xxxii. 22, xxxvii. 2; 2 Kings i. 4. (For full list of contractions see p. 51.)

References to Shakespeare's plays thus: 1 Henry VI, iii. ii. 14; and so with other references to Act, scene, and line.

Likewise in references to poems divided into books, cantos, and lines; e.g. Speiser, Faerie Queene, iv. xxxvi. 35.

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

For use of italic see also pp. 59-67.

In the citation of Acts of Parliament, note the use of arabic figures for chapter numbers in Public (General) and Private Acts (e.g. 3 & 4 Geo. V, c. 12, ss. 18, 19) and small roman numerals in Public (Local) Acts (e.g. 3 & 4 Geo. V, c. xii, ss. 18, 19). Scots Acts prior to the Union of 1707 are cited by year (anno domini) and chapter, thus: 1552, c. 40.

In references to law reports care should be taken to distinguish between round and square brackets, and also to place the
comma correctly. In the Law Reports published by the Incorporated Council of Law Reporting from the year 1891 onwards, the date is a necessary part of the description of the volume, and accordingly, if a comma is used it should come before the date. The date is placed within square brackets, and where there is more than one volume in a year, the number of the volume follows the date: e.g. *Rose v. Buckett*, [1901] 2 K.B. 449. The same rule is followed by the Irish Council of Law Reporting from 1894 onwards: e.g. *R. v. Allen*, [1921] 2 I.R. 241; and in one or two other series. In almost all other series (including those published by the Incorporated Council of Law Reporting before 1891) the volumes are serially numbered without the date being expressed; but as it is almost impossible to remember off-hand the date of a case cited merely by the volume, in recent books it has become a regular practice, and one to be strongly recommended, to add the date in round brackets after the name of the case, a comma then preceding the description of the volume: e.g. *Crost v. Dunphy* (1932), 102 L.J.P.C. 6. Thus the round brackets give real dates; the square often a false date, for cases are not rarely reported in the volume of the year following their delivery. The rule therefore for placing the comma is: round brackets are followed by the comma, square brackets follow it. However, in the Law Reports themselves and in many other publications commas are not used at all.

Cases from the Scottish Series of Session Cases from the year 1907 onwards are cited as follows: e.g. *Hughes v. Stewart*, 1907
S.C. 791; Justiciary Cases, from 1917 onwards, as e.g., Corcoran v. H.M. Advocate, 1932 J.C. 42. It is usual to refer to Justiciary cases (i.e. criminal cases before the High Court of Justiciary) simply by the name of the panel (or accused), thus: Corcoran.

POETRY

Words ending in -ed are to be so spelt; a grave accent is sometimes used when the syllable is separately pronounced, thus—ëd.

This applies to poetical quotations in 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. Neither must it apply to poems in which an author prefers his own method.

Whenever a poetic quotation 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, or when a number of quotations follow one another and it is necessary to distinguish them, then quotation marks are to be used.

DIVISION OF WORDS

The following rules and recommendations apply wherever possible; to avoid uneven spacing, however, one-syllable divisions of two letters are permissible.

As a rule, divide a word after a vowel, turning over the consonant. In present participles take over -ing, as: carry-îng, divid-îng, crown-îng; but trick-îng, chuck-îng, puzz-îng, and similar words.

Generally, whenever two consonants come
together put the hyphen between the cons-
sonants: spleen-dour, forget-tine, tetraphyl-
lide, haemor-rhage.

The following divisions to be preferred:

<table>
<thead>
<tr>
<th>Abs-cess</th>
<th>Inexpli-cable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abs-tracted</td>
<td>Inter-est</td>
</tr>
<tr>
<td>Abs-truse</td>
<td>Magis-trate</td>
</tr>
<tr>
<td>Abun-dance</td>
<td>Minis-ter</td>
</tr>
<tr>
<td>Applicable</td>
<td>Ob-sure</td>
</tr>
<tr>
<td>Botan-ist</td>
<td>Origin-ally</td>
</tr>
<tr>
<td>Corre-spon-dence</td>
<td>Pri-mary</td>
</tr>
<tr>
<td>Depen-dent</td>
<td>Prob-ably</td>
</tr>
<tr>
<td>Dimin-ish</td>
<td>Prob-lem</td>
</tr>
<tr>
<td>Dis-connect</td>
<td>Prop-erly</td>
</tr>
<tr>
<td>Illus-trate</td>
<td>Pun-ish</td>
</tr>
<tr>
<td>Impor-tance</td>
<td>Respon-dent</td>
</tr>
</tbody>
</table>

Roman-ism, Puritan-ism; but Agnos-
ticism, Catholi-clism, criti-clism, fanati-clism,
tauto-logism, witti-clism, &c.

The terminations -cial, -clan, -cions,
-sion, -tion should not be divided when form-
ing one sound, as in espe-cially, Gre-clian,
pagna-cious, condescen-sion, forma-tion.

Atmo-sphere, bio-graphy, litho-graphy,
micro-scope, archae-logy, mytho-logy,
phil-o-logy, etymo-logy, laryngo-logy, philo-
sophy, pseud-onym (but pseudo-martyr),
tele-phone, tele-scope, zoolo-gist, should
have only these divisions. But always print
epis-co-pal (not epi-scopal), &c.

Avoid such divisions as read-just, reap-
ppear, &c.; print re-adjust, re-appear, &c.

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

---

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. R.
MUSICAL WORKS

Initial capitals should be used for Piano, String, &c., when part of a title of a work, e.g. Brahms’s Piano Quintet, op. 25, Beethoven’s String Quartet, op. 59; but Dvořák’s Quintet for piano and strings. Also for First, Second, &c., if again, it forms part of the generally accepted title of a work, e.g. Brahms’s First Piano Concerto; but Cherubini’s fifth quartet, since the two words do not form a title in everyday usage.

Where one word, as Allegro, Adagio, is used as a colloquial substitute for a movement, &c., print in roman unquoted, and with initial capital. If more than one word, e.g. ‘allegro non troppo’, ‘andante cantabile’, use quotes and lower-case initials. Use roman and quotes for such phrases as: the long passage ‘pin tranquillo’, the section ‘senza misura’.

Such terms as Finale, Trio, &c., when used specifically, to have an initial capital; coda, lower-case initial.

Terms such as andante, forte, piano, allegretto, rallentando, &c., to be roman; but pp, ff, &c.

Song titles to be roman and quoted.

Subject-titles to be italic: Goethe’s Faust (but Bach’s G minor Organ Fantasia); Wagner’s Die Meistersinger; Berlioz’s Symphonie Fantastique; Parry’s Judith, &c.

But ‘New World’ Symphony; ‘Eroica’ Symphony; ‘Paris’ Symphony, &c. Such
titles as the following to be roman: Beethoven's Choral Symphony, Ninth Symphony, &c.

opus 4, no. 2, or op. 4, no. 2, to be printed thus.

Technical names of periods or styles to have lower-case initial: organum, descant, polyphony, &c.

Names of instruments and organ stops to be roman: cor anglais, cornet-a-piston, tympanum; vox angelica, vox humana.

Leitmotive, motive, to be anglicized thus, and roman.

Print quartet, quintet, not quartette, &c.

Model sentence: The Allegro of Dvořák's First Piano Concerto, unlike the "adagio giocoso e non legato" of Tchaikovsky's Sonata for viola d'amore and spinet, begins with a coda, reminiscent of his earlier song 'Aufenthalt', which itself is based on the 'senza misura' passage in the Scherzo of his last symphonic poem, The Lion-Tamer.
PUNCTUATION

The compositor is recommended to study attentively a good treatise 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." As a rule the compositor can follow his copy literally only when setting up exact reprints, but in rare cases some authors rightly claim to have carefully prepared copy followed absolutely. "The first business of the compositor," says 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 ex-

1 e.g. Spelling and Punctuation, by H. Band- nell (Wyman's Technical Series); The King's English (Clarendon Press), containing a valuable chapter on Punctuation; Steps; or, How to Punc- tuate, by P. Allardyce (Fisher Unwin); Correct Composition, by T. L. De Vinne, (New York, Oswald Publishing Co.); or the more elaborate Guide pratique du compositeur, &c., by T. Le- ture (Paris, Firmin Didot).

2 Practical Printing, by Southward and Powell, p. 191.
pression intelligible in the proof. It follows that compositors are inclined to neglect the study of rules that cannot be generally applied."  

It being admitted, then, that the compositor is to be held responsible in most cases, he should remember that loose punctuation, especially in scientific and philosophical works, is to be avoided. We will again quote 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." 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. 68; in our own booklet there

1 De Vinne, Correct Composition, pp. 245-6.  
2 How much depends upon punctuation is well illustrated in a story said, I believe, by G. A. Sala, once a writer in the Daily Telegraph, about R. H. 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 please 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 is it is.' That that is, is; that that is not, is not; is not that it? It is."  
4 De Vinne, Correct Composition, p. 244.
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.

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.

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 ands, needs no commas:

God is wise and righteous and faithful.

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

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1 Nevertheless, the reader is not to be commanded 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. 224, ed. 1859.
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.

Commas are often used instead of parentheses, as in:

Perhaps the most masterly, and certainly the easiest, presentation of the thought is in the Prelate.

In such sentences as the following a comma should be used:

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.

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.'

Omit the comma in such phrases as 'my friend Lord Oxford', 'my friend the Chancellor of the Exchequer'.
PUNCTUATION (cont.)

The Semicolon

Instances in which the semicolon is appropriate:

Truth ennobles man; learning adorns him.

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

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.

To err is human; to forgive, divine.

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.

Semicolons divide the simple members of a compound sentence, and a dash follows the last clause 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 dishonourable arts; to brook no meanness, and stoop to no dissimulation—are the indications of a great mind.

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.
Always remember the ancient maxim:
Know thyself.

*The Period or Full Point*¹

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?

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!
Alas for his poor family!
O excellent guardian of the sheep! — a wolf!

¹ An abbreviation point preceding a quotation mark may close a sentence, e.g., in titles of works, &c. The sentence point is, however, required after a parenthesis, &c., e.g., titles of works, &c.
PUNCTUATION (cont.)

Alas, my noble boy! that thou shouldst die!
Ah me! she cried, and waved her lily hand,
O despiritful 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.

Occasionally parentheses occur within parentheses, as in the following: (Wheaton v. Peters (1834), 8 Peters, 591); (Copyright Act, 1911, 6. 26 (3)). In the latter instance a half space should divide the two parentheses falling together at the end.

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,
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. In the following example the dashes help to clarify a somewhat involved sentence: "Early in August M. Krestinski, the Soviet Ambassador in Berlin, who in consequence of the incident had been—not recalled but—granted leave of absence, returned to his post."
Thus a verbal parenthesis may be shown by punctuating in three ways: by em dashes, by ( ), or by commas.

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.

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

Marks of Omission

To mark omitted words three points ... (not asterisks) separated by thick spaces are sufficient, and the practice should be uniform throughout the work. Where an initial is omitted as unknown two dots only should be used; such cases occur mainly in printing old documents. 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 given only 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.

An Apostrophe marks elisions or possessive case.
PUNCTUATION (cont.)

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. 64. Also omit them in prose extracts broken off in smaller type, unless contrary instructions are given. Repeat quotation marks at the beginning of each new paragraph when used.

Insert quotation marks in titles of essays: e.g. 'Mr. Brocket 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 quotation marks packed three deep must be omitted.

Note that in some elementary grammars double quotes are necessary, and directions will be issued with the work.

All signs of punctuation used with words in quotation marks must be placed according to the sense. If an extract ends with a point or exclamation or interjection sign, let that point be included before the closing quotation mark; but not otherwise. When there

¹ De Visme, Correct Composition, p. 82.
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 those who constitute the 'passing crowd'?

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 harmful for your soul, he cries, 'You are lost!'

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

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

Alas, how few of them can say, "I have striven to the very utmost."

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 other points, when either a comma, full point, colon, or semicolon is required at the end of a quotation, the almost universal custom at the present time is for the primer to include the
PUNCTUATION (cont.)

Punctuation mark within the quotation marks at the end of an extract, whether it forms part of the original extract or not. Even in De Vise'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 punctuation mark 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, commas, &c., 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.

You say 'it cannot be done'; I say, it can.

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 quotation mark should precede the punctuation mark, thus:

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

In my voice, 'so far as my vote is concerned'; paroles, 'perils'; '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 phrase the punctuation must follow the sense of the passage:

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 dialogues, however, the punctuation mark should precede the quotation mark, as:

'You have asked the name,' he said, 'of a mute fountain, which hath the semblance, but not the reality, of a living thing."

Where marks of omission or (more rarely) ' &c.' are used, they should be placed within
PUNCTUATION (cont.)

the quotation marks if it is clear that the omitted matter forms part of the quotation.

Punctuation in Classical and Philological Notes

In notes on English and foreign classics, as a rule¹ follow the punctuation in the following examples:

5. Falls not, let us 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 italic or heavier type, according to directions.

Punctuation Marks and References to Footnotes in juxtaposition

The relation of these to each other is dealt with on p. 83. 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 cross-headings,² unless a special direction is given to the contrary.

¹ There are exceptions, as in works which have a settled style of their own.
² This, of course, does not apply to notes of interrogation or exclamation.
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 82,690 tons, a decrease on the month of 57 tons. The past twelve months show a net increase of 5 tons.'

'The smallest tenor suitable for ten hells 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 figures, as 7,642; print dates without commas, as 1908; omit commas in figures denoting pagination, numbering of verse, and in mathematical workings, even though there may be more than three figures; also in library numbers, as—Hastleian MS 24436.

Note, e.g a² (sheet) and a8 (leaf) in bibliographical matter.

Roman numerals to be preferred in such cases as Henry VIII, &c.—which should never be divided; and should not be followed by a full point unless 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,
FIGURES AND NUMERALS (cont.)
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.
In degrees of temperature print 10-15° C.
(not 10°.15° C.).
As to dates, in descriptive writing the
author’s phraseology¹ should be followed;
e.g. ‘On the 21st of May 1862 the army
drew near.’ In the headings of letters, and
other formal matter, print: 10 May 1862.
Omit comma between month and year:
‘The delay after November 1937 was due
to an oversight.’
Print all numbers up to and including
99 in full, e.g. 16-18, 94-99; for 100 and
upwards use the least number of figures,
e.g. 322-30, 523-3, not 522-23; but print,
e.g., 116-18, not 116-8, 210-11, not 210-1.
In collective numbers: either from 280
to 300, or 280-300; not from 280-300.
Print: 250 B.C.; but when it is
necessary to insert a.d., the letters should
precede the year, as A.D. 250.² 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

¹ Thus an author may write: ‘on the 9th April’;
‘on 26th May’, ‘on 26th June’, ‘on 24th December’.
In such cases follow the copy, unless special
instructions are given to make uniform.
² This, of course, will not apply to quotations, not
to reprints of documents. As to the form May 10,
1860, Sir James Murray says, ‘This is not logical;
May 10th 1860 is. Begin at day, ascend to month,
ascend to year; not begin at month, descend to
day, then ascend to year.’
² But print: first century A.D.
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 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 pp. 51 sq. if the reference is to p. 51 and following page; but pp. 51 sq. when the reference is to more than a single page following.

In a sequence of figures use an en rule, as in the above examples; so also in such cases as Chapters III-VIII.

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 outside the punctuation or quotation mark. Asterisks, superior letters, &c., may be used in special cases. The dagger and the other signs (+ ± §, &c.) should be used in mathematical works, to avoid confusion with the workings.

In mathematics the inferior in $P_x, \psi_y, &c.$, should come immediately under the superior.

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

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

But poets in these cases sometimes use a' 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

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

Arbaces' Miltiades'
Aristides' Themistocles'

To pronounce another 's (= ez) after the is difficult.

¹ See p. 9, infra.
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.

In ancient classical names use s' (not s'a); e.g. Mars', Venus', Herodotus'. This is the prevailing custom in classical works. —1925.

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 = Rabelé, Honotaux = Hanoté, Le Roux = Le Roo, Dumas = Dumah, as examples, the only correct way of writing these names in the possessive in English is Rabelais's (= Rabeléz), Honotaux's (= Hanotéz), Le Roux's (= Le Rooz), Dumas's (= Dumahz).
ABBREVIATIONS USED IN THE METRIC SYSTEM OF WEIGHTS AND MEASURES

In printing English works use the following abbreviations for metric signs both in singular and plural form:

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Metric Unit</th>
<th>Gram Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm.</td>
<td>myriametre</td>
<td>Mg. myriagram</td>
</tr>
<tr>
<td>Km.</td>
<td>kilometre</td>
<td>Kg. kilogram</td>
</tr>
<tr>
<td>Hm.</td>
<td>hectometre</td>
<td>Hg. hectogram</td>
</tr>
<tr>
<td>Dm.</td>
<td>dekametre</td>
<td>Dg. dekagram</td>
</tr>
<tr>
<td>M.</td>
<td>metre</td>
<td>Gm. gramme</td>
</tr>
<tr>
<td>Dm.</td>
<td>decimetre</td>
<td>Dg. decigram</td>
</tr>
<tr>
<td>Cm.</td>
<td>centimetre</td>
<td>Cg. centigram</td>
</tr>
<tr>
<td>C.cm.</td>
<td>cubic centimetre</td>
<td>Mg. milligram</td>
</tr>
<tr>
<td>C.mm.</td>
<td>cubic millimetre</td>
<td></td>
</tr>
<tr>
<td>Mm.</td>
<td>millimetre</td>
<td></td>
</tr>
<tr>
<td>µ</td>
<td>micron (= one-millionth of a metre)</td>
<td></td>
</tr>
</tbody>
</table>

**Litres**

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Metric Unit</th>
<th>Gram Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ml.</td>
<td>mylialitre</td>
<td>Dl. decilitre</td>
</tr>
<tr>
<td>Kl.</td>
<td>kilolitre</td>
<td>Cl. centilitre</td>
</tr>
<tr>
<td>Hl.</td>
<td>hectolitre</td>
<td>Ml. millilitre (mil)</td>
</tr>
<tr>
<td>Dl.</td>
<td>dekalitre</td>
<td>Dml. decimil</td>
</tr>
<tr>
<td>L.</td>
<td>litre</td>
<td>Cml. centimil</td>
</tr>
</tbody>
</table>

* For the corresponding abbreviations in French see p. 97. The abbreviations used in medical works vary in some particulars from the above list.

* In order to express conveniently the smallest doses prescribed, the Board of Trade authorizes the use of the term *mil* for the millilitre and the two subdivisions of this measure—the decimil and the centimil.
RULES FOR SETTING UP FRENCH WORKS

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 textbooks for use in schools, the English compositor may get 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 In adding this section to the Rules (in the edition of 1904) Horace Hart acknowledged his debt to "Les Règles de la composition typographique, à l’usage des compositeurs, des correcteurs et des imprimeurs," by Désiré Greffier. In revising them for this edition we have consulted the "modification" of the "Règlement de composition typographique et de correction of the Imprimerie Nationale (Orthographe technique), 1929;" and the "Code typographique of the Syndicat National des Cadres et Maîtres de Livre, de la Presse et des Industries Graphiques (5th ed., 1934)."
1. *Capital and lower-case letters.* In the names of authors of the seventeenth century, which are preceded by an article, the latter should commence with a capital letter: La Fontaine, La Brèvere. Exceptions are names taken from the Italian, thus: le Tasse, le Dante, le Corrège. As to names of persons, the usage of the individuals themselves should be adopted: de la Brèvere (his signature at the end of a letter), De la Fontaine (end of fable ‘Le Lièvre et la Tortue’), Lamartine, Le Verrier, Mme. 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.

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

Numbers of 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,* acte I, sc. II; *Histoire de France,* liv. VI, ch. vii. The numbers of centuries are generally put in small capitals: au xix° (or xixème siècle).

The first word of a title takes a capital letter: j'ai vu jouer *Les Femmes Savantes*; on lit dans *Le Rêvécat.* However, where

---

1 Many now write *Dante* for *le Dante*.
2 *Tasse* is also used with for *le Tasse*. 
an author prefers lower-case / for the de-
finite article (le, la, les) beginning a title,
this style should be adopted. If a sub-
stantive 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'Age ingrat. If the title
commences with any other word than le, la,
les, un, une, or an adjective, the words fol-
lowing are all in lower-case: De la terre
tà la lune; Sur la piste.

In titles of fables and dramatic works
names of the characters have capital initials:
Le Renard et les Raisins; Le Lion et le Rat;
Marceau, ou les Enfants de la République.

In catalogues or indexes having the first
word(s) in parentheses after the substantive
commencing the line, the first word trans-
posed has a capital letter: Homme (Faiblesses
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: Heloise (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, on abbreviations of saint, sainte, p.96.)

I. Use capital letters as directed below:
(1) Words relating to God: le Seigneur,
l'Étresuprême, 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) Names of public buildings, churches, &c.: l'Opéra, l'Odéon, l'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 (but la Comédie Française, le Théâtre-Français), la Légion d'honneur, le Conservatoire de musique.
(10) Surnames and nicknames, without hyphens: Louis le Grand.
(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.
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'ére 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 dramatic personae at the head of scenes are put in large capitals, and those not named in even small capitals:

SCÈNE V
TRIBOULET, BLANCHE, CORDE, FEMMES OU PEUPLES

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, ¹ 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:

(Revoyez nos eaux pas.)
Oublions-là! restons.—

(Il t'asied sur un banc.)
Sted-tot sur cette pierre.

¹ Or in text italics.
Directions not relating to any particular words of the text are put, if short, at the end of the line:

C'est que l'on croit mort n'est pas mort. —
Le voici?

1. 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 À GÈNEVE
MACHINES À VAPEUR

In these the preposition A takes no accent; but we must, to be correct, print Étiémy, Étretat; and DÉPÔT, ÉVÈQUE, PRÉVÔT in cap. lines. Small capitals should be accented throughout.

3. The grave and acute accents. It is now customary to spell with a grave accent ("õ") according to the pronunciation, instead of with an acute accent ("õ"), certain words such

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 ã, 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."—Léon Darnon, 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.—E. G. W. Basset, M.A., Ph.D., Reader in the Romance Languages in the University of Cambridge.
as collège, avènement, &c. The following is a list of the most common:

allège  le Corrège  manège  soufflé
l'Aniège  coriège  mièze  sacré
arpège  boulièze  la Norèze  siège [ment
avènement  grège  or Norèze college
barège  lèze  piège  sommièze
collège  lèze, Libré  privilège  sphère

4. Hyphens. Names of places containing an article or the prepositions en, de, should have a hyphen between the component parts, thus: Saint-Germain-des-Prés, Saint-Valery-en-Caux; but no hyphen between le or la and the noun in such names as la Ferté-Milon, la Ferté-sous-Jouarre.

Names of places, public buildings, or streets, to which one or more distinguishing words are added, usually take hyphens: Saint-Étienne-du-Mont, Vitry-le-François, rue du Faubourg-Montmartre, le Pont-Neuf, le Palais-Royal, but Hôtel des Monnaies. Distinguish Saint-Martin de Tours (= the church of St. Martin situated at Tours) and Saint-Martin-de-Laigle (where the name of the church is the same as that of the parish in which it is, or was, situated). Composite names are hyphenated, e.g. l'Abbaye de Saint-Pierre-le-Vif de Sen.

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

5. Spacing. No spaces are to be put before the 'points de suspension', i.e. three points close together, cast in one piece, denoting an interruption (...). Colon, 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, usually take a thin space before them. Points of suspension are always followed by a space. For guillemets see pp. 100-1.

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):

Bon, petite... Aimable enfant... 

Spaces are put in such a case as 10 h, 15 m, 10 s. (10 hours 15 min. 10 sec.), also printed $10^4\ 15^m\ 10^s$. Chemical symbols are not spaced, thus $C^2H^4(OH)CO.OH$.

6. Awkward divisions: abbreviated words and large numbers expressed in figures. 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), and not according to etymology. Therefore a single consonant always goes with the following vowel (sous-rena, came-rade); groups consisting of consonant plus r or counting as single consonants for this purpose (pa-trie, ca-price, liv-raison); other groups are divided thus: trans-porter, trans-poser, but divide transi-tion, transi-get as shown. Doubled consonants may be divided: mil-lion, pil-lard, mi-
nocent. It is optional to divide obscurité or obscurité, 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 roughly like 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 éle-gan-cc, adver-si-té, are not permissible; but éle-gan-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 i should always be divided before the latter, thus: Viendra-[t-i].

Avoid dividing abbreviated words.

Mute syllables, provided they are of more than two letters, may be turned over to the next line, thus: ils don-sent, 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. The word premier (or première) is spelt out following such nouns (and after Acte; Article premier, 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. 89.) Abbreviations such as Ste, Mme, Mlle, &c., do not take the full point, the rule being that the full point is not placed after an abbreviation if the last letter of the word and the last letter of the abbreviation are the same.

The words monsieur, madame, monsieur, messieurs, messieurs, madame, mademoiselle, mademoiselles, are written in full and all in lower-case when addressing a person: Oui, madame; Non, monsieur le duc. J'espère que monsieur viendra; j'ai vu monsieur votre père. In most other cases M. (for monsieur), Mme (for madame), Mgr (for monseigneur), &c., are used. The words Sa Majesté, Son Eminence, Leurs Altesses, when followed by another title, are put as initials, thus S. M. l'Empereur; but not otherwise.

The name Jésus-Christ is abbreviated only after a date, thus: 337 avant J.-C. This is sometimes printed 337 av. J.-C.

Other examples of abbreviations:

liv. (livre) H, H* (deuxième) etc. (et cetera)
ch. (chapitre) c.-à-d. (c'est-à-dire)
l. (lignes) Clé, C* (compagnie)
cl. (classe) Dr. (docteur)
folio (folio) Me, M* (maître)
m.-f. (in-folio) Mlle, Mtlle (mademoiselle)
m.-s. (in-octavo) N., N. S. J.-C.
m. (manuscrit) (Notre-Seigneur)
mss. (manuscrits) Jésus-Christ
n. (numéro) Cte (côte)
p. (page) M* (marquis)
p. ou p. (pages) Vve (veuve)
P.-S. (post-scriptum) S. A. (Son Altesse)
pr. (premier) LL., AA., II. (Leurs)

¹ St-Germain, Ste-Catherine, l'Église de St-Sulpice, St-Hilaire, la St-Jean, are, however, not with in railway time-tables, &c.
Abbreviations of metric signs: 1

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>mega = million</td>
</tr>
<tr>
<td>mm.</td>
<td>millimètre</td>
</tr>
<tr>
<td>km.</td>
<td>kilomètre</td>
</tr>
<tr>
<td>hm.</td>
<td>hектomètre</td>
</tr>
<tr>
<td>dm.</td>
<td>décimètre</td>
</tr>
<tr>
<td>cm.</td>
<td>centimètre</td>
</tr>
<tr>
<td>mg.</td>
<td>millimètre carré</td>
</tr>
<tr>
<td>mmg. or mm²</td>
<td>millimètre carré</td>
</tr>
<tr>
<td>mmc. or mm³</td>
<td>millimètre cube</td>
</tr>
<tr>
<td>ha.</td>
<td>hectare</td>
</tr>
<tr>
<td>a.</td>
<td>are</td>
</tr>
<tr>
<td>cm.</td>
<td>centimètre</td>
</tr>
<tr>
<td>daa.</td>
<td>décimètre carré</td>
</tr>
</tbody>
</table>

Put: 20 francs, 20 mètres, 20 litres, 20 milligrammes. If, however, followed by fractions, then put—20 francs 50 centimes, 20 mètres 50 centimètres, 20 litres 50 centilitres. Put—20 kg. 50 centigrammes. In works crowded with figures, one can even put—0.5 for 5 centimètres; 0.15 for 15 centimètres; 0.008 for 8 millimètres.

The cubic metre followed by a fraction is given thus: 4 m³, 005 or 4 m³, 005; (—4 mètres cubes 5 millimètres cubes); the square metre thus: 4 m², 65 or 4 m², 65; (—4 mètres carrés 65 centimètres carrés).

The French use a decimal comma instead of a decimal point—2,3 = 2.3.

Per cent. is generally put 0/0, but pour 100, p. 100, and % are also used. In business

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1 Full points are used in general work, but commas in scientific contexts.
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 l, thus: iij, iiij, vij, viij.

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

Degrees of temperature are given thus: 15°, 15; degrees of latitude and longitude, as in English, 15° 15’.

Age must be given in full, e.g. huit ans, and also times of day, if expressed in hours and fractions of hours, e.g. six heures, trois heures et quart. But time expressed in minutes, e.g. 6 h. 15 m. or 6 h. 00 m., should be set in figures.

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’.

In figures middle spaces are used to divide thousands, thus: 20 250 fr. 25 or 20 250fr. 25.

But dates, and numbers in general, are always put without a space: 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 (¾, ⅓).

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.

Titles of works, plays, and 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-Huo.

Foreign words and quotations are, as in English, italicized: Cave canem! Ilsait-on...

Superior letters in words italicized should be in italic, thus: Histoire de Napoléon Ier.

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 (º), are used. Superior figures not enclosed in brackets are 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.

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 and 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.

¹ That is, words foreign to French.
15. Quotation marks. In books (including lectures) completely in 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 (space after). But it is more common to dispense with guillemets altogether, and to denote the speakers by a metal-rule only. This is an important variation from the English method.

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

La cour a décrété qu’« attendre 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:

<table>
<thead>
<tr>
<th>125</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>«</td>
</tr>
<tr>
<td>15</td>
<td>«</td>
</tr>
</tbody>
</table>

If a sentence contains a quotation, 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 Entz grandissent », a dit Bismarck.

Also, if the point at the end of the quotation 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 quotation and sentence end with the same point, or if the sentence ends with a full stop, only the quotation 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 at the end of a quotation differs from that of the sentence, both points are put:

A-t-il dit: "Quel grand malheur!"

Put before and after guillemets the space used between words, or one slightly smaller.

In a quotation within a quotation, the * must stand at the commencement of each line of the enclosed quotation:

On lit dans La Bacicat: "Une malheureuse erreur a été commise par un de ses 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 mot de vous!"

If every line begins with a guillemet put a thin space after the * commencing each line.

Only one * is put at the end of two quotations ending simultaneously.

14. Punctuation. In general, French punctuation is rhetorical, not logical, and tends to be lighter than English: e.g. commas are often used, where English would have colons or semicolons, and the comma is omitted before ‘et’ in enumerations. However, the comma is more freely used than in English to set off an adverbial complement at the beginning of a sentence: Sur la rivière, on voyait un bateau.
RULES FOR SETTING UP
GERMAN WORKS

1. Use of German type. Roman (Antiqua) type is now normally used in German-speaking countries; but German types (Fraktur and Schwabacher) are still used to a limited extent in Germany both for bookwork and for jobbing. The compositor must obtain definite instructions as to the fonts to be used, whether Roman or German. Schwabacher is used very seldom; rather as Black Letter is used in England.

2. German sorts in Roman type. In addition to the Roman alphabet used in England, the following extra sorts are required for the German language: the vowels with an Umlaut (or diaeresis), Ä, Ö, Ü; à, ô, û, and the ß; ẞ. The combinations ch, ck, and tz, sometimes provided by German typefounders with Roman types, need not be used; all that is necessary is to remember that when these letters occur together they must not be separated in letter-spacing or breaking words. The combinations ßi and ßi should NOT be used in setting German.

---

1 This section was added to the Rules in 1904 with acknowledgments to Karl Bresl, M.A., Litt.D., Ph.D., then Reader in Germanic at Cambridge University. It has been revised for the present edition with the help of Mr. J.K. Bouscoch, R.Litt., M.A., Reader in German at the University of Oxford, and Herr Alfred Albach, of Berlin.

2 There is no corresponding capital letter: SS is used.
3. The sorts in German type. The following are the sorts normally provided in Fraktur types with the Roman equivalents:

\[
\begin{align*}
A & B C D E F G H I J K L M N O P Q \\
R S T U V W X Y Z A O U \\
\text{abcdefghijklmnopqrstuvwxyz} & \\
\text{abcdefghijkmnopqrstuvwxyz} & \\
\text{ABCDEFGHIJKLMNOPQRSTUVWXYZ} & \\
\text{abcdefghijklmnopqrstuvwxyz} & \\
1234567890 & \\
\text{ABCDEFGHIJKLMNOPQRSTUVWXYZ} &
\end{align*}
\]

4. When to use the double letters. The doublets that occur only in German types, ß, ß, ß, ß, ß, ß, ß, and the l-doublets ß, ß, ß (which occur in Roman also), must not be used so as to join the etymologically distinct elements in German words, for example the prefix or suffix with the root-word or the parts of a compound-word; e.g. schlaflos, not schlaflos; verwerflich, not verwerflich; ausfahren, not ausfahren; achtig, not achtig; vielleicht, not vielleicht; Deforationsstuch, not Deforationsstuch. When in doubt, use single letters.

5. Use of the long ß and ß. The long ß is used in setting German type at the beginnings of words, and within them except at the ends of syllables. The short ß is put at the ends of syllables and words. The ß in Roman type is equivalent to the

§ in German types, and it must not be used in such words as dasselbe, Eisacholle, where the first s ends a syllable or etymologically distinct part of a word or compound. By way of exception, in German type the long § is used before p and f at the ends of syllables: e.g. Bescht, Knopf, greisen, but not in foreign words: e.g. Atmosphäre. The § or S is not divided when words are broken at the ends of lines: e.g. helften, genießen.

6. Initial capitals. All nouns are written in German with initial capital letters. Adjectives, numerals, and the infinitives of verbs, if used as nouns, are also given capitals: e.g. Gutes und böses; die Drei, Sagen und Thun ist zweierlei (saying and doing are not the same thing). The pronouns Sie and Ihr have capitals when they mean "you" and "your". Adjectives forming part of a geographical name, e.g. Kap der Guten Hoffnung, Schwarzes Meer, or the names of historic events or eras, e.g. die Französische Revolution (of 1789), der Dreißigjährige Krieg, have initial capitals. In German, adjectives derived from personal names are given initial capitals when they are used only to denote association with the person from whose name they derive, e.g. die Grimmschen Märchen (Grimm's Fairy Tales), der Lutherschene Bibelübersetzung (Luther's translation of the Bible); but when they are used in a more general sense, the capital is dropped, e.g. der lutherische Kirche (the Lutheran Church), ein napoleonischer Unternehmungsgest (a Napo-
Ironic spirit of enterprise. Adjectives denoting nationality have no initial capitals: das deutsche Vaterland; die italienische Küste. The word 'von' in personal names is written with a small v even at the beginning of a sentence.

7. Hyphens. Compound words are written both with and without hyphens in German, as in English; and copy should be followed. When part of a compound word is omitted to save repetition, the hyphen is used to mark the suppression; e.g. Bau- und Bettag, ein- und ansatmen. In this case the hyphen is followed by a word-space (or preceded by it, as in Jugendlust und -leid). The hyphen is used to avoid the double repetition of a vowel, e.g. Kaffee-Ersatz, but not to avoid the similar repetition of a consonant, e.g. stickstoffserei.

8. The apostrophe. The apostrophe is used to mark the elision of e in colloquial usage; e.g. Wie geht's, ich komm't; but not if the elision has been accepted in literary language; e.g. unare, die anden. When the apostrophe occurs at the beginning of a sentence, the following letter does not, therefore, become a capital; e.g. 's brent (not 'S brent).

It is also used to mark the suppression of the possessive's (for reasons of euphony) after names ending in a, ä, ë, e, o, e.g. Boß' Enstät, Demosthenes' Oeden, Marx' Werke, Horaz' Oden.

9. Division of words in German. Avoid dividing words of one syllable or turning over fewer than three letters to the next
line. Simple (as opposed to compound) words should be divided by syllables, either between consonants: e.g. Fin-ger, fal-len, An-ker, Red-ner, war-ten; or after a vowel followed by a single consonant: e.g. le-ben, tra-gen, Va-ter. When a division has to be made between three or more consonants, the last should be turned over: e.g. Ver-mitt-ler, Ab-wechs-lung, kämp-fen, kämpf-ten. But certain combinations of consonants must not be separated: these are ch, ph, sch, th (representing single sounds), and st. Correct examples are: spre-chen, wa-schen, So-phie, ka-tho-lisch, la-sten, Fen-ster, wech-seln, Wechs-ler. For historical reasons, if a word is broken at the combination ck, it is represented as though spelt with kk: thus Zucker, but Zuk-ker; Glocken, but Glok-ken.

For this purpose words with suffixes are considered as single words and divided in accordance with the rules given above: le-bend, Lief-e-rung.

Compound words may be broken into their etymological constituents: e.g. Bürgemeister, Han-sfrau, Arm-band-uhr; and prefixes may be separated from the root-word: e.g. be-klagen, emp-fehlen, er-obern, aus-trieben, ab-wechseln. Compound words and words with prefixes may also be broken within the constituent elements in accordance with the rules for simple words: e.g. be-ob-sch-ten, At-mo-sphäre, ver-split-ten.

Germans break foreign words in the same way as their own, distinguishing between simple and compound words. h, p, d, t, g, k are regarded as inseparable from following r or r, and ge are not divided:
e.g. Publikum, Quadrat, Magnet, Atmosphäre, inter esse.

Since the spelling reform of 1907 three identical letters are not written before a vowel, though they sometimes occur before a consonant: e.g. stickstoffirel, but brennessel, Schiffart; but when a word is broken, the turned-over element recovers its initial consonant: Brenn-nessel, Schiff-fahrt. Mittag, den-noch are exceptions.

10. Letter-spacing for emphasis. Letter-spacing is the means adopted for emphasizing words in Fraktur type (as italic is used for emphasis in English practice). When setting Roman, German printers use letter-spacing or italic or small capitals for emphasis. In letter-spaced matter spaces are put before the punctuation marks excepting the full point. The combinations ß (ch), ß (ck), ß (tz) are to be regarded as single letters, and must not be spaced apart.

II. Punctuation. German practice differs from English in a few respects. Subordinate clauses beginning with daß and relative clauses (beginning, e.g., with der, die, das, welche, womit, wodurch) are preceded by a comma: e.g. Er sagte, daß ... (he said that, &c.); Ich höre, daß ..., Exception: if daß is preceded by a conjunction, the comma is set before the conjunction: e.g. Ich höre, daß du nichts erspart hast, sondern daß du sogar noch die Ersparmisse deiner Frau vergwendest; Er beendete sich, so daß er den Zug noch erreichte.

Square brackets are used for parentheses within parentheses (Duden, p. 26). Einf
rules (and longer rules) are preceded and followed by spaces.

German quotation marks take the form of two commas at the beginning of the quotation, and two turned commas at the end; but special sorts of the appropriate weight should be used in Roman type. Quotations within quotations are marked by a single comma at the beginning and a turned comma at the end. The quotation marks are not separated by spaces from the quotation. Punctuation following a quotation is put after the closing quotation mark. French guillemets (« ») are now preferred by some German authors to the traditional German quotation marks.

12. **Numerals.** A number of more than four figures should be separated in thousands by thin spaces: e.g. 6.580.340. The comma in German practice marks the decimal point (it is used in writing amounts of money in decimal coinage: e.g. 15,00 DM, or 0.75 DM). A full point after a numeral shows that it represents an ordinal number: e.g. 14. Auflage (14th edition); Friedrich II. war König; Mittwoch, 18. Juli 1936. The full point also marks the separation of hours from minutes: e.g. 14.30 Uhr.

13. **Abbreviations.** The customary German abbreviations are followed by full points, and thin spaces are put after full points within them. Examples are: a. a. O. (am angeführten Ort), Dr. (Doktor), Frl. (Fräulein), usw. (und so weiter).

The abbreviations for metric measures are not followed by full points: e.g. mm, cm, dm, m, gm or m3, cbm or m3.
A number of abbreviations of recent origin are set in capital letters and are not followed by full points; e.g. AG (Aktiengesellschaft), DDR (Deutsche Demokratische Republik), HO (Handelsorganisation).

14. *Accented Letters.* It is permissible to use Roman accented letters and letters with cedilla with German type in setting foreign words (e.g. Café, Wienzen).
### Rules for Setting up Greek Works

The Greek alphabet consists of twenty-four letters—seventeen consonants and seven vowels. The vowels are: α, ε, η, ι, ο, ω, υ.

The following is the order of the letters:

<table>
<thead>
<tr>
<th>Greek Letter</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>α alpha</td>
</tr>
<tr>
<td>B</td>
<td>β beta</td>
</tr>
<tr>
<td>Γ</td>
<td>γ gamma</td>
</tr>
<tr>
<td>Δ</td>
<td>δ delta</td>
</tr>
<tr>
<td>Ε</td>
<td>ε epsilon</td>
</tr>
<tr>
<td>Ζ</td>
<td>ζ zeta</td>
</tr>
<tr>
<td>Θ</td>
<td>θ theta</td>
</tr>
<tr>
<td>Ι</td>
<td>ι iota</td>
</tr>
<tr>
<td>Κ</td>
<td>κ kappa</td>
</tr>
<tr>
<td>Λ</td>
<td>λ lambda</td>
</tr>
<tr>
<td>Μ</td>
<td>μ mu</td>
</tr>
<tr>
<td>N</td>
<td>ν nu</td>
</tr>
<tr>
<td>Ξ</td>
<td>ξ xi</td>
</tr>
<tr>
<td>Ο</td>
<td>ο omicron</td>
</tr>
<tr>
<td>Π</td>
<td>π pi</td>
</tr>
<tr>
<td>Ρ</td>
<td>ρ rho</td>
</tr>
<tr>
<td>΢</td>
<td>σ sigma</td>
</tr>
<tr>
<td>Τ</td>
<td>τ tau</td>
</tr>
<tr>
<td>Υ</td>
<td>υ upsilon</td>
</tr>
<tr>
<td>Φ</td>
<td>φ phi</td>
</tr>
<tr>
<td>Χ</td>
<td>χ chi</td>
</tr>
<tr>
<td>Ψ</td>
<td>ψ psi</td>
</tr>
<tr>
<td>Ω</td>
<td>ω omega</td>
</tr>
</tbody>
</table>

### Aspirates and Accents

- **Lenis**: Æ
- **Asper**: Æ
- **Acute**: Æ
- **Grave**: Æ
- **Lenis acute**: Æ
- **Lenis grave**: Æ
- **Asper acute**: Æ
- **Asper grave**: Æ
- **Circumflex**: Æ
- **Circumflex lenis**: Æ
- **Circumflex asper**: Æ
- **Diaeresis**: Æ
- **Diaeresis acute**: Æ
- **Diaeresis grave**: Æ

The Acute (Æ) is only used upon one of the last three syllables of a word.

The Grave (Æ) can only be used upon the last syllable of a word.

The Circumflex (Æ) occurs upon either the last syllable of a word, or the last but one.

The Greek vowels allow of two spirits, or breathings: the Asper (Æ), which the Greeks use instead of the letter Η, and the Lenis (Æ), which denotes the absence of the Η.
All vowels beginning a word have a spirit over them; but Upsilon (υ) allows of no other than the asper.

In diphthongs (αι, οι, ει, οι; αυ, ευ, ηυ, ου, ωυ) the breathing stands over the second vowel.

The initial letter ρ takes the asper.

Double ρρ was formerly printed ρρ ('hora'), but should now always be ρρ.

The Apostrophe (') is used for striking out the vowels α, ο, ο, ο, and sometimes the diphthongs αι and οι, when they stand at the end of a word or syllable, followed by another vowel beginning a word or syllable. Ellision takes place in all the prepositions, except ςπς and ςς. Sometimes it unites two words.

When there is fusion of two syllables, the breathing is on the fused vowel or diphthong, the aspirate becoming lenis when the first consonant takes the 'rough' breathing of the second word; e.g. το τσι = ταοςι; το Ιπταςον = νοπταςον; και ί = χί; πρθ + ιχω = πρδιχω.

The Dieresis (""") is used to separate one vowel from another, and to prevent their being taken for a diphthong.

Note the following rules: no word can have an accent except over one of the last three syllables; the Grave (') over the last syllable of a word; and the Asper Grave (**) and Lenis Grave (*) over a few monosyllables.

The majority of words in the Greek language have an accent, and rarely have more than one; when this occurs, it is an acute thrown back upon the last syllable from an enclitic, which is not accented, except it be followed by another enclitic.
No word can have an acute accent over the last syllable but in this case, except before a comma, full point, colon, or interrogation, when the grave is changed to an acute.

When a Greek word accented on its last syllable appears in an English context and is followed by English words, it can only have an acute accent.

**Points**

The comma, the full point, and the exclamation in Greek are the same as in English; but the interrogation (?) is our semicolon; and the colon is an inverted full point (‘).

### Cardinal Numbers

<table>
<thead>
<tr>
<th>1</th>
<th>α¹</th>
<th>18</th>
<th>η¹'</th>
<th>300</th>
<th>δ⁰</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>β²</td>
<td>19</td>
<td>κ²</td>
<td>600</td>
<td>η²'</td>
</tr>
<tr>
<td>3</td>
<td>γ³</td>
<td>20</td>
<td>λ²</td>
<td>700</td>
<td>ι²'</td>
</tr>
<tr>
<td>4</td>
<td>δ⁴</td>
<td>21</td>
<td>μ²</td>
<td>800</td>
<td>ι³'</td>
</tr>
<tr>
<td>5</td>
<td>ε⁵</td>
<td>22</td>
<td>ν²</td>
<td>900</td>
<td>ι⁴</td>
</tr>
<tr>
<td>6</td>
<td>ζ⁶</td>
<td>23</td>
<td>ξ²</td>
<td>1,000</td>
<td>ϖ³</td>
</tr>
<tr>
<td>7</td>
<td>η⁷</td>
<td>24</td>
<td>ζ²</td>
<td>1,000</td>
<td>ϖ⁴</td>
</tr>
<tr>
<td>8</td>
<td>θ⁸</td>
<td>25</td>
<td>η²</td>
<td>1,000</td>
<td>ϖ⁵</td>
</tr>
<tr>
<td>9</td>
<td>ι⁹</td>
<td>26</td>
<td>θ²</td>
<td>1,000</td>
<td>ϖ⁶</td>
</tr>
<tr>
<td>10</td>
<td>κ¹⁰</td>
<td>27</td>
<td>ι²</td>
<td>1,000</td>
<td>ϖ⁷</td>
</tr>
<tr>
<td>11</td>
<td>λ¹¹</td>
<td>28</td>
<td>κ²</td>
<td>1,000</td>
<td>ϖ⁸</td>
</tr>
<tr>
<td>12</td>
<td>μ¹²</td>
<td>29</td>
<td>ι²</td>
<td>1,000</td>
<td>ϖ⁹</td>
</tr>
<tr>
<td>13</td>
<td>ν¹³</td>
<td>30</td>
<td>μ²</td>
<td>1,000</td>
<td>ϖ¹⁰</td>
</tr>
<tr>
<td>14</td>
<td>ξ¹⁴</td>
<td>31</td>
<td>ι²</td>
<td>1,000</td>
<td>ϖ¹¹</td>
</tr>
<tr>
<td>15</td>
<td>ζ¹⁵</td>
<td>32</td>
<td>η²</td>
<td>1,000</td>
<td>ϖ¹²</td>
</tr>
<tr>
<td>16</td>
<td>η¹⁶</td>
<td>33</td>
<td>θ²</td>
<td>1,000</td>
<td>ϖ¹³</td>
</tr>
<tr>
<td>17</td>
<td>θ¹⁷</td>
<td>34</td>
<td>ι²</td>
<td>1,000</td>
<td>ϖ¹⁴</td>
</tr>
</tbody>
</table>

Emphasized words to be hair-spaced.

Use double quotes generally in Greek.

For rules as to the division of Greek words see Appendix II, p. 118.
RULES FOR SETTING UP SPANISH WORKS

The difficulties of setting up Spanish are peculiar to that language and fall under three headings: Accent, Division, Orthography.

A. Accent

Accent in Spanish does not indicate vowel quality, nor musical pitch, but stress. This is indicated by the acute (') accent. The only other accents used are the tildes on the ñ, which is a separate letter and follows u in indexes, &c., and the macron on ü, which is used after g before e or i when u forms a diphthong with e or i and is not merely used to indicate hard g before e or i. (See under 'Orthography'.)

There are two kinds of stress, the normal and the abnormal. The normal stress is never indicated by an accent; the abnormal stress is always indicated by the acute.

The normal stress occurs as follows:

1) Words ending in a consonant, except u or ü, have the stress on the last syllable; but proper names ending in ex and es are usually stressed on the last but one. Examples: ciudad, religión; carmen, intereses; but Vázquez, Velázquez, Páez.

2) Words ending in a vowel or u or ü have the stress on the last syllable but one. N.B. A diphthong counts as a vowel. The strong diphthongs (in which the first vowel receives the stress) are: ou, oy, au; ei, ey, eu; es, oy. The weak (in which the second vowel receives the stress) are: ia, ie, io; mi, me, at, na, ay. Diphthongs must never be divided: The stressed vowel is not marked.
unless it occurs in an abnormally accented syllable. See below.

Abnormal stress. Words in which the stress falls otherwise than in accordance with the above rules must bear the written accent, as trágico, amen, pata, armañola, rebustta (four syllables), héroes (three syllables), pillage (with weak diphthong), trágamnola (with strong diphthong in a four-syllabled word).

The termination ción, equivalent to English tion, always takes the acute on the ơ (though there is a tendency in modern newspapers to omit it, even in Spain). The plural form ciones requires no accent.

The words ơ ("to"), ơ ("and"), ơ, ơ ("or") are now written without accents.

The words ¿cuál?, ¿cómo?, ¿cuánto?, ¿cuántos?, ¿dónde?, ¿porqué?, ¿qué?, ¿qué? take the acute when used interrogatively; otherwise no accent is required.

Accent differentiates the meaning of the following: ơl ("may give", ơle "of"), ơll ("I gave", ơll "say"), ơ ("he", ơl "the"), mds ("more", mds "but"), nd ("me", nd "my"), ơl ("self", ơl "yes", ơl "if"), nde ("only", nde "alone").

B. Division

A consonant between two vowels and the second of two consonants must be taken over to the next line. But note carefully the following rules:

(i) ơ, ll, and ơr are indivisible because they represent single sounds, and must be taken over: m-schach, arti-llicia, perro. ơ with illle (ơ = gu in "cognac") must be treated as a single consonant and therefore taken over in division: ma-tón.
(ii) Any consonant, except s, followed by l or r must be taken over with l or r undivided, including tr; but si, sr, and tl (after initial a) must be divided. Examples: ha-blare, a-active, a-planar, a-prender, a-trio; but is-lámico, le-racítico, At-lántico.

(iii) Exactly contrary to the Latin rule, s-t, s-g must be divided: Es-tehan, es-trella; ins-tar, ins-piración.

(iv) Divide compounds into their component parts: des-hacer, sub-lunar.

(Note that the diphthongs, given under "Accent", must never be divided.)

C. Orthography.

Note especially the common use of the single consonants s, l, m, c in such words as: disipa, hilo, ilegal, inocente, escollar, necario. But print nm in innovación, innumerable, and cc in accesor, acción. Note also the dissimilation of nm in enmemoración, inmediatamente, inmenso, immortal, &c. Spanish writes: acepción, acomodación, asimilación, subrogar, sujeto, sugerición, duplicita.

Hard g before e or i is indicated by the insertion of u: guerrilla, guitarra.

Punctuation marks are similar to those used in English, but note that the exclamation (!) and the interrogation (?) marks are inserted both before (inverted) and after the word or phrase, e.g. ¡Viva! ¡Dentro?

Quotations are indicated by guillemets: dialogue by em rules; but when an author prefers the English style, his wishes are to be respected, and the compositor should be guided by the directions given with the work,
APPENDIX I

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, hi-xa.

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

3. *The combinations incapable of beginning a word are: (a) doubled consonants: stre-us; (b) a liquid and a consonant: al-mus, am-ba, an-guis, ar-bar.

4. *Compounds are treated by the best grammarians as if their parts were separate words: a-bi-go, res-publica.

To take a page of Cicero:

con-sequit se-lent ex-fominus a-riter
cri-ni-no-se diligen-te a-go re-sum con-
ti-quenti-nim ui-tre-cor-di-a com-mo-ni-tur
au-di-to-dis a-ni-mus at-ten-de-nus con-
motis ex-sus e-xi que-rum qui-bus que (not
qui-bus res) ui-gue (because the parts are
separate) ea-pla-vitus pale-statum sub-sci e-
mus pa-renti-bus nec-e-surris e-xe-men-tia.
Again:

\[
\text{ruz modi znius-modi huinus-modi (not\ } \text{zin-smodi, &c.) con-tum-ctim (I should suppose, not con-munctim) amplifica-tis ex-stis retu-stis bene-stus am-stus sus ripen sub-trahit ad-trahit in-struit circu ile simul-tate ex-se-dei-iun di-co di-xi-eti di-xe-rat di-stum \textit{a etum} an-stus ma-gnus i-gnis ma-li-gnus po-gnus ti-gna pec-catum demo-
stra-stis (I am rather doubtful about this) magis ma-xime di-ficul tas la-brum la-
mina lar-gus lon-ga di-gnus sum-perim su-me sum-nous su-prema propter-ea and
probably pro-pter-ea (but again I am in some doubt) dis-tu-stus dis-tin-guo a-spectus a-
spectus tem-panit il-in-stre. Most of
\]

these are already adopted in editions of
authority, e.g. Nolbe's Cicero, Haase's
Seneca.

ROBINSON ELLIS.
APPENDIX II

DIVISION OF GREEK WORDS

A syllable ends in a vowel except—

1. If a consonant is doubled, the consonants are divided.
   Ἴπερασσα-σι (Hacch.1), πολ-λψ (Thuc.), and so Βεκ-χες, Σαρ-ψω, Απ-θία.

2. If the first of two or more consonants is a liquid or nasal,2 it is divided from the others.
   (Two consonants) ἰπ-ρατε, ἱγ-χέστακον, ἰπ-ρο-νο (Hacch.), πατ-τες (Thuc.), ἀλ-σος.
   (Three consonants) ἰπ-θανετ, ἰρ-χόντος (Hacch.), ἰπ-θρών (Thuc.),
   ἴπθερον, ἴαγο-πτρόν, ἴ-χόνη.
   (Four consonants) ἴπλ-πτρον, ἱμε-πτραί.

3. Compounds. For modern printing the preference must be to divide the compounds ὁμ-πτρος, ἵρ-γριψας (Thuc.), but ἱπ-θία may stand as well as ἱπ-θία.

H. STUART JONES

---

1 The references are in the papyrus.
2 Or according to some if it is ε—ευςες (Hyp. Hacch.), γ—ων, but the preference is for εν
στις, είς-στατον, δούλης στα (Thuc.), ἰπ-θρώς (v. l., Hacch.).
3 A nasal when it precedes γ—σι. The other consonants referred to are λ—σ and μ.
APPENDIX III

DIVISION OF WORDS IN ITALIAN AND PORTUGUESE

1. ITALIAN

The following compound consonants are not to be divided: bl, br; ch, cl, cr; dr; dl, fr; gh, gl, gn, gr; pl, pr; sl, se, sd, sf, sg, sl, sm, sn, sp; sq, sr, st, sv; dl, fr; vr; sbt; sch; scr; adr; slr; sgh; agr; spl; spr; str.

1. Generally in Italian words there are just as many syllables as there are vowels. Words are divided into syllables, so that you have consonant plus vowel, or vowel standing alone; e.g. a-mo-re, pre-ci-pi-

ta-re.

2. When a syllable has a diphthong or triphthong instead of a vowel, the syllable always ends with the latter, e.g. cr-ree; nee-tre; fie-ro; thi-ulre; pu-tiu-ilo, fe-glino-

do. In this case the vowels are more than the syllables. In words ending with if, if these two vowels form a diphthong they belong to the same syllable: pre-lu-diif; if not, the second i makes a syllable by itself: saii-i; reii-i; pi-i.

3. When the vowel is followed by a doubled consonant, the first of these goes with the vowel, and the second is joined to the next syllable; i.e. the division comes between the two letters: lab-bru, mag-gio;
120. Division of Italian Words

som-ma; ros-so. So also ar-gna, noc-gne, nec-gne, piac-gne—these are really doubled consonants.

4. Groups of two or three consonants at the beginning of a word make a syllable with the vowel or diphthong: pro-va, gla-ciale, stra-zio, cheo-dure. In the middle of a word, if the first consonant of a group is a liquid (i.e. either l, m, n, or r) it makes a syllable with the preceding vowel, and the other consonant, or combination of consonants, goes with the succeeding vowel: al-tro, ar-tigian, tem-pra, stan-za.

5. In words which have the prefix ar-, as, dis-, tras-, the words are divided so as to separate the entire prefix: ar-trave, es-posto, dis-fata, tras-porto. If assimilation has taken place, we have, according to Rule 3, ef-fumo, dis-fiete, dis-fuse.

6. An apostrophe may end a line where it follows a vowel, but not where it follows a consonant.

II. PORTUGUESE

Divide se-hor (nh = nh in “maria”), bata-lha (lh = lh in “William”), i.e. take over nh, lh.
APPENDIX IV

SLAVONIC AND ORIENTAL LANGUAGES IN ROMAN TYPE

Slavonic and the principal Oriental languages have alphabets of their own.

Often words or sentences in these languages have to be set up in roman type, but there is as yet no uniform fixed system of spelling words from any of these languages when set in roman. Therefore the system used in the copy should generally be followed as far as possible.

In Arabic, Persian, &c., there are two letters which do not occur in the roman alphabet. These are 'ain and hamza and are to be represented by a round asper and a Greek lasso respectively.

Examples: 'ain (asper) 'alim, mu'allim, fa. hamza (lasso) 'amir, mu'allim, fa.

In each case the sign is to be treated as a letter of the alphabet and part of the word and must not be confused with a quote. Note that an apostrophe, denoting elision, usually appears before / followed by a hyphen, e.g., 'Abdu 'I-Malik.

(N.B. The turned comma is not to be used for 'ain unless specially ordered.)

In printing Arabic, &c., long vowels are to be represented by a stroke, not a circumflex, unless otherwise ordered: tawrīkh, not tawrīkhā; nālām, not nālām.

In printing Ancient Egyptian words in roman type use the special sign ‹ instead of the round asper ′, and strokes instead of circumflexes, e.g., ḫḏ, not ḫḏ.
APPENDIX V

FRENCH TECHNICAL TERMS

This collection of French technical terms, initiated by G. A. Wolff, is of necessity incomplete; but it will be found to include most of the terms likely to be used by French authors in their marginal corrections on proofs, and should be useful to English compositors when French matter is under revision.

accolade, brace; — brique, half-brace.
aligner, put full met; être aligné, s'aligner,
v.a., aligner, to range.
alinée; en —, break off, new par.
anglaise, script.
apel de note, reference-mark. [See renvoi.]
assortiment, sorts. [See police.]
barbillon, to slur, to double. [See papilloter.]
bardeau, fount-case.
bord de luxe, waste paper.
bar de case, lower-case.
bîbouquet, jobbing. [See envoi du ville, éventuel.]
blanc; laisser en —, to leave blank; sur —, in blank spaces.
blocage, turned letter.
bloquer, to turn letters.
bon, 'set'.
bien à fîter, go to press.
bourdon, an oct.
braché, c. br., mitched (paper covers).
braviller, to boggle.
bravillon, rough draft, copy.
cadran, em quad: demi—, en quad.
cahier, sheet (as folded for binding or stitching).
caler, to wait or stop for copy.
capitales: petites —, small capitals;
grandes —, large capitals.
caractères: en — gras, in heavy type.
carton, a cancel; a half-sheet proof.
cartonnage, cart., (bound) in paper boards.
casier, frame.
caisse, case.
cassette, box (of case).
châsses, chase.
chavancer (titre mal aligné), to ride.
cliché, pic (13 point).
cliché, block.
coin, quoin.
collationner, to collate.
colombier, pigeon-hole (wide spacing);
grand — (paper), atlas.
composateur, composing-stick.
conducteur de machine, machine-minder.
confrère, to revise; to compare.
conscience, the 'stab' hands; homme de —,
jobbing-hand; à la or en —, on the 'stab'
coguille, wrong letter, misprint.
corps, depth (of type).
corps neuf, long primer (10 point).
correcteur, proof-reader.
corrigeur, compositor who carries out the proof-reader's corrections.
cran, nick.
crée, -e: lettre —, kernel letter.
crochet (carte), bracket.
cul-de-lampe, 'tail-piece'.
déblayer, to turn loose (matter).
demi-relief, — (d. rel.; d. rel.); half-bound.
direction, hyphen (at the end of a line).
doré, sur tranche or tranche; (d.i.t.), gilt edges.
doublage, doublon; a double.
délairer, to space out.
déciter: papier —, foolscap.
et, post paper.
editeur, publisher (not editor),
encart, encartage, inset.
preuve chargée, a heavy proof; — en pla-
card, galley-proof; — en première, first
proof; — en seconde, second proof.
puisé, e, out of print.
space, to space out.
spaces: 1-point, hair-spaces; — fines, thin
spaces; — fortes, thick spaces; — moyeu-
nes, middling spaces; — à deux cent-
trois, z-em quadra.
ventuel (s.m.), jobbing. [See bilboquet,
ouvrage de ville.]
exemplaire (s.m.), copy; a des milliers
exemplaires, in thousands of copies.
faire suivre, to run on.
fantaisie: de —, display.
feuille, sheet; envoyer en bonne feuillet... to send clean sheets of...
feuillet blanc: (bookbind.) feuillet de garde,
garde (f.), fly-leaf.
Renon, publisher’s or other design on
frontispieces.
forme, forme.
guillotine, bourgeois (g point).
galle, galley; coulisse de —, galley slide.
garde (f.), fly-leaf.
gater, to batter.
gothique, Old English, black-letter.
gour, thick-faced (of letters).
gravure hors texte, full-page illustration on
different paper.
greater, to put closer.
guillotine, quotation marks.
haut de casse, upper-case.
impression, issue (number of copies); livre à
l'impression, to be printing; being printed.
imprimé, printed matter (postal).
terminer (l.), a lead; (m.), blank line,
space between lines.
terminer, to lead.
tenter, to transpose.
italique(s); en —, italics.
léon, a bite.
 ligne: à la —, make a break.
lire en première, to read a first time.
maçonsale: e —, capital e.
marbre, imposing stone; imposing table.
marge: en —, in the margin.
marron, marron.
mateur en pages, clicker, make-up.
mêtre en pages, to make up; — sous presse.
to go to press with.
mise(e) à jour, brought up to date.
mise en pages, making-up.
mosaique (m.), en rule; metal-rule; minus sign.
moutarde, nonpareil (6 point).
mulots (f.pl.), marks (x) used among figures
to indicate a blank, zero, or nil.
xil, face (of type).
angle, single-leaf cancel.
ouvrage de ville, folding. [See bilboquet,
bientot.]
papier couché, glazed paper.
papier Joseph, papier de soie, tissue paper.
papier pourpre (à oignon), foreign post paper.
papilloter, to slurr (double). [See bour-
bouiller.]
parenthèses: entre —, in parentheses.
passe, over; « doubles, double overs.
platé, platé, pic.
perle, perle (5 point).
petit roman, long primer (10 point).
petit texte, brevier (8 point).
pièces aux —, by the piece.
pièces (f. pl.), tweezers.
placard, broadside, slip.
plaquette, thin book or pamphlet.
plain, matter set solid.
pointe, bodkin.
police (f.), font-list, fonts, sorts. [See assortment.]
prélecture, first-proof reading.
prédire, to read a first time.
première, first proof; — d'auteur, author's first proof.
préte, foreman printer.
raison, royal (of paper).
rame, ream (500 sheets).
ramener, to set back.
rang, frame.
approcher, to close up.
réclame (f.), catchword, prima.
éditeur, editor (not F. éditeur). [See éditeur.]
réglisse, regist.
réimpression: en —, reprinting.
réliure, binding; en — pleine, full-bound.
remaniér, to overture.
renforcement, indentation. [See rentrée.]
renforcer, to indent. [See rentrer.]
rentrée, indentation.
rentrer, to indent.
renvoi: signe de —, reference-number, letter, &c. [See appel de note.]
reporter, index.
revision, second, tierce, seconal and last revise.
reglet: non —, ecmet (by binders).
terrer, to lock up (a forme).
similigravure (simili), half-tone (engraving).
tonnaire: en —, full out.
sous presse, in the press.
suivre, faire — (imper. Suivez, En suivant, Faites suivre), to run on.
tâche: à la —, by the piece.
taquer, to plane down.
taquoir, planer.
tête de chapitre, head-piece (also bande).
tête doré (t. d.), top edge gilt.
tiers (une), press revise, last revise.
tirage à part, separate copies.
tirer à...exemplaires, so many copies worked or printed.
tirer, to work or print (copies).
tirer, pause, dash.
titre: faux —, half-title; grand —, full title.
tome, division of a work irrespective of fat usually corresponding to the volumes. [Cf. volume.]
toucher, to ink.
trait d'union, hyphen; — sur demi-entraîneur en rule.
tranches dorées (tr. dor.), gilt edges.
— marbrées (tr. m.), marbled edges.
tréméa; à —, diacesis e.
tremblé; un —, a wavy rule.
tunier, to keep uniform (one style).
tuedette; en —, in a line by itself.
tuein (vol.), vellum.
 vérification de la tierce. [See revision.]
vient de paraître, just published.
volume (vol.), volume (bound), e.g. deux tomes en un volume. [Cf. tome.]
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 Schoffer to be the person who invented cast metal types, having learned the art of cutting the letters from the Gutenberg by is also supposed to have been the first who engraved on copper plates. The following testimony is preserved to the family, by Jo. Fred. Fanning of Aachensburg. Peter Schoffer of Gernheim, preserving his master Fauer's design, and being himself desirous at the same time of improving the art, found out (by the good providence of God) the method of cutting the characters in a matrix, that the letters might easily be singly cast instead of being cut. He privately cast matrices for the whole alphabet. Fauer 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 shewed his master the letters cast from those matrices.
THE OPPOSITE PAGE CORRECTED


"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 SCHOEPFER to be the person who invented cast metal types, having learned the art of cutting the letters from the Gutenberg; he is also supposed to have been the first who engraved on copperplates. The following testimony is preserved in the family, by Jn. Fred. Faust of Aschaffenburg.

"PETER SCHOEPFER of Germenheim, 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 (incised) the characters in a matrix, that the letters might easily be singly cast, instead of being cut. He privately cut matrices for the whole alphabet: and when he showed his master the letters cast from these matrices, Faust was so pleased with the contrivance that he promised Peter to give him his only daughter Christian 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."
EXAMPLES OF SIZES OF TYPES

24 POINT
The Clarendon

22 POINT
The Clarendon

18 POINT
The Clarendon Press

16 POINT
The Clarendon Press,

14 POINT
The Clarendon Press, O

12 POINT
The Clarendon Press, Oxf

11 POINT
The Clarendon Press, Oxford,

10 POINT
The Clarendon Press, Oxford, w
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<td>Great Primer</td>
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<td>½</td>
<td>Double Pica</td>
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The following is a list of type sizes with their nearest equivalents in the old English bodies:
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ITALIC
The Clarendon Press, Oxford, w

BLACK-LETTER
The Clarendon Press, Oxf

EGYPTIAN
The Clarendon Press, Oxford, was

LATIN:
The Clarendon Press, Oxford, was

BOLD FACE
The Clarendon Press, Oxford

BOLD ITALIC
The Clarendon Press, Oxford

SANS SERIF
The Clarendon Press, Oxford, w
# List of Book Sizes

*(in inches, uncut)*

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