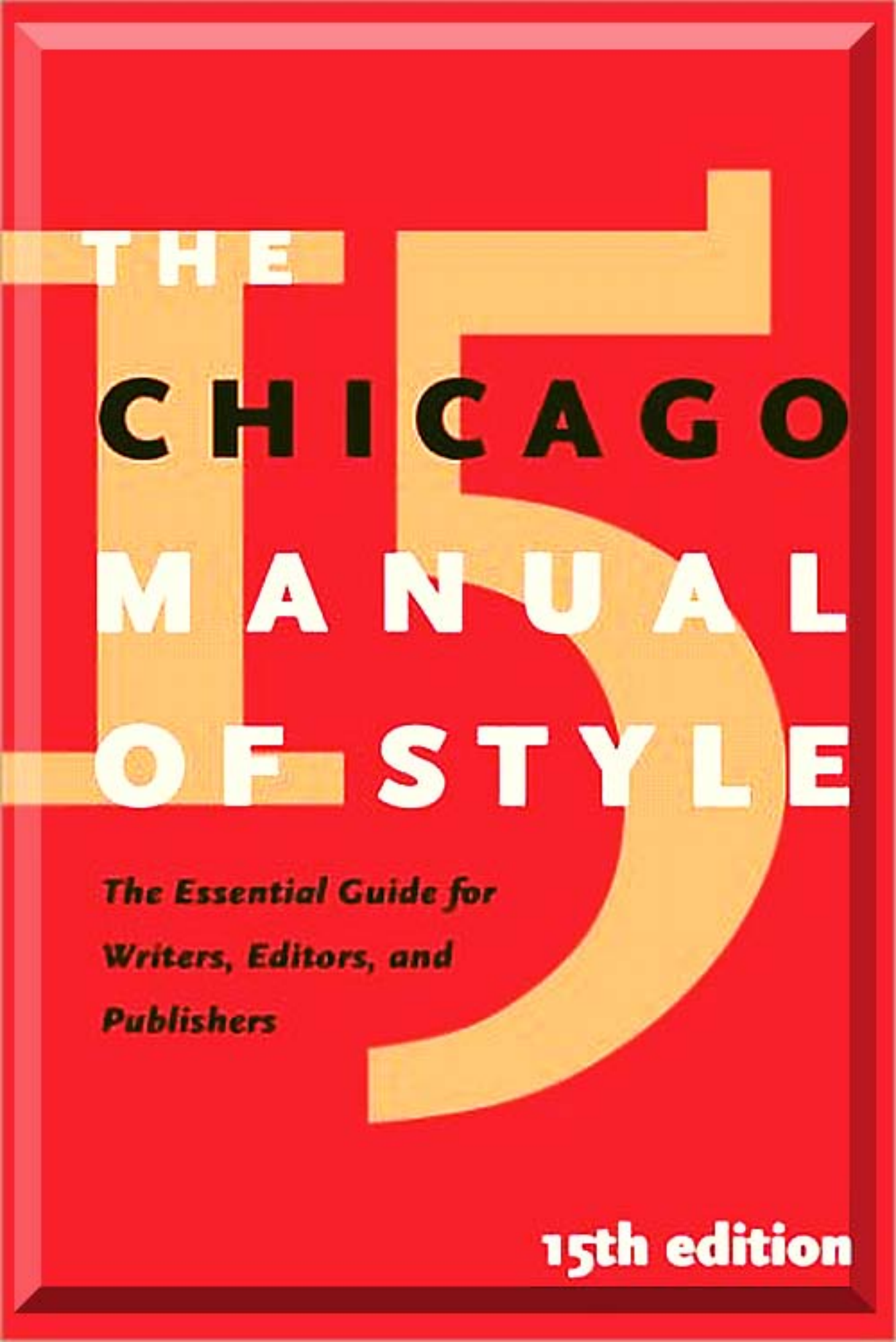
THE
CHICAGO
MANUAL
OF STYLE
The Essential Guide for
Writers, Editors, and
Publishers
15th edition

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Contents

NEXT

Preface
Acknowledgments
1 The Parts of a Published Work
2 Manuscript Preparation and Manuscript Editing
3 Proofs
4 Rights and Permissions BY WILLIAM S. STRONG
5 Grammar and Usage BY BRYAN A. GARNER
6 Punctuation
7 Spelling, Distinctive Treatment of Words, and Compounds
8 Names and Terms
9 Numbers
10 Foreign Languages
11 Quotations and Dialogue
12 Illustrations and Captions
13 Tables
14 Mathematics in Type
15 Abbreviations
16 Documentation I: Basic Patterns
17 Documentation II: Specific Content
18 Indexes
Appendix A: Design and Production–Basic Procedures and Key Terms
Appendix B: The Publishing Process for Books and Journals
Bibliography
Index

NEXT

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elango3 | My Account | Log Out | Shopping Cart

The Chicago Manual of Style Online
FIFTEENTH EDITION

SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS }
{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Preface

PREV | NEXT

In preparing this fifteenth edition of *The Chicago Manual of Style*, we have sought to address the increasing proportion of our users who work with magazines, newsletters, corporate reports, proposals, electronic publications, Web sites, and other nonbook or nonprint documents. We have continued, nonetheless, to focus on the specific needs of our core constituency—writers and editors of scholarly books and journals. Because new needs, both technological and literary, prompted a major revision, Chicago consulted a wider range of advisers than ever before. We enlisted scholars, publishing professionals, and writers familiar with book and journal publishing, journalism, and—particularly valuable—electronic publication. Their counsel informs this edition.

Computer technology and the increasing use of the Internet mark almost every chapter. New sections have been added on preparing electronic publications (in chapters 1, 2, and 3), including the kind of editing and proofreading these require. Guidance on citing electronic works, accompanied by many examples, is offered in chapter 17. The differing demands of print and nonprint works are noted wherever relevant. We assume throughout that most writers and editors, whether preparing print or nonprint works, use computer software. The figure in chapter 2 that both explains and illustrates how to edit a manuscript on paper is now accompanied by an example of a redlined manuscript edited on screen.

New to this edition is a chapter on grammar and usage by Bryan A. Garner, author of *Garner's Modern American Usage* (2003). While most of the *Chicago Manual* deals with "house style" (consistent forms of capitalization, punctuation, spelling, hyphenation, documentation, and so forth), Garner outlines the

grammatical structures of English, shows how to put words and phrases together to achieve clarity, warns against pomposity, and identifies common errors. Included in this chapter are a glossary of troublesome expressions; guidance on bias-free language; and a list of words with their associated prepositions. As elsewhere in this manual, a conservative approach is tempered by pragmatism. Some elements in this chapter reappear elsewhere in different contexts; for example, restrictive versus nonrestrictive clauses are discussed in chapter 5 from a syntactical point of view and in chapter 6 as part of the treatment of commas.

Other important revisions include a section (in chapter 1) on the various elements that make up a scholarly journal; updated and expanded coverage of copyright and permissions matters (chapter 4); a reorganized section on compounds and hyphenation that contains new material but occupies less space (in chapter 7); more attention to Canadian terms and usage (in chapters 8 and 17 and elsewhere); a new section prepared by editors of Gallaudet University Press on the typographic presentation of American Sign Language (in chapter 10); and a largely rewritten chapter on mathematics (chapter 14), which recognizes the almost universal use of computer software by both authors and editors. We have reorganized the chapters on documentation: chapter 16 now outlines the two main systems preferred by Chicago (notes and bibliography on the one hand and the author-date style on the other), and chapter 17 discusses specific elements and subject matter, with examples of both systems in almost every paragraph. In the area of design and manufacture, we have streamlined coverage to reflect what writers and editors need to know about current procedures. This material is presented in appendix A, which includes a list of key terms used in typesetting, printing, and binding. Appendix B diagrams the editing and production processes for both books and journals. The "For Further Reference" sections have been eliminated in favor of a more comprehensive bibliography; the entries, thoroughly updated, are classified by type.

To aid navigation, every numbered paragraph now opens with a run-in subhead identifying the subject matter of the paragraph. For a more detailed overview of the manual than chapter titles alone can provide, we have added first-level subheads to the table of contents. As in earlier editions, each chapter opens with a full list of its

contents.

As for the rules that many of us either know or know how to look up, we have changed only a few, and mainly those that have never caught on. For example, in line with almost universal usage in the United States, we now recommend the month-day-year form of dates (January 1, 2003) and present our formerly preferred day-month-year style as a useful option. And we no longer urge deletion of the *n* in *2nd* or the *r* in *3rd*. As always, most Chicago rules are guidelines, not imperatives; where options are offered, the first is normally our preference. Users should break or bend rules that don't fit their needs, as we often do ourselves. Some advice from the first edition (1906), quoted in the twelfth and thirteenth editions and invoked in the fourteenth, bears repeating: "Rules and regulations such as these, in the nature of the case, cannot be endowed with the fixity of rock-ribbed law. They are meant for the average case, and must be applied with a certain degree of elasticity."

This manual had its origins in the 1890s as a single sheet of typographic fundamentals drawn up by a University of Chicago Press proofreader. From its first publication as a book in 1906 to this fifteenth edition, it has retained its occasionally arbitrary character, for it reflects Chicago's house style. Ideas generated from within the press and, increasingly, from outside have modified its tone and the thrust of its guidelines over the years. The twelfth edition, the most radically revised, was virtually a new book. The thirteenth and fourteenth continued to draw ideas from authors and editors, from responses to questionnaires, and from letters and telephone calls from (sometimes perplexed) readers. The present edition benefited not only from similar sources but also from a circle of advisers connected by e-mail, from a listserv for university press managing editors, and from the Q&A page in the University of Chicago Press's own Web site. Many who contributed ideas, words, sections, and examples are listed in the acknowledgments that follow.

On behalf of the University of Chicago Press
Margaret D. F. Mahan
Spring 2003

PREV | NEXT

elango3 | My Account | Log Out | Shopping Cart

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FIFTEENTH EDITION

SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Acknowledgments

PREV | NEXT

We are indebted first to Catharine Seybold and Bruce Young, who compiled the pathbreaking twelfth edition of this manual as well as the thirteenth edition, and to John Grossman, who compiled the fourteenth. Their efforts set a high standard that we have sought to emulate in the present edition, which was principally revised by Margaret Mahan.

Over the course of the revision, we have benefited from the advice of scholars, authors, and publishing professionals who reviewed material in their areas of expertise or offered fruitful suggestions. These include Ria Ahlström, Susan Allan, Michael Allen, Bruce Barton, Rudolph M. Bell, Laurence L. Bongie, Michael Boudreau, Therese Boyd, T. David Brent, Joseph Brown, Thomas Cable, Gordon Calhoun, Erik Carlson, Perry Cartwright, Rachel Chance, Alicja Chwals, Charlie Clark, Everett Conner, Bruce D. Craig, Anthony Crouch, Bruce O. Dancik, Philippe Desan, Erin DeWitt, Janet Dodd, Wendy Doniger, Fred Donner, Andrei Draganescu, Kate Duff, Jean Eckenfels, Richard Eckersley, Janet Emmons, June P. Farris, Thomas Fischer, Mark Fowler, Beth Garrison, Constance Hale, Holly Halliday, Terence Halliday, Kathleen Hansell, Eugene Harnack, Anthony Hoskins, Joann Hoy, Bob Hudnut, Cheryl Iverson, Tiger Jackson, Elizabeth Jewell, Leslie Keros, Michael Koplow, Kathryn Kraynik, Kathryn Krug, Josh Kurutz, Barbara Lamb, Karen Larsen, John Lipski, Gordon Meade, Julia Melvin, Ineke Middeldorp-Crispijn, Tess Mullen, Nancy Mulvany, David Nadziejka, Jeff Newman, Christina von Nolcken, Eizaburo Okuizumi, Donald O'shea, David Pharies, Cameron Poulter, Brian Prestes, Mary Beth Protomastro, Frank Reynolds, Claudia Rex, Robert J. Richards, Norma Roche, Carol Saller, Jessie Scanlon, Christine Schwab, Lys Ann Shore, Brian Simpson, Barbara Sivertsen, Beverly

Sperring, Lynn Stafford-Yilmaz, Marta Steele, Sem Sutter, Martin Tanner, Sandy Thatcher, John W. Velz, Lila Weinberg, Paul Wheatley, Martin White, Bob Williams, Bruce Young, and Yuan Zhou. We are also grateful to others, too many to name individually, who responded to queries and informal polls about specific sections of the manual.

The entire penultimate draft of the manuscript was read by the members of our Advisory Board, a panel of experts representing various communities of readers:

Howard S. Becker, San Francisco
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B. Tommie Usdin, Mulberry Technologies Inc.
Robert Wald, Department of Physics, University of Chicago

We acknowledge with thanks the work of those who contributed chapters or parts of chapters to this edition: Geraldine Brady, Jenni Fry, Bryan A. Garner, DeLloyd J. Guth, Greg Hajek, Russell Harper, Sylvia Mendoza Hecimovich, Sharon Jennings, Jane Jiambalvo, Mary E. Laur, Mary E. Leas, John Muenning, Colleen Mullarkey, Margaret Perkins, Anita Samen, Jill Shimabukuro, Lys Ann Shore, Steven N. Shore, Philip Smith, Julie Steffen, William S. Strong, Ivey Pittle Wallace, and Martin L. White.

Within the University of Chicago Press, special thanks go to Linda J. Halvorson and Mary E. Laur, who coordinated the entire process after the departure of Penelope Kaiserlian in July 2001. Many others have contributed their knowledge and skills to the project on a continuing basis: from manuscript editing, Margaret Perkins and Anita Samen; from production and design, Sylvia Mendoza Hecimovich and Jill Shimabukuro; from information technology, John Muenning and Evan Owens;

from marketing, Ellen Gibson and Carol Kasper; and from the press administration, A. M. (Lain) Adkins and Mary Summerfield. Amy Collins and Christopher Rhodes provided editorial assistance. M. Sue Ormuz, Siobhan Drummond, and Michael Brehm contributed to various aspects of the production process. Alice Bennett copyedited the final manuscript. On behalf of the press, Jenni Rom proofread the book, and Margie Towery prepared the index.

Paula Barker Duffy
Director, The University of Chicago Press
Spring 2003

PREV | NEXT

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

1 : The Parts of a Published Work

PREV | NEXT

- Introduction
  - 1.1 A historical note
  - 1.2 Published works
  - 1.3 Leaves and pages, rectos and versos
- Books
  - Divisions
    - 1.4 Outline of divisions and parts
  - Front Matter
    - Half Title and Its Verso
      - 1.5 Half title
      - 1.6 Additional uses of page ii
      - 1.7 List of previous publications
      - 1.8 Frontispiece
    - Title Page
      - 1.9 Information displayed
      - 1.10 New edition
      - 1.11 Author(s)
      - 1.12 Volume editor(s) or translator(s)
      - 1.13 Publisher
    - Copyright Page
      - 1.14 Biographical note
      - 1.15 Publisher's address
      - 1.16 Copyright notice
      - 1.17 Copyright owner versus publisher
      - 1.18 Year of publication
      - 1.19 Subsequent editions
      - 1.20 Additional copyright information
      - 1.21 Publishing history
      - 1.22 Edition versus impression
      - 1.23 Edition number
      - 1.24 Format of publishing history
      - 1.25 Country of printing
      - 1.26 Impression
      - 1.27 Translation
      - 1.28 International Standard Book Number (ISBN)
      - 1.29 International Standard Serial Number (ISSN)
      - 1.30 Acknowledgments, permissions, and other credits
      - 1.31 Grants
      - 1.32 Cataloging-in-Publication (CIP) data
      - 1.33 CIP data
      - 1.34 Application for CIP data
      - 1.35 Paper durability statement
    - Dedication
      - 1.36 Format and placement
      - 1.37 Appropriate use
    - Epigraph
      - 1.38 Placement
      - 1.39 Source
    - Table of Contents
      - 1.40 Placement
      - 1.41 Format
      - 1.42 Chapters with different authors
      - 1.43 Grouped illustrations
    - List of Illustrations and List of Tables
      - 1.44 Is a list needed?

1.45 List of illustrations
1.46 Illustration titles
1.47 List of tables

- Foreword, Preface, Acknowledgments, and Introduction
  - 1.48 Foreword
  - 1.49 Preface
  - 1.50 Author's signature
  - 1.51 New preface
  - 1.52 Acknowledgments
  - 1.53 Introduction
- Other Front Matter
  - 1.54 Additional elements
  - 1.55 List of abbreviations
  - 1.56 Publisher's or translator's notes
  - 1.57 Editorial method

- Text
  - 1.58 Organization of text
  - 1.59 Second half title
  - Introduction in Text
    - 1.60 Format
  - Parts
    - 1.61 Division into parts
    - 1.62 Part titles and pagination
    - 1.63 Part introduction
    - 1.64 Omission of part title or other uses of it
  - Chapters
    - 1.65 Division into chapters
    - 1.66 Format, placement, and pagination
    - 1.67 Multiple authors and affiliations
    - 1.68 Chapter offprints
  - Other Divisions
    - 1.69 Poetry
    - 1.70 Letters and diaries
  - Subheads
    - 1.71 Use of subheads
    - 1.72 Levels of subheads
    - 1.73 Number of subheads
    - 1.74 Placement and typographic style
    - 1.75 Titles versus numbers
    - 1.76 Numbering sections and subsections
    - 1.77 Omission of note numbers in subheads
    - 1.78 First sentence after subhead
    - 1.79 Other ways to break text
  - Epilogues, Afterwords, and Conclusions
    - 1.80 Concluding elements
- Back Matter
  - Appendixes
    - 1.81 Content of an appendix
    - 1.82 Multiple appendixes
    - 1.83 Placement
    - 1.84 Type size
  - Chronology
    - 1.85 Placement
  - Endnotes
    - 1.86 Format and placement
  - Glossary
    - 1.87 Format and placement
  - Bibliography or Reference List
    - 1.88 Types
  - List of Contributors
    - 1.89 Many contributors
    - 1.90 Few contributors
  - Index
    - 1.91 Format and placement
  - Colophon
    - 1.92 Definition
- Running Heads
  - 1.93 Definition

1.94 Running heads in front matter
1.95 Running heads in text
1.96 Subheads as running heads
1.97 Running heads in back matter
1.98 Running heads for endnotes
1.99 Omission of running heads

- Page Numbers

1.100 Pagination

- Front Matter

1.101 Roman numerals
1.102 Display pages and succeeding front matter

- Text and Back Matter

1.103 Beginning of the text
1.104 Chapter openings and back matter

- More Than One Volume

1.105 Separate versus consecutive pagination
1.106 Front and back matter

- Errata

1.107 Format and placement
1.108 Bound-in errata page

- Exterior Structure

- Cover

1.109 Hard versus soft
1.110 Front, back, and spine
1.111 Paperback covers

- Jacket

1.112 Content of the jacket

- Copy and Artwork for the Cover and Jacket

1.113 Credit for artwork
1.114 ISBN, Bookland EAN bar code
1.115 Price code
1.116 Printed bar codes

- Electronically Published Books

1.117 Printed versus electronic books

- Front Matter

1.118 Elements included
1.119 Copyright information
1.120 Author biographies
1.121 Publication details
1.122 Production details
1.123 Impression numbers
1.124 Cataloging-in-Publication (CIP) data
1.125 International Standard Book Number (ISBN)
1.126 Table of contents
1.127 Lists of illustrations and tables
1.128 Forewords and prefaces, dedications and epigraphs, and other front matter

- Text

1.129 Organization
1.130 Nonprint elements

- Notes

1.131 Hypertext links

- Back Matter

1.132 Elements
1.133 Index
1.134 Page references

- Running Heads

1.135 Need for running heads

- Page Numbers

1.136 Method of numbering

- Documentation and Technical Help

1.137 Types of help

- Journals

- Covers and Spine

1.138 Accuracy and current information
1.139 Spine
1.140 Cover 1
1.141 Cover 2
1.142 Cover 3

1.143 Cover 4
- Front Matter
  - 1.144 Placement of elements
  - 1.145 Information for contributors
  - 1.146 Acknowledgments
  - 1.147 Table of contents
  - 1.148 Section titles
  - 1.149 Special issues
  - 1.150 Editorials
- Majo

The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.1 A historical note

The history of publishing since the end of the fifteenth century has been shaped by the application of technology to the conception and manufacture of printed texts. The evolution of this technology has been largely incremental, with occasional revolutionary developments followed by periods of relative stability. The most recent revolution started with the introduction of computer technology into mainstream society—and into the publishing field—in the last quarter of the twentieth century. This technology has transformed the means of editing and producing traditional print texts and has allowed the development of new and still evolving modes of electronic delivery. Everything that follows in this manual is shaped by a recognition of the lasting impact of the electronic revolution on the publishing industry.

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FIFTEENTH EDITION

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1.2 Published works

A published work may be produced and delivered in the traditional way—printed on paper and bound—or conveyed in a digital format and displayed on a screen. Because many publishers have been guided by the history and traditions of print publishing even as they have moved toward electronic publishing, and because many of these traditions, including the logical order of elements in a printed work, can be a useful starting point in the design and production of electronic works, each of the major sections that follow begins with the components of printed paper-and-ink publications and then discusses those of electronic publications. Much of what is covered also applies to works other than journals and books. For printed books, see 1.4–116; for electronic books, see 1.117–37; for printed journals, see 1.138–68; for electronic journals, see 1.169–91; for manuscript preparation, see chapter 2.

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1 : The Parts of a Published Work

1.3 Leaves and pages, rectos and versos

The trimmed sheets of paper that make up a printed book or journal are often referred to as leaves. A page is one side of a leaf. The front of the leaf, the side that lies to the right in an open book, is called the recto. The back of the leaf, the side that lies to the left when the leaf is turned, is the verso. Rectos are always odd-numbered, versos always even-numbered. For definitions of these and other terms mentioned throughout this chapter, see the list of key terms in appendix A.

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1.4 Outline of divisions and parts

The interior of a printed book usually comprises three major divisions: the front matter (also called preliminary matter or "prelims"), the text, and the back matter (or end matter). An appropriate sequence for all the component parts of these divisions is presented below; some parts have alternative placements. Few books contain all these parts, and some books have parts not listed. All the listed parts will be discussed in this chapter. Lowercase roman numerals are assigned to pages in the front matter and arabic numerals to all the rest, including the back matter. Starting pages that cannot be determined in manuscript because of the variable lengths of certain parts are simply indicated as recto, the right-hand page being the traditional choice. Note that every page is counted in the page sequence, even those on which no number actually appears, such as the title and half-title pages, copyright page, and blank pages.

FRONT MATTER
Book half

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.5 Half title

The half title (on p. i, the first recto) normally consists only of the main title. The subtitle is omitted, and the author's name does not appear. The verso of the half title (p. ii) is usually blank but may contain text or an illustration. For example, some title pages are presented as a two-page spread across pages ii and iii.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.6 Additional uses of page ii

If the book is part of a series, the title of the series, the volume number in the series, the name of the general editor of the series, and sometimes the titles of books already published may appear on page ii. (A series title may appear on the title page instead.)

Women in Culture and Society
A Series Edited by Catharine R. Stimpson

If the book is the published proceedings of a symposium, the title of the symposium, the name of the city where it was held, the date when it was held, the committee that planned the symposium, and sometimes the sponsor of the symposium may appear on page ii.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.7 List of previous publications

Some publishers list an author's previous publications on page ii; Chicago generally lists these on the copyright page (see 1.14) or on the cover (if a paperback) or jacket.

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FIFTEENTH EDITION

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1.8 Frontispiece

Page ii sometimes carries an illustration, called a frontispiece. If the frontispiece is printed on a different stock from the text, and thus is inserted separately, it will not constitute page ii, though it will still appear opposite the title page, which is normally page iii (1.9).

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.9 Information displayed

The title page (p. iii or, if a two-page spread, pp. ii–iii) presents the full title of the book; the subtitle, if any (note that there should never be more than one subtitle); the name of the author, editor, or translator; and the name and location of the publisher. If the type size or style of the subtitle differs from that of the main title, no colon or other mark of punctuation is needed to separate them.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.10 New edition

In a new edition of a work previously published, the number of the edition (e.g., Third Edition) should also appear on the title page, usually following the title. See also 1.21–24.

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1.11 Author(s)

The author's name, or authors' names, may appear below or above the title. Given names should not be shortened to initials unless the author's name is widely known in such a form (e.g., O. Henry, P. D. James). Using a full first name helps to ensure that a name will not be conflated with another in bibliographic listings and library catalogs. Chicago does not print academic degrees or affiliations after an author's name on the title page, with the exception of MD, which may be retained in the field of medicine. For multiauthor works, see 1.89.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.12 Volume editor(s) or translator(s)

The usual form for giving the name of a volume editor or translator on the title page is "Edited by John Doe" (not "John Doe, Editor") or "Translated by Eric Wachthausen."

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The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.13 Publisher

The publisher's full name (imprint) should be given on the title page and is usually followed by the name of the city (or cities) where the principal offices are located. The publisher's logo may also appear there. The year of publication is best avoided on the title page, particularly if it conflicts with copyright information on page iv (see 1.18).

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.14 Biographical note

A brief note on the author or authors ("author" here includes editors, compilers, and translators), listing previous publications and, if relevant, academic affiliation, may appear at the top of the copyright page (see fig. 1.1). It must correspond to related information given on the jacket or cover, though the wording need not be identical. (The biographical note may appear on a separate page, either in the front matter or the back matter, according to the publisher's preference.) See also 1.120.

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The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.15 Publisher's address

The address of the publisher—and sometimes the addresses of overseas agents—may also be given on the copyright page. Chicago usually puts these above the copyright notice. An address may be abbreviated, consisting, for example, only of city and perhaps postal code.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.16 Copyright notice

The Copyright Act of 1989 does not require that published works carry a copyright notice in order to secure copyright protection. Nevertheless, most publishers continue to carry the notice to discourage infringement. The usual notice consists of three parts: the symbol ©, the year the book is published, and the name of the copyright owner (see fig. 1.1). For electronic books, see 1.119; for journals, see 1.141, 1.177–79; for a full discussion, see 4.38–44.

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The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.17 Copyright owner versus publisher

The name of the copyright owner is not necessarily the name of the publisher. Books published by the University of Chicago Press, for example, are usually copyrighted in the name of the university ("© 2006 by The University of Chicago"). Some authors prefer to copyright their works in their own names ("© 2006 by Alison A. Author"), a preference also discussed in 4.41.

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1 : The Parts of a Published Work

1.18 Year of publication

The year of publication should correspond to the copyright date. From a marketing point of view, if a book is physically available near the end of a year but not formally published until the beginning of the next, the later date is preferred as both copyright and publication date.

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1 : The Parts of a Published Work

1.19 Subsequent editions

Each new edition (as distinct from a new impression, or reprinting) of a book is copyrighted, and the copyright dates of all previous editions should appear in the copyright notice (see fig. 1.2). If the new edition is so extensive a revision that it virtually constitutes a new publication, previous copyright dates may be omitted. See also 1.21, 4.40.

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1 : The Parts of a Published Work

1.20 Additional copyright information

The date of copyright renewal or a change in the name of the copyright owner is sometimes reflected in the copyright notice if the work is reprinted. (Copyright may be assigned to the author or someone else after the initial copyright has been registered and printed in the first impression.) Copyright renewal is shown in the following manner:

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

To indicate a change in copyright ownership, the name of the new copyright owner is substituted for that of the previous owner. The copyright date remains the same unless the copyright has been renewed. Copyrights remain legally valid even if renewal or reassignment information cannot, for some reason, appear in a new edition or printing.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.21 Publishing history

The publishing history of a book, which usually follows the copyright notice, begins with the date (year) of original publication. If a book is reprinted, the number and date of the current impression are usually indicated. Corrections are sometimes made in new impressions, but if significant revisions are made, the result may be a new edition. The number and date of the new edition become part of the publishing history. The copyright dates of all editions may be accumulated in the copyright notice (see 1.19), but usually only the original edition and latest editions are reflected in the publishing history (see fig. 1.2 and the copyright notice to this manual).

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1 : The Parts of a Published Work

1.22 Edition versus impression

"Edition," as opposed to "impression," is used in at least two senses. (1) A new edition may be defined as one in which a substantial change has been made in one or more of the essential elements of the work (e.g., text, notes, appendixes, or illustrations). As a rule of thumb, at least 20 percent of a new edition should consist of new or revised material. A work that is republished with a new preface or afterword but is otherwise unchanged except for corrections of typographical errors is better described as a new impression or a reissue; the title page may include such words as "With a New Preface." (2) "Edition" may be used to designate a reissue in a new format—for example, a paperback, deluxe, or illustrated version—or under the imprint of a different publisher.

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1 : The Parts of a Published Work

1.23 Edition number

A new edition is best designated on the title page by its number: Second Edition, Third Edition, and so forth. Such phrases as "revised and expanded" are redundant on the title page, since the nature and extent of the revision are normally described in the prefatory material or on the cover. For electronic books, see 1.121.

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1 : The Parts of a Published Work

1.24 Format of publishing history

The sequence of items in the publishing history is as follows: date (year) of first publication or first edition; number and date of current edition; number and date of impression if other than the first (see 1.26). These items may each be on a separate line, or they may be run together. There should be no period at the end of a line, but if the items are run together, they are separated within a line by a period (see figs. 1.1, 1.2). A previous publisher's name need not be given unless the licensing agreement requires that it appear in the new edition.

First edition published 1995. Second edition 2005

Revised edition originally published 1985
University of Chicago Press edition 2002

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1 : The Parts of a Published Work

1.25 Country of printing

The country in which a book is printed is traditionally identified inside the work. If a book is printed in a country other than the country of publication, the jacket or cover must so state: for example, "Printed in China."

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1 : The Parts of a Published Work

1.26 Impression

The impression is usually identified by a line of numerals running below the publishing history (see fig. 1.1). The first group of numerals, reading from right to left, represents the last two digits of succeeding years starting with the date of original publication. The second set, following a space of an em (see appendix A) or more and reading from left to right, represents the numbers of possible new impressions. The lowest number in each group indicates the present impression and date. In figure 1.1, therefore, the impression is identified as the first, and the year of printing as 1999; in figure 1.2, the numbers indicate a sixth printing in 1998. This method involves minimal resetting in each new impression, since the typesetter merely deletes the lowest number. Indicating a new impression not only reflects the sales record of a book but also signals that corrections may have been made.

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1.27 Translation

If the book is a translation, the original title, publisher, and copyright information should be recorded on the copyright page (see fig. 1.3).

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1 : The Parts of a Published Work

1.28 International Standard Book Number (ISBN)

An ISBN is assigned to each book by its publisher under a system set up by the R. R. Bowker Company and the International Organization for Standardization (ISO). The ISBN uniquely identifies the book, thus facilitating order fulfillment and computer tracking of inventory. For example, in ISBN 0-226-07522-2, the first digit, 0, tells us that the book was published in an English-speaking country; the second group of digits, 226, identifies the publisher (in this instance the University of Chicago Press); the third group identifies the book; and the last digit is the check digit, which mathematically discloses any error in the preceding group. (The ISBN Agency proposes to change the current ten-digit format to a thirteen-digit format in January 2005.) The ISBN is included in the Cataloging-in-Publication (CIP) data received from the Library of Congress (see 1.32–34 and figs. 1.1 and 1.3). If the CIP data are printed elsewhere in the book, or not included at all, the ISBN should nevertheless be included on the copyright page. The ISBN should also be printed on the book jacket and on the back cover of a paperback book. If a book is issued in both cloth and paper bindings, a separate ISBN is assigned to each. When a work comprises two or more volumes, separate ISBNs are assigned to individual volumes that are likely to be sold separately (see fig. 1.4). If the complete work is to be sold as a set only, the same ISBN applies to all volumes. Additional information about the assignment and use of ISBNs may be obtained from the ISBN United States Agency, R. R. Bowker. For electronic books, see 1.125. Note that each version of a book should list the ISBNs for all other versions that were available when the current version was produced.

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1.29 International Standard Serial Number (ISSN)

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1.30 Acknowledgments, permissions, and other credits

The copyright page, if space permits, may include acknowledgments of previously published parts of a book, illustration credits, and permission to quote from copyrighted material (figs. 1.5, 1.6) unless such acknowledgments appear elsewhere in the book (see 2.45). For source notes, see 16.68.

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

For a full discussion of permissions, see chapter 4.

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1 : The Parts of a Published Work

1.31 Grants

Grants of financial assistance toward publication that are made to the publisher (rather than the author) should be acknowledged on the copyright page unless they require more space or greater prominence, in which case they may appear on a separate page, usually following the copyright page. Wording should be as requested (or at least approved) by the grantors (see fig. 1.3).

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1 : The Parts of a Published Work

1.32 Cataloging-in-Publication (CIP) data

Since 1971 most publishers have printed the Library of Congress CIP data on the copyright pages of their books. The CIP data may appear elsewhere in the book as long as a note is added to the copyright page (e.g., "Library of Congress Cataloging-in-Publication data will be found at the end of this book"). The Library of Congress does not provide CIP data for serial publications (see 1.29) or for musical scores.

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1 : The Parts of a Published Work

1.33 CIP data

The cataloging data printed in a book correspond substantially to the catalog file in the Library of Congress. The *CIP Publishers Manual*, issued by the Cataloging in Publication Division of the Library, provides information and instruction for participants in the program. Examples of CIP data may be found in figures 1.1, 1.3, 1.6.

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1 : The Parts of a Published Work

1.34 Application for CIP data

As soon as the final title has been decided on, the contents page completed, and the ISBN (see 1.28) assigned, the publisher may fill out a form provided by the Library of Congress and send it to the Cataloging in Publication Division, Library of Congress, together with either a complete set of proofs or copies of enough material from the manuscript to enable the library to classify the book properly (all available front matter, introduction or first chapter, etc.). Application may also be made in electronic form; consult the CIP manual. The library requires at least ten working days after receiving the material to complete the cataloging and send the data to the publisher. To discharge their purpose the printed CIP data should appear substantially as provided by the library. After the data have been received, any necessary corrections can be made using forms provided by the CIP Division or by personal correspondence.

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1 : The Parts of a Published Work

1.35 Paper durability statement

Included on the copyright page is a statement relating to the durability of the paper the book is printed on. Acid-free paper has a longer life expectancy, and paper that is somewhat alkaline is more durable still. Durability standards for paper have been established by the American National Standards Institute (ANSI), which has issued statements to be included in books meeting these standards (see figs. 1.1, 1.3). For uncoated paper that is alkaline and that meets the standards for folding and tearing, ANSI authorizes the following notice, which must include the circled infinity symbol:

The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

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1.36 Format and placement

If a dedication is to be included, it should appear by itself, preferably on page v. The phrasing, to be determined by the author, is best kept simple. There is no need to say "Dedicated to." Such forms as "To George," "For my children," or "In memory of my mother, Mary Stephens" are appropriate.

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1.37 Appropriate use

It is not customary for editors of contributed volumes to include a dedication unless it is jointly offered by all contributors. Nor do translators generally offer their own dedication unless it is made clear that the dedication is not that of the original author.

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1 : The Parts of a Published Work

1.38 Placement

An author may wish to include an epigraph—a quotation that is pertinent but not integral to the text—at the beginning of the book. If there is no dedication, the epigraph may be placed on page v. When there is also a dedication, the epigraph may follow on page vi (opposite the table of contents); more rarely, it may appear on a blank verso facing the first page of the text. Epigraphs are also occasionally used at chapter openings and even at the beginnings of sections within chapters.

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1 : The Parts of a Published Work

1.39 Source

The source of an epigraph is usually given on a line following the quotation, sometimes preceded by a dash (see 11.40). Only the author's name (only the last name of a well-known author) and, usually, the title of the work need appear. A book epigraph should never be annotated. If a footnote or an endnote to a chapter epigraph is required, the reference number should follow the source, or, to avoid the intrusion of a number, the supplementary documentation may be given in an unnumbered note (see 16.66).

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1.40 Placement

The table of contents (usually titled simply Contents) begins on page v or, if page v carries a dedication or an epigraph, on page vii.

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1 : The Parts of a Published Work

1.41 Format

The table of contents for a printed work should include all preliminary material that follows it but exclude anything that precedes it. It should list the title and *beginning* page number of each section of the book: front matter, text divisions, and back matter, including the index (see fig. 1.7). If the book is divided into parts as well as chapters, the part titles appear in the contents, but their page numbers are omitted (see fig. 1.7). If the parts have separate introductions, however, these should also be shown in the table of contents. Page numbers in the manuscript of the table of contents are typically indicated by 000, XXX, or •••; the actual numbers can be inserted only after pages have been made up. Subheads within chapters are usually omitted from the table of contents, but if they provide valuable signposts for readers, they may be included (see table of contents to this manual, pp. v–x, which lists the first-level subheads and omits the second and third levels).

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1.42 Chapters with different authors

In a volume consisting of chapters by different authors, the name of each author should be given in the table of contents with the title of the chapter:

The Supreme Court as Republican Schoolmaster
***Ralph Lerner* 127**

or

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

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1 : The Parts of a Published Work

1.43 Grouped illustrations

In a book containing illustrations that are printed together in a gallery or galleries (see 12.7), it is seldom necessary to list them separately in a list of illustrations. Their location may be noted at the end of the table of contents; for example, "Illustrations follow pages 130 and 288." See also figure 1.7.

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1 : The Parts of a Published Work

1.44 Is a list needed?

In a book with either very few or very many illustrations or tables, all tied closely to the text, it is not essential to list them in the front matter. Multiauthor books, proceedings of symposia, and the like commonly do not carry lists of illustrations or tables. See also 12.52.

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1 : The Parts of a Published Work

1.45 List of illustrations

Where a list is appropriate, the list of illustrations (usually titled Illustrations but entered in the table of contents as List of Illustrations to avoid ambiguity) should match the table of contents in type size and general style. In books containing various kinds of illustrations, the list may be divided into sections headed, for example, Figures, Tables (see 1.47 and fig. 1.8) or Plates, Drawings, Maps. Page numbers are given for all illustrations printed with the text and counted in the pagination, even when the numbers do not actually appear on the text page. When pages of illustrations are printed on different stock and not counted in the pagination, their location is indicated by "Facing page 000" or "Following page 000" in the list of illustrations (see fig. 1.9) or in the table of contents (fig. 1.7). A frontispiece, because of its prominent position at the front of the book, is not assigned a page number; its location is simply given as "frontispiece."

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1.46 Illustration titles

Titles given in the list of illustrations may be shortened or otherwise adjusted. For capitalization of titles, headline style versus sentence style, see 8.166–67. See also 12.52–55.

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1.47 List of tables

Listing tables in the front matter is helpful mainly in books with frequent references to them. If a list of tables (titled Tables but entered in the table of contents as List of Tables) is needed, it follows the table of contents or, if there is one, the list of illustrations. Titles may be shortened (see 1.46). Tables are occasionally listed under a subhead in the list of illustrations (see 1.45 and fig. 1.8).

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1 : The Parts of a Published Work

1.48 Foreword

A foreword is usually a statement by someone other than the author, sometimes an eminent person whose name may be carried on the title page: "With a Foreword by John Quincy." The author's own statement about the work is usually called a preface. Both are set in the same size and style of type as the text. A foreword normally runs only a few pages, and its author's name appears at the end, flush right, with a line space (or less) between it and the text. The title or affiliation of the author of a foreword may appear under the name, often in smaller type. If a foreword runs to a substantial length, with or without a title of its own, its author's name may be given at the beginning instead of at the end. For place and date with a foreword, see 1.50. See also 1.53, 1.60.

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1.49 Preface

Material normally contained in an author's preface includes reasons for undertaking the work, method of research (if this has some bearing on readers' understanding of the text), acknowledgments (but see 1.52), and sometimes permissions granted for the use of previously published material.

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1 : The Parts of a Published Work

1.50 Author's signature

A preface need not be signed, since readers logically assume that an unsigned preface was written by the author whose name appears on the title page. If there might be some doubt about who wrote it, however, or if an author wishes to sign the preface (sometimes just with initials), the signature normally appears at the end, flush right, with a line space (or less) between it and the text. When a place and date are included at the end of a preface or foreword, these may appear flush left, with space between them and the text.

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1 : The Parts of a Published Work

1.51 New preface

When a new preface is written for a new edition or for a reprinting of a book long out of print, it should precede the original preface. The original preface is then usually retitled Preface to the First Edition, and the new preface may be titled Preface to the Second Edition, Preface to the Paperback Edition, Preface 1993, or whatever fits. In a book containing both an editor's preface and an author's preface, the editor's preface, which may be titled as such or retitled Editor's Foreword, comes first and should bear the editor's name at its conclusion.

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1 : The Parts of a Published Work

1.52 Acknowledgments

If the acknowledgments are long, they may be put in a separate section following the preface; if a preface consists only of acknowledgments, its title should be changed to Acknowledgments. Acknowledgments are occasionally put at the back of a book, preceding the other back matter. In multivolume works, acknowledgments that apply to all volumes need appear only in the first. Should they vary from volume to volume, separate acknowledgments may be required in each. See also 4.95–96.

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1 : The Parts of a Published Work

1.53 Introduction

Most introductions belong not in the front matter but at the beginning of the text, paginated with arabic numerals (see 1.60). Material about the book—its origins, for example—rather than about the subject matter should be included in the preface or in the acknowledgments (see 1.49–52). A substantial introduction by someone other than the author is usually included in the front matter, following the acknowledgments, but if it is not more than three to five pages, it may more appropriately be called a foreword (see 1.48) and placed before the preface.

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1 : The Parts of a Published Work

1.54 Additional elements

Other items that may be placed either in the front matter or, sometimes more suitably, in the back matter include a list of abbreviations, a publisher's note, a translator's note, and a note on editorial method. See 1.85 and 1.89 for placement of chronologies and lists of contributors.

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1.55 List of abbreviations

Not every work that includes abbreviations needs a separate list of abbreviations with the terms or names they stand for. If many are used, or if a few are used frequently, a list is useful; its location should always be given in the table of contents. If abbreviations are used in the text or footnotes, the list may appear in the front matter. If they are used only in the back matter, the list should appear before the first element in which abbreviations are used, whether the appendixes, the endnotes, or the bibliography.

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1 : The Parts of a Published Work

1.56 Publisher's or translator's notes

Elements such as a publisher's note or a translator's note are usually treated typographically in the same way as a preface or foreword. A publisher's note, used rarely and only to state something that cannot be included elsewhere, should either precede or immediately follow the table of contents. A translator's note, like a foreword, should precede any element, such as a preface, that is by the original author.

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1 : The Parts of a Published Work

1.57 Editorial method

An explanation of an editor's method or a discussion of variant texts, often necessary in scholarly editions, may appear either in the front matter (usually as the last item there) or in the back matter (as an appendix or in place of one). Brief remarks about editorial method, however—such as noting that spelling and capitalization have been modernized—should be incorporated in the editor's preface.

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1 : The Parts of a Published Work

1.58 Organization of text

In general, the front matter serves as a guide to the contents and nature of the book, and the back matter provides reference material. The text proper should contain everything necessary for a reader to understand the author's argument. The organization of the text material can help or hinder comprehension. The following paragraphs deal with principal divisions found in most nonfiction books. Details of handling special elements in the text—quotations, illustrations, tables, mathematics, notes—are discussed in chapters 11–17.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.59 Second half title

Where the front matter is extensive, a second half title, identical to the one on page i, may be added before the text. The second half title may be counted as page 1, the beginning of the pages bearing arabic page numbers, or (less desirable but sometimes demanded by page makeup problems) as the last recto of the front matter, with an odd-numbered roman page number. In either case, the page number does not appear (an unexpressed folio or blind folio). The page following the second half title (its verso) is usually blank, though it may contain an illustration or an epigraph. A second half title, counted as arabic page 1, is also useful when the book design specifies a double-page spread for chapter openings; in such a case, chapter 1 starts on page 2. See also 1.100.

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1 : The Parts of a Published Work

1.60 Format

Unlike the kind of introduction that may be included in the front matter (see 1.53), a text introduction is integral to the subject matter of the book and should not include acknowledgments, an outline of the contents ("In the first two chapters I discuss . . ."), or other material that belongs in the front or back matter. (This rule may not apply in the case of a reprint or facsimile edition, where the front matter is furnished by a volume editor.) A text introduction carries arabic page numbers. A new introduction to a classic work may be considered a text introduction even if it includes biographical or other material about the original author. If titled simply Introduction, an introduction does not normally carry a chapter number and is usually considerably shorter than a chapter. An author who has titled chapter 1 Introduction should be encouraged to give the chapter a more graphic title. An introduction is occasionally titled Prologue, Prelude, or some other term. See also 1.64.

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1 : The Parts of a Published Work

1.61 Division into parts

Some books are divided into parts (see fig. 1.7). Each part usually carries a number and a title and should contain at least two chapters. A part title, bearing the number (if it has one) and title of the part, appears on a page by itself, usually recto, preceding the first chapter in the part, which also usually starts recto. Chapters are numbered consecutively throughout the book; they do *not* begin over with 1 in each part. Parts are sometimes called sections, though "section" is more commonly used for a subdivision within a chapter (see 1.71–73).

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1 : The Parts of a Published Work

1.62 Part titles and pagination

Part titles and their versos are counted in the pagination, even though their page numbers do not appear (unless a part introduction begins on either of these pages; see 1.63).

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1 : The Parts of a Published Work

1.63 Part introduction

Each part may have an introduction, usually short, titled or untitled. The part introduction may begin on a new recto following the part title, or on the verso of the part title, or on the part title itself.

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1 : The Parts of a Published Work

1.64 Omission of part title or other uses of it

A text introduction to a book that is divided into parts precedes the part title to part 1 and needs no part title of its own. Also, no part title need precede the back matter of a book divided into parts, though one may be useful before a series of appendixes or a notes section.

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1 : The Parts of a Published Work

1.65 Division into chapters

Most nonfiction prose works are divided into numbered chapters, which should be of approximately the same length. At least in scholarly works, chapter titles too should be similar in length and tone. Short titles are generally preferable to long ones, and descriptive titles to whimsical ones, which can cloy or mislead. (These guidelines are not intended to stifle humor, satire, and so forth.)

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1 : The Parts of a Published Work

1.66 Format, placement, and pagination

Each chapter normally starts on a new page, verso or recto, and its opening page should carry a drop folio (see 1.100)—or sometimes no folio—and no running head (see 1.93–99). The first chapter ordinarily begins on a recto (but see 1.59). The chapter display usually consists of the chapter number ("chapter" is often omitted); the chapter title; the chapter subtitle, if any; and sometimes an epigraph (see 1.38, 11.40). Footnote reference numbers or symbols should not appear anywhere in the chapter display except, if unavoidable, after an epigraph (see 1.39). A note that refers to the chapter as a whole should be unnumbered and should precede the numbered notes, whether it appears on the first page of the chapter or in the endnotes (see 16.66).

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1 : The Parts of a Published Work

1.67 Multiple authors and affiliations

In multiauthor books, the chapter author

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.68 Chapter offprints

When offprints of individual chapters are planned, each chapter should begin on a recto.

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1 : The Parts of a Published Work

1.69 Poetry

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

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1 : The Parts of a Published Work

1.70 Letters and diaries

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

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1 : The Parts of a Published Work

1.71 Use of subheads

Long chapters may include several subheads in the text as guides. Subheads should be short and meaningful and, like chapter titles, parallel in structure and tone. They rarely begin a new page.

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1 : The Parts of a Published Work

1.72 Levels of subheads

Many works require only one level of subhead throughout the text. Some, particularly scientific or technical works, require further subdivision. Where more than one level is used, the subheads are referred to as the A-level subhead (the first-level heading after the chapter title), the B-level, the C-level, and so on (or A-head, B-head, C-head, etc.). Only the most complicated works need more than three levels. The number of subhead levels required may vary from chapter to chapter.

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1 : The Parts of a Published Work

1.73 Number of subheads

When a section of text is subdivided, there should ordinarily be at least two subsections. A single subhead in a chapter or a single B-level subhead under an A-level subhead may be viewed as illogical and asymmetrical. (There are cases, however, when a single subdivision is needed.)

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1.74 Placement and typographic style

Subheads, except the lowest level, are each set on a line separate from the following text, the levels differentiated by type style and placement. The lowest level is often run in at the beginning of a paragraph, usually set in italics and followed by a period (as in the paragraphs in this manual). It is then referred to as a run-in subhead (or run-in sidehead). Run-in sideheads are usually capitalized sentence style (see 8.166).

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1 : The Parts of a Published Work

1.75 Titles versus numbers

Unless sections in a chapter are cited in cross-references elsewhere in the text, numbers are usually unnecessary with subheads. In general, subheads are more useful to a reader than section numbers alone. If numbers are used, they begin with 1 (or, if roman numerals are used, I) in each chapter.

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1 : The Parts of a Published Work

1.76 Numbering sections and subsections

In scientific and technical works, however, the numbering of sections, subsections, and sometimes sub-subsections provides easy reference. There are various ways to number sections. The most common is double numeration or multiple numeration. In this system sections are numbered within chapters, subsections within sections, and sub-subsections within subsections. The number of each division is preceded by the numbers of all higher divisions, and all division numbers are separated by periods,[1] colons, or hyphens. Thus, for example, the numbers 4.8 and 4.12 signify the eighth section and the twelfth section of chapter 4. The series 4.12.3 signifies the third subsection in the twelfth section of chapter 4, and so on. The system employed by this manual is chapter number followed by *paragraph* number for easy cross-referencing. The multiple-numeration system may also be used for illustrations, tables, and mathematical equations (see, respectively, 12.13, 13.13, and 14.20–21).

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

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1.77 Omission of note numbers in subheads

No note reference number should appear within or at the end of a subhead. Such a reference number should be placed at an appropriate location in the text.

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1.78 First sentence after subhead

The first sentence of text following a subhead should not refer syntactically to the subhead; words should be repeated where necessary. For example:

SECONDARY SPONGIOSA
The secondary spongiosa, a vaulted structure . . .

not

SECONDARY SPONGIOSA
This vaulted structure . . .

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1 : The Parts of a Published Work

1.79 Other ways to break text

Where a break stronger than a paragraph but not as strong as a subhead is required, a set of asterisks or a type ornament, or simply a blank line, may be inserted between paragraphs. Using a blank line has the disadvantage that it may be missed if the break falls at the bottom of a page.

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1.80 Concluding elements

Epilogues and afterwords are relatively brief sections that sometimes end a text. They bear no chapter numbers. Conclusions tend to be more extensive and may assume the significance and proportions of final chapters, with or without chapter numbers. In such concluding sections the author may make some final statement about the subject presented, the implications of the study, or questions inviting further investigation. Epilogues, afterwords, and conclusions may begin either recto or verso unless the book is divided into parts, in which case they must begin recto so that they do not appear to belong to the final part only. Typographically they are usually treated like forewords or prefaces.

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1 : The Parts of a Published Work

1.81 Content of an appendix

An appendix may include explanations and elaborations that are not essential parts of the text but are helpful to a reader seeking further clarification, texts of documents, long lists, survey questionnaires, or sometimes even charts or tables. The appendix should not be a repository for odds and ends that the author could not work into the text.

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1.82 Multiple appendixes

When two or more appendixes are required, they should be designated by either numbers (Appendix 1, Appendix 2, etc.) or letters (Appendix A, Appendix B, etc.), and each should be given a title as well. The first appendix should begin recto; subsequent appendixes may begin verso or recto.

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1.83 Placement

In the back matter, appendixes precede the notes. An appendix may be placed at the end of a chapter if what it contains is essential to understanding the chapter. Here it should be introduced by an A-level subhead. In multiauthor books and in books from which offprints of individual chapters will be required, any appendix must follow the chapter it pertains to.

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1.84 Type size

Appendixes may be set either in the same type size as the text proper or in smaller type.

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1 : The Parts of a Published Work

1.85 Placement

A chronological list of events may be useful in certain works. It usually appears in the back matter, sometimes as an appendix, but if essential to readers it is better placed in the front matter, immediately before the text. For an example, see figure 1.10.

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1 : The Parts of a Published Work

1.86 Format and placement

Endnotes, simply headed Notes, follow any appendix material and precede the bibliography or reference list (if there is one). The notes to each chapter are introduced by a subhead indicating the chapter number and sometimes the chapter title. The running heads to the endnotes should identify the text pages the notes apply to (see 1.98). Endnotes are normally set smaller than the text but larger than footnotes. Notes may have to be placed at the ends of chapters in multiauthor books (see 16.19). For unnumbered notes and notes keyed to line numbers, see 16.66–67. For footnotes, see 16.19–22.

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1 : The Parts of a Published Work

1.87 Format and placement

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

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1 : The Parts of a Published Work

1.88 Types

For various kinds of bibliographies, see 16.71–80; for reference lists, see 16.91–92. Bibliographies (except for bibliographical essays, 16.78) and reference lists are normally set smaller than the text and in flush-and-hang style. For examples, see chapters 16 and 17.

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1.89 Many contributors

In a work by many authors in which only the volume editor's name appears on the title page, a list of contributors (usually headed Contributors) often appears in the back matter, immediately before the index. (Alternatively, such a list may appear in the front matter.) Names are arranged alphabetically but not inverted ("John G. Writer," not "Writer, John G."). Brief biographical notes, academic affiliations, or, as in many symposium volumes, office addresses accompany the names. See fig. 1.11.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.90 Few contributors

A work by only a handful of authors whose names appear on the title page does not require a list of contributors if biographical data can be included on the copyright page or elsewhere in the book (see 1.14, 1.67, 16.69).

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1 : The Parts of a Published Work

1.91 Format and placement

The index, or the first of several indexes, begins on a recto; subsequent indexes begin verso or recto. If there are both name and subject indexes, the name index precedes the subject index. For acceptable kinds and forms of indexes, see chapter 18. Indexes are normally set two columns to a page and in smaller type than the text (see the index to this manual and examples at the end of chapter 18).

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.92 Definition

The last page of a specially designed and produced book occasionally contains a colophon—an inscription including the facts of production. For an example, see the last page of this manual. For another meaning of colophon, see 1.110.

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1 : The Parts of a Published Work

1.93 Definition

Running heads, the headings at the tops of pages, function as signposts. They may be omitted where they serve no practical purpose—in a novel or a book of poems, for example. Running heads are sometimes placed at the bottom of the page, where they are referred to as running feet. In endnotes and other places where the information conveyed by these signposts is essential to readers, running heads are preferred. In this manual "running head" is used for this element wherever it appears. For preparation of running-head copy see 2.79.

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1 : The Parts of a Published Work

1.94 Running heads in front matter

Running heads are never used on display pages (half title, title, copyright, dedication, epigraph) or on the first page of the table of contents, preface, and so forth (see also 1.99). An element in the front matter that runs more than one page must carry running heads if the design calls for them in the text. Each element in the front matter normally carries the same running head on verso and recto pages.

VERSO	*RECTO*
Contents	**Contents**
Preface	**Preface**

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1 : The Parts of a Published Work

1.95 Running heads in text

Chapter openings and other display pages carry no running heads. The choice of running heads for other text pages is governed chiefly by the structure and nature of the book. Among acceptable arrangements are the following:

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

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.96 Subheads as running heads

When subheads in the text are used as running heads on the rectos and more than one subhead falls on a single page, the *last* one on the page is used as the running head. When subheads are used as running heads on versos, however, the *first* subhead on the page is used as the running head. (The principle is the same as for dictionary running heads.)

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1 : The Parts of a Published Work

1.97 Running heads in back matter

Running heads in back matter follow the same pattern as those in front matter and text. If there is an appendix, Appendix (or if there are two or more appendixes, Appendix 1 or Appendix A, or the appropriate number or letter) appears verso, the appendix title recto. If there is more than one index, it is essential that the running heads so indicate (Index of Names, Index of Subjects, etc.).

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1 : The Parts of a Published Work

1.98 Running heads for endnotes

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

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

For a fuller explanation and more examples, see 16.60–61.

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1.99 Omission of running heads

Besides display pages in the front matter (see 1.94), running heads are omitted on part titles, chapter openings, and any page containing only an illustration or a table. A running head *should* be used, however, on a page containing lines of text in addition to an illustration or a table. Running heads may also be included in long sequences of illustrations or tables to keep readers oriented.

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1 : The Parts of a Published Work

1.100 Pagination

Modern books are paginated consecutively, and all leaves (except endpapers) are counted in the pagination whether or not the numbers appear. Various locations on the page are acceptable for the page number, or folio. It is most commonly found at the top of the page, flush left verso, flush right recto. The folio may also be printed at the bottom of the page, and in that location it is called a drop folio. Drop folios usually appear either centered on each page or flush left verso and flush right recto. A page number that does not appear is known as blind folio (see 1.59). *Not* paginated are leaves or signatures—such as color illustrations or photo galleries—that are inserted after pages have been made up (see 1.45).

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1.101 Roman numerals

The front matter of a book, especially in the United States, is paginated with lowercase roman numerals (see 1.4). This traditional practice is also expedient, for some of these pages (for example, the preface, acknowledgments, and dedication) may be expanded or even added at the last moment. If arabic numbering were to begin with the half title, no page could be added to the front matter once the book was in page proofs.

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1.102 Display pages and succeeding front matter

No page number appears on display pages (half title, title, copyright, dedication, epigraph). A drop folio (or no folio) is used on the opening page of each succeeding section of the front matter. Blank pages show no page number.

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1.103 Beginning of the text

The text begins with arabic page 1. If the text begins with a second half title (see 1.59) or with a part title, the half title or part title counts as page 1, its verso counts as page 2, and the first arabic number to appear is the drop folio (3) on the first page of text (see 1.66). If there is no part title or half title, the first page of the text proper becomes page 1. Page numbers generally do not appear on part titles, but if text appears on a part title, a drop folio may be used.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.104 Chapter openings and back matter

The opening page of each chapter and of each section in the back matter carries either a drop folio or no page number. Page numbers and running heads are usually omitted on pages containing only illustrations or tables, except in books with long sequences of figures or tables.

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1 : The Parts of a Published Work

1.105 Separate versus consecutive pagination

When a work runs to more than one volume, the publisher must decide how to paginate volume 2: Begin with page 1 on the first page of text, or carry on from where the numbering left off in volume 1? When an index to two volumes is to appear at the end of volume 2, it is often useful to paginate consecutively through both volumes so that the index entries need not include volume as well as page numbers. More than two volumes, regardless of index placement, are best paginated separately because page numbers in four digits are unwieldy (though necessary in large single-volume reference works). For readers' convenience, any reference to a specific page in a work with volumes paginated separately must include the volume number as well as the page number.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.106 Front and back matter

Even if the pagination is consecutive through more than one volume, the front matter in each volume begins with page i. In rare cases where back matter, such as an index, must be added to volume 1 later in the production process, lowercase roman folios may be used; these should continue the sequence from the front matter in that volume—if, for example, the last page of the front matter, even if blank, is xii, the back matter would start with page xiii.

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1 : The Parts of a Published Work

1.107 Format and placement

Lists of errors and their corrections may take the form of loose, inserted sheets or bound-in pages. An errata sheet should never be supplied to correct simple typographical errors (which may be corrected in a later printing) or to insert additions to, or revisions of, the printed text (which should wait for the next edition of the book). It should be used only in extreme cases where errors severe enough to cause misunderstanding are detected too late to correct in the normal way but before the finished book is distributed. Then the errors, with their locations and their corrections, may be listed on a sheet that is laid in loose, usually inside the front cover. (The sheet must be inserted by hand, adding considerably to the cost of the book.) If the corrected material can be pasted over the incorrect material, it should be printed on adhesive paper. The following form may be adapted to suit the particulars:

Errata

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

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.108 Bound-in errata page

A bound-in errata page may be justified when all or part of a book is photographically reproduced from an earlier publication (see fig. 1.12). Such a page must be prepared in time to be set in type and printed and bound with the book. It may be placed either at the end of the front matter or at the end of the book and should be listed in the table of contents. For electronic books, see 1.123.

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1 : The Parts of a Published Work

1.109 Hard versus soft

A book is protected, identified, and often promoted by its cover. A clothbound book has a hard cover, a paperback a soft cover. Hard covers are usually constructed of laminated cardboard over which is stretched an integument of cloth, treated paper, or vinyl or some other plastic. Soft covers are usually made of rather thick but flexible paper whose printed and decorated outside surface is coated with varnish or with a synthetic resin or plastic laminate. For jackets, see 1.112.

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1 : The Parts of a Published Work

1.110 Front, back, and spine

A book cover has three parts: front, back, and spine. In hardbound books the spine is most often printed with the author's (or editor's) full name, or the last name only if space is tight; the title of the book; and the publisher's name. Note that the spine copy reads from the top down (cf. 12.58). The subtitle is usually omitted. The publisher's name is often shortened or replaced by an emblem or device known as a colophon or logo. (For another meaning of colophon see 1.92.) The front cover may be blank, especially when there is a jacket, but it sometimes bears stamped or printed material, such as author and title or the publisher's colophon or some other decoration. The back cover of an unjacketed book must bear a bar code (see 1.115–16).

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1 : The Parts of a Published Work

1.111 Paperback covers

Paperback covers usually carry printing on all three parts. The author's or editor's name, the publisher's name or colophon or both, and the title are ordinarily printed on the spine. The front cover carries the author's or editor's name, the title and (usually) the subtitle, and sometimes the name of a translator, a contributor of a foreword, or the like. The back cover usually carries promotional copy, such as a description of the book or quotations from reviews; a brief biographical statement about the author; the series title if the book is part of a series; and sometimes the publisher's name, Web site, and other relevant material. Artwork may appear on any or all of the cover parts. For placement of bar codes, see 1.116.

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1 : The Parts of a Published Work

1.112 Content of the jacket

Hardcover books are often protected by a coated paper jacket (or dust jacket). In addition to the three parts to be found on the book cover itself, the jacket also has flaps that tuck inside the front and back covers. The front and spine carry the same kind of material as the front and spine of paperback covers (see 1.111). The material included on the back of a paperback cover is begun on the front flap of the hardcover jacket and completed either on the back flap or the back panel of the jacket. The back panel is sometimes used to promote other books by the publisher. For placement of bar codes, see 1.116.

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1 : The Parts of a Published Work

1.113 Credit for artwork

If a credit line is required for artwork included on a jacket or cover, it should appear on the back flap of the jacket or the back cover of a paperback book. Credit for artwork on a paperback cover or on the actual cover (as opposed to the jacket) of a hardcover book may also appear inside the book, usually on the copyright page, since the cover is a permanent part of the bound book. See 12.48 for styling of credit lines.

The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.114 ISBN, Bookland EAN bar code

Two additional elements should appear on the back cover of a paperback or the back panel of a jacket. The first is the International Standard Book Number (ISBN), which serves as a convenient identifier of both publisher and title (see 1.28). On the cover or jacket, the ISBN is usually given in numerals that are both machine readable and optically readable. The second is the Bookland EAN (European Article Number) bar code, which is equivalent to the Universal Product Code printed on merchandise packages and used by retailers to identify item and price and record each item sold. The Bookland EAN bar code presents a thirteen-digit number in laser-readable form (see fig. 1.13). The first three digits identify the item either as a book (978) or as a periodical (977). Following this prefix are the first nine digits of the ISBN, with hyphens omitted. The last digit of the ISBN, the check digit, is replaced by a new check digit mathematically related to the composite number represented by the bar code.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.115 Price code

The basic Bookland EAN code is now augmented by a five-digit bar code used primarily, but optionally, as a currency and price indicator (fig. 1.13). The first digit identifies the currency in which the price is specified (e.g., the digit 5 stands for U.S. dollars); the following four digits represent the price. The digits 2000, following the digit 5, indicate a price of $20.00 in U.S. currency. A price exceeding $98.98 is indicated by the four-digit series 9999, in which case the actual price must be entered manually. Some publishers use the five-digit side bar code for other purposes. If the publisher does not wish to use this auxiliary bar code, the digits 90000 are entered.

About the 15th Edition

The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.116 Printed bar codes

In printing the bar codes, the precision with which the thickness of the bars is reproduced is critical, as are the dimensions of the code itself. For this reason, publishers that do not generate their own bar codes may wish to obtain negative film or positive prints from specialized suppliers. Standard locations for the codes are the back cover for a paperback book and, for a hardcover book, either the back cover or, if the book is jacketed, the back panel of the jacket. Wherever it appears, the code must be printed against a white or very light background, and the surface must be smooth enough to accept the printing effectively. Bar codes must be printed in a color that can be read by a scanner. (Additional information about the Bookland EAN bar code system may be obtained from the Book Industry Study Group.)

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1 : The Parts of a Published Work

1.117 Printed versus electronic books

Many of Chicago's guidelines for printed books also apply to electronically published books; most electronic books are to some degree analogous to traditional print publications. A book can be presented online or in a storage medium (such as a CD-ROM) in almost the same format as a printed book, including all the traditional elements—title page, copyright page, table of contents, notes, and bibliography—along with the text itself. But electronic books need not be presented in the traditional linear fashion. Both the content and the organization can be transformed by the electronic environment. While this section does not discuss the constantly evolving software that drives these transformations, it does address the essential parts of any electronic book.

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1 : The Parts of a Published Work

1.118 Elements included

The front matter for an electronic book contains all the elements recommended for a printed book, with the exception of anything related purely to the print tradition or the limitations of the linear bound book. An electronic book, for example, need not have anything resembling a half title or a frontispiece. The front matter may be one "page," or it may include several subdocuments that can be reached from that page by means of hypertext (text that contains electronic links; see also 1.182). Although there is no "right way" to organize an electronic book, its organization must be logical: when in doubt, make an analogy to print. For example, a preface is still a preface, and the way it is presented should make it clear that it is to be read before the body of the book. Front matter may not be literally up front in an electronic book, but the order in which the book as a whole is intended to be read should be clearly indicated through a combination of traditional terms and logical navigational aids.

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1 : The Parts of a Published Work

1.119 Copyright information

Copyright information for an electronic book need be presented only once. Some books, however—for example, those posted on the Internet—are designed so that one part may be read separately from the work as a whole, without any clear statement of what it is or who owns it. In such cases it may be advisable, in addition to the main copyright notice, to include a short copyright notice with each separate page or subdocument, to discourage infringement; for example:

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This example refers to a book published and therefore copyrighted as a printed work in 2001, then published in electronic form in 2005.

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1 : The Parts of a Published Work

1.120 Author biographies

Author biographies, which typically appear on the copyright page, cover, or jacket of a printed book, often become a separate item in electronic books, reached by means of a link to a statement "about the author(s)."

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1 : The Parts of a Published Work

1.121 Publication details

The publisher's address and the copyright notice should follow the guidelines for printed books (see 1.15–16). The publishing history (see 1.21) should include any previously published print or electronic editions of the work. An electronic edition of a printed work is considered a new edition and should carry the designation "electronic edition" (see 1.119).

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1 : The Parts of a Published Work

1.122 Production details

Electronic books available on CD-ROM carry information about where the CD-ROM was manufactured (analogous to "Printed in the United States"); electronic books posted on the Internet need not carry information about where they were produced.

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1 : The Parts of a Published Work

1.123 Impression numbers

Impression numbers do not apply to electronic books. Publishers should, however, maintain a record of minor revisions similar to those incorporated into new impressions of print works. If an electronic book undergoes major revisions, publishers should assign revision numbers (e.g., first revised edition, second revised edition, etc.). If a book posted on the Internet is subject to continuous revision, the publisher should so indicate, perhaps by providing revision dates.

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1 : The Parts of a Published Work

1.124 Cataloging-in-Publication (CIP) data

Books published only in electronic form were not, when this edition of *The Chicago Manual of Style* was published, eligible for the Library of Congress's CIP program. Editors should check with the Library of Congress for its current policies regarding electronic books.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.125 International Standard Book Number (ISBN)

Every electronic book must carry a unique ISBN, separate from any print version. Moreover, if a particular book is published in more than one electronic format, each should carry a unique ISBN. Finally, each version of a book should provide the ISBNs for all other available versions. For more information on ISBNs, see 1.28.

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1 : The Parts of a Published Work

1.126 Table of contents

The table of contents (together with an index, if any; see 1.133–34) provides the key to navigating a printed work. This navigation function is just as important in an electronic book, in which the items listed are linked to specific sections of the work, serving as a useful home base. The table of contents also shows the size and scope of the work: a reader may not be able to flip through the pages of an electronic book or gauge its size, especially if it is not presented on screen as a linear set of traditional-sized pages with running heads and folios or as one scrollable file. The table of contents therefore may be a more elaborate menu than the typical list of chapter titles recommended for printed works.

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1 : The Parts of a Published Work

1.127 Lists of illustrations and tables

Lists of illustrations and tables, linked to each item listed, should be provided according to the guidelines for printed works (1.44–47). Thumbnail versions of illustrations, also linked to the illustrations themselves, may be included in the list.

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1 : The Parts of a Published Work

1.128 Forewords and prefaces, dedications and epigraphs, and other front matter

The linear presentation of printed books is especially suited to such items as dedications, forewords, and other items that set the stage for a book or provide crucial information about, for example, abbreviations used. Publishers of electronic books have greater freedom in presenting these elements but should bear in mind the logical order in which the material was meant to be read; when in doubt, make an analogy to print.

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1 : The Parts of a Published Work

1.129 Organization

Most of the recommendations regarding the main text of a printed book (1.58–80) also apply to electronic books. Parts, chapters, and subheads all provide a useful organizational model.

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1 : The Parts of a Published Work

1.130 Nonprint elements

An electronic book can incorporate much more content than its ink-on-paper counterpart, almost always including some form of hypertext (see 1.182) and metadata (literally, information about information—e.g., such document-related data as keywords or permissions—which can be embedded in the electronic file). It might also include sound, such as background music that varies according to the dramatic course of the narrative; animation; the author's working notes; or whatever can be delivered digitally. Although there is no standard course that an electronic book should take, the integrity of such books should be considered, at least initially, in terms of their traditional printed counterparts.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.131 Hypertext links

Notes are transformed in the electronic environment by means of hypertext links to and from the main text. It is unnecessary, therefore, to consider them in terms of the position-related analogy to footnotes or endnotes. Publishers should ensure that links provide a seamless and transparent method for shuttling back and forth between a note and its reference in the text; readers should not be required to search or scroll through the document to get to notes and back to text.

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1 : The Parts of a Published Work

1.132 Elements

Such traditional elements of the printed book as appendixes, chronologies, glossaries, bibliographies and reference lists, lists of contributors, and even colophons have counterparts in electronic books, and they provide a logical basis for organizing comparable materials in an electronic book.

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1 : The Parts of a Published Work

1.133 Index

A good search engine—not to mention the basic search capabilities of any electronic environment—allows readers to query a text about its contents. No search engine, however, can tell a reader what questions to ask. Moreover, a mechanical calculation of relevance will not always replace the judgment professional indexers bring to bear when deciding which terms—and which occurrences or discussions of them—an index should include. Chicago therefore strongly recommends indexes for electronic books whose printed counterparts would merit them.

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1 : The Parts of a Published Work

1.134 Page references

Although page references cannot be used for indexes of electronic works that do not carry fixed page numbers, there are several software-determined strategies for providing links to discrete occurrences of an entry in the text. Page numbers need not be purged from an index derived from a print document but published electronically; they may be useful, and they may themselves be linked to the material cited.

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1 : The Parts of a Published Work

1.135 Need for running heads

An electronic book can be designed to look like its printed counterpart (though recto and verso pages are almost never a part of the design), but even if it is not, some variation on the traditional running head should be used to keep readers oriented.

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1 : The Parts of a Published Work

1.136 Method of numbering

An electronic book may employ screen-sized pages with fixed page numbers, or it may instead be a series of subdocuments or consist of one large, scrollable document. Publishers merely need to ensure that, for books consisting of unpaginated subdocuments, each subdocument is readily identifiable—by chapter number, subhead, or other organizational division—both to keep readers oriented and to allow proper citation of the work.

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1 : The Parts of a Published Work

1.137 Types of help

Some electronic books require documentation that provides instructions related to special features of the book—documentation that goes beyond that accompanying the hardware and software used to create and display the book. Some books place unique demands on the software, such as those involving complex queries to databases, and the publisher may need to provide a fuller explanation of the functionality of the publication. Such information might be in the form of answers to questions that a publisher anticipates readers might have in mind and, in the case of Internet books, answers to actual questions raised by readers and posted after the book is published (these are sometimes known as "frequently asked questions," or FAQs). Or more comprehensive, annotated help systems and tutorials may be necessary. Finally, publishers should consider providing an avenue for technical support for especially complex works.

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1 : The Parts of a Published Work

1.138 Accuracy and current information

A printed journal is usually bound in soft covers, like a paperback. The spine and covers of a journal contain important information that must be checked as carefully as the text within. Journals follow their own editorial and typographic styles, which differ widely. See also 1.167, 2.38, 3.17, 3.39.

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1 : The Parts of a Published Work

1.139 Spine

The spine contains the name of the journal, the volume and issue numbers, and the date, month, or season and year of publication. It may also note the beginning and ending page numbers of that issue. Consistent placement of these elements from issue to issue ensures a pleasing visual alignment when the issues are shelved together.

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1 : The Parts of a Published Work

1.140 Cover 1

The front cover, called cover 1, has the same general design for every issue. As part of the design, a color scheme is chosen for the covers and spine. Often one color is used for every issue, and that color becomes identified with the journal. Sometimes several are chosen, the color(s) changing with each issue or each volume. Cover 1 displays the name of the journal; the volume and issue numbers; the date, month, or season, and the year of the issue; the publisher's name; and sometimes the table of contents or an illustration (whose caption or credit line appears either on cover 2 or on the contents page; see 1.141, 1.147). The title of a special issue, along with the name(s) of the editor(s) of the special issue, appears on cover 1.

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1 : The Parts of a Published Work

1.141 Cover 2

The inside front cover usually contains the masthead with the names of the editor(s) and staff, the editorial board, the journal's International Standard Serial Number (ISSN; see 1.29), its dates or frequency of publication, subscription information, addresses for business and editorial correspondence, and the copyright line for the entire issue (see also 1.161). Cover 2 may also include information about postage; a statement about paper durability; a statement about copying beyond fair use; information about obtaining microfilm copies of back issues; mention of a submission fee, if that is part of the journal's practice; information about indexing of the journal's articles; a statement about advertising policy; and a caption for any illustration that appears on cover 1. If the journal is sponsored by a scholarly society or other organization, cover 2 may supply the name and address of the society and the names of officers (which must, of course, be kept up to date). Occasionally on cover 2 but more often in the front or back matter of each issue (see 1.144–46), there may be a statement of editorial policy for the journal indicating what kind of articles the journal publishes as well as information for contributors about how and in what form to submit a manuscript.

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1.142 Cover 3

The inside back cover is often given over to advertising, or it may be used for information for contributors. If the table of contents begins on cover 4 (see 1.143), it may be completed on cover 3.

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1 : The Parts of a Published Work

1.143 Cover 4

The back cover carries the bar code for the journal issue in the lower right-hand corner. (If there is advertising on cover 4, the bar code may be put on cover 2 or cover 3.) It may also carry the table of contents or titles of articles scheduled to appear in a forthcoming issue, or advertising. If the table of contents begins on cover 1, it may be completed on cover 4.

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1.144 Placement of elements

The elements discussed in 1.140–43 can equally occur in the front matter, or preliminary ("prelim") pages. Some journals, because they have a large staff and a large number of editors on their advisory board, have space on cover 2 only for the masthead and advisory board editors; the other items then appear in the front matter.

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1.145 Information for contributors

If not included on cover 2 (see 1.141) or cover 3 (see 1.142), information for potential contributors may appear in the front or back matter; it can vary in length from a sentence to several pages. A statement of editorial policy may appear in either the front or the back matter.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.146 Acknowledgments

Acknowledgments of reviewers, announcements of awards or conferences, calls for papers, and errata are published periodically in the preliminary pages or at the end of a journal issue. If the issue is a supplement or special issue on a single topic, perhaps representing the proceedings of a conference or symposium, the issue may begin with a title page that contains the title of the supplement, the name(s) of any guest editor(s), information about the source of the articles (perhaps a conference or symposium), and sponsorship information, if any.

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1 : The Parts of a Published Work

1.147 Table of contents

The table of contents, usually headed Contents, may appear in the front matter or on the cover(s) of the issue (see 1.141–43). It bears the title of the journal; the date, month, or season and the year; the volume and issue numbers; and the titles of the articles in the issue along with the authors' names and the page number on which each article begins. It also lists review articles, book reviews, book notes, commentaries, editorials, or other substantive items, and it may either list articles published in electronic form only (e-articles) or direct readers to the journal's Web site for a list of those articles. See figure 1.14.

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1 : The Parts of a Published Work

1.148 Section titles

The table of contents may contain section titles, such as Reviews or, where there are enough items to warrant a special section, Announcements (see 1.158).

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1 : The Parts of a Published Work

1.149 Special issues

In a special issue, the table of contents carries the title of the special issue and the names of its editors. See also 1.150.

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1 : The Parts of a Published Work

1.150 Editorials

An editorial is not a regular feature in most academic journals but appears on a particular occasion. When there is a change of some sort—a new editor, modifications in editorial policy or style, features added or dropped, or graphic redesign of the journal (see 1.162)—an editorial announces and explains the change. A journal may provide an annual editorial summing up the year's activity. Some journals publish invited editorials, written by someone who is neither the journal's editor-in-chief nor a member of its editorial board, that comment on a particular article or group of articles. A special issue usually includes an introduction by the special issue's editor(s). The heading Editorial or Introduction is used, and the editor's name appears at the end of the piece.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.151 Categories

Items published in a journal are often described as being majors or minors. The majors, principally the articles, are the items set in the major (or regular) type size and style of the journal. Special kinds of articles, such as review essays, survey articles, or articles grouped as a symposium, are typically treated as majors. Minors, often set in smaller type, are items such as brief reports, letters to the editor, book reviews, book notes, announcements, calls for papers, errata, and notes on contributors.

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1 : The Parts of a Published Work

1.152 First page

The first page of an article includes the title of the article, the author's or authors' name(s), the affiliation of each author (sometimes), an address for correspondence and reprints (sometimes), dates of submission and acceptance of the article (most commonly in scientific journals), an abstract (sometimes), the beginning of the text, an acknowledgment note (sometimes), an editor's note (occasionally), any footnotes that are referenced on that page, and the copyright line for the particular article (see 1.161). A general section heading such as Articles, Review Essay, or Symposium or a specific heading such as Medical Microbiology may appear above the article title.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.153 Subheads

An article, like a chapter in a book, may be divided into sections and subsections headed by subheads, sub-subheads, and so on (see 1.71–78). The number of subhead levels required may vary from article to article.

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1 : The Parts of a Published Work

1.154 Illustrations, appendixes, and other elements

In addition to text, an article may contain illustrations, extracts, equations, and tables. It may also be followed by one or more appendixes, which in turn may contain text, tables, and the like.

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1 : The Parts of a Published Work

1.155 Documentation

One of the fundamental identifying marks of a journal is its documentation style—either notes or references. Notes still prevail in many humanities journals. References—used mostly by journals in science and the social sciences—appear at the end of the article to which they pertain. Notes may be footnotes or endnotes; if the latter, they appear at the end of the article, with the heading Notes. For a discussion of different styles of documentation, see chapter 16.

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1 : The Parts of a Published Work

1.156 Book reviews

Many journals include a book review section. Such sections, usually headed Reviews or Book Reviews, vary greatly in length from journal to journal. Within a section, each review carries a heading that lists information about the book being reviewed. The heading includes the author's name, the title of the book, place and date of publication, publisher's name, number of pages (including front matter), and price. If the book is part of a series, the series name may be given. Some journals include reviews of other journals and of new media. The name of the reviewer usually appears at the end of the review but occasionally follows the heading.

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1 : The Parts of a Published Work

1.157 Book notes

Book notes use the same form of headings as book reviews, but the text is much shorter and reviewers may be listed by their initials. Some journals also publish a list of books or other materials received for review from publishers.

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1 : The Parts of a Published Work

1.158 Announcements

Announcements include such items as notices of future conferences and symposia; calls for papers, award nominations, or research subjects; and employment opportunities.

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1 : The Parts of a Published Work

1.159 Contributors

Some journals have a special section with information about the contributors to the issue, such as their affiliations and publications or fields of study. The names must be checked against the authors' names on the first page of every article to be sure they are spelled correctly (see also 2.38).

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1 : The Parts of a Published Work

1.160 Letters

Letters to the editor(s), rare in a humanities journal, are usually treated as a minor. In some scientific journals, however, letters appear as a regular, lively feature, often with replies, and may contain equations, tables, and figures. (In Chicago's *Astrophysical Journal*, letters appear so frequently that they have become a separate publication with a schedule of its own.)

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1 : The Parts of a Published Work

1.161 Copyright lines

In addition to the copyright line that appears on cover 2, each substantive article or element in the journal normally carries its own copyright line. This usually appears at the bottom of the first page of the article, below any footnotes on that page. It contains three basic parts: (1) information on the current issue, including the name of the journal, the volume number, the month and year of publication, and the inclusive page numbers of the article; (2) the actual copyright notice, containing the copyright symbol, the year, the name of the copyright owner (usually either the publisher or the sponsoring society), and the words "all rights reserved"; and (3) a series of numbers (the Copyright Clearance Center code) containing the journal's unique identification number (its ISSN), the year, the volume and issue numbers, the article number (each article has its own assigned number, with articles numbered in sequence through an issue), and the per copy fee for photocopying, payable through the Copyright Clearance Center (CCC; see below).

The Journal of Modern History 74 (March 2002): 1–27
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1 : The Parts of a Published Work

1.162 Design

A printed journal's design—its physical, visual, and editorial features—is determined when the journal is founded. At that time, a designer creates a design for the cover and the overall look of a journal and specifications for all its regular features. Because the designer designs not for a specific text but for categories of text—article title, author's name, text, heads, subheads, and such—the design of a journal should be simple and flexible as well as being visually pleasing and easy to read. It is then the job of the manuscript editor to fit the items for a particular issue into the overall design. For electronically published journals, see 1.169–91.

The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.163 Editorial style

A journal's editorial style (see 2.52) governs such things as when to use numerals or percent signs, how to treat abbreviations or special terms, and how tables are typically organized. Consistency of design and style contributes to a journal's identity; readers know what to expect, and the substantive contribution of each article stands out more sharply when typographical distractions are at a minimum.

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1 : The Parts of a Published Work

1.164 Redesign

A long-running journal may occasionally be redesigned typographically. More rarely, the editors may introduce minor alterations in style to accommodate changing needs. Once established, however, a new design or style must be adhered to as carefully as the one it replaces.

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1 : The Parts of a Published Work

1.165 Volume

A volume of a journal usually comprises the issues published in a calendar year. For a journal published quarterly, a volume has four issues; for one published monthly, twelve issues. Some journals, however, publish two or more volumes in one year, depending on the frequency and length of issues. Chicago's *Astrophysical Journal*, for example, has published as many as eighteen volumes in one year. A library could not bind a whole year's issues of a massive journal into a single volume.

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1 : The Parts of a Published Work

1.166 Index

At the end of a volume, most journals publish an index to the articles and other pieces published in that volume. The index appears in the volume's last issue. Names of authors, titles of articles, and titles and authors of books reviewed are indexed. In the sciences, subject indexes are sometimes included (but see 1.186).

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1 : The Parts of a Published Work

1.167 Page numbers

Page numbers in a journal usually start with 1 in the volume's first issue and run continuously to the end of the volume. An issue always begins on a right-hand page (recto) and ends on a left-hand page (verso); thus the last page of an issue is an even number and the first page an odd one. If issue 1 ends with page 264, then issue 2 starts on page 265. It is important to keep track of the ending page number of an issue so as to determine the first page number of the next issue. For articles that are published only in electronic form but can be printed as pages formatted to look like those in the print journals, a separate page-numbering system is used (E1, E2, etc.), again running continuously to the end of the volume.

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1 : The Parts of a Published Work

1.168 Running heads or running feet

Running heads or feet bear the name of the journal (either spelled out or in abbreviated form); the author's surname or, for more than one author, a shortened version of the author list (such as "Aldrich et al."); the title of the article, usually shortened, or the name of the journal section (such as Brief Reports). Arrangement of these pieces of information on rectos and versos varies among journals. For more on running heads and for their occasional omission, see 1.93–94, 1.99.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.169 Definition

Electronically published journals include journals that are published in both print and electronic versions and those that are published in electronic form only (e-journals).

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1 : The Parts of a Published Work

1.170 Compared with print

Electronically published journals typically contain all the material included in print journals except, in some cases, advertising. Electronic journals may present the material in much the same way as print journals—as page images (e.g., portable document format [PDF] or files) that can be printed and that correspond to the pages of the journal's print issues—or they may present searchable, full-text versions replete with internal and external hypertext links, high-resolution images, data that can be downloaded to the user's computer for analysis, and other features not available in the print edition. Some journals make articles available in multiple formats, including full-text, PDF, and other versions; some even release, upon acceptance of an article, an initial "in press" version consisting of the author's accepted but unedited file, perhaps including the comments of anonymous peer reviewers (see 1.173).

The Chicago Manual of Style Online
FIFTEENTH EDITION

1 : The Parts of a Published Work

1.171 Articles and issues

Electronic journals are typically not used in the way a reader might flip through an issue of a printed journal; the electronic format encourages random access to single articles, without the context of an issue as a whole. Users can navigate by various means within a journal's Web site and can move freely from the journal's site to other online resources and back again, perhaps never looking at an issue's table of contents.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.172 Articles as individual publications

Aside from the richness of full-text electronic files and multifaceted Web sites, the primary difference between print and electronic journals has been the increasing tendency to publish articles electronically as discrete items that are not associated—at least initially—with a particular issue of a journal. In many journals, electronic articles become items in what is essentially a growing database of published works. Although print journals serve an important archival function for libraries, are traditionally used for promotion and tenure decisions, and are considered by many people to be easier to read, in some fields the association between individual articles and particular print issues of a journal has become almost incidental. This is especially true of journals that publish articles electronically before publishing them in print; for such articles, the real date of publication is the date of electronic publication (which should be included as part of the article's history), not the date, month, or season named on the cover of the print journal. Especially in the sciences, where initial publication online is increasingly common, many readers may read and in fact cite articles before issues have been printed or page numbers have even been assigned.

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1 : The Parts of a Published Work

1.173 Preprints

Manuscripts are sometimes released before publication: authors themselves may circulate drafts within a research community, or they may circulate versions submitted to a journal. They may post drafts on a preprint server—as is standard practice in the physics community—or on their own Web pages. Some journals post accepted but not yet edited articles on their Web sites.

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1 : The Parts of a Published Work

1.174 Front matter

Most journal home pages include hypertext links to all material typically found in the front matter of a printed journal.

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1 : The Parts of a Published Work

1.175 Additional resources

Journal home pages may also provide some or all of the following resources: a fuller description of the journal and its policies; information about the history of the journal and, if applicable, the sponsoring society; more extensive information about preparation and submission of electronic text, tables, math, art, and other files (e.g., animations or large data sets); links to other home pages (e.g., the publisher's home page, the sponsoring society's home page, other relevant societies' home pages, and databases or other online resources associated with the journal or the field); individual and institutional subscription forms; lists of institutional subscribers; site license agreement and registration forms; links to tables of contents for all issues of the journal or for those currently available online; lists of articles scheduled for upcoming issues; a link to a journal-specific or broader search engine; society meeting abstracts and information about upcoming meetings; society membership information and application forms; information about special services for subscribers (e.g., tables of contents distributed by e-mail before publication in print); and e-mail links for questions about manuscript submission and review, subscriptions, back issues, advertising, copyright and permissions, books and new media for review, passwords and other technical issues, and other topics. These resources typically are not associated with a particular issue of the journal but are simply updated as needed.

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1 : The Parts of a Published Work

1.176 Issues as context

There is a potential loss of information that comes with the uncoupling of articles from issues of a journal. Editors of electronic journals should seek to preserve the historical context by maintaining, in connection with each article, information that might affect interpretation of its contents or its selection for publication. Information such as the names of the editors and editorial board, any sponsors or advertisers in the journal, and the information for contributors—as they existed at the time of the article's publication—are as relevant as the date of publication in assessing the import of a work.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.177 Copyright of individual articles

Journals typically contain copyright information for each article. This is especially important for journals that release articles individually in electronic form well before the print edition, which contains copyright information for an issue, has been assembled, printed, and distributed. See also 1.16.

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1 : The Parts of a Published Work

1.178 Publication history

For all articles that are published electronically before they are published in print, the date of electronic publication should appear as part of the article's history, in both the print and the electronic versions. This date is also part of the context for interpretation of the article; in the sciences, especially, what is known—or at least what has been reported—can change rapidly.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.179 International Standard Serial Number (ISSN)

An electronically published journal should have an ISSN (see 1.29) that is distinct from the ISSN assigned to its print version (if there is a print version). Each version of a journal should provide the ISSN(s) for any other available version(s).

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1 : The Parts of a Published Work

1.180 Location and function

In electronic articles, the shortened versions of an article's title and author name(s) typically included in a print journal's running heads may be displayed on each screen; their location on the screen depends on the browser and on the electronic journal's design. As is the case in print journals, this information orients readers.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.181 Printed versus electronic text

The text of an electronically published article is typically identical to the article's print version (if there is a print version). The content and organization are the same. However, the electronic format allows the document to contain not just standard text but hypertext.

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1 : The Parts of a Published Work

1.182 Hypertext

Hypertext is text that contains links—to other elements within the document (perhaps illustrations, tables, and the reference list, notes, or bibliography) and often to outside resources such as field-specific indexes or databases. Display of a full-text journal article typically includes a list of linked items, consisting of an article-specific list (or menu) that allows readers to move directly to other sections or elements of the article and a standard menu that allows them to move to the issue's table of contents, to the previous or next article in the issue, to the journal's home page, to a search page, or elsewhere. The display may also include thumbnail versions of the article's tables and illustrations (see 1.184–85).

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1 : The Parts of a Published Work

1.183 Links

In full-text electronic articles, text citations of references, notes, or items in a bibliography are typically linked to the items themselves, allowing readers to move from the text citation to the cited item and back to the text. Reference lists and bibliographies may also contain links to resources outside the article—for example, to cited articles or to an outside index or database (see 1.186).

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1 : The Parts of a Published Work

1.184 Electronic versus print

In electronic articles, tables display the same information as in the print journal. Tables in electronic articles can be presented in multiple formats, however, such as an image of the typeset table, a searchable hypertext version with links, or a machine-readable version that allows readers to download the data and either repeat the analyses used in the article or use the data, perhaps in combination with data from other sources, for their own analyses. Table footnote citations can be linked to the table footnotes themselves; this is especially useful for navigation in very large tables. Links also allow readers to move freely from text to tables and back again, as well as from one table to another. Very large tables may be published in electronic form only; if there is also a print version of the article, both versions should make this difference explicit (see 1.188–90). In some cases it may be more appropriate to present data as machine-readable data sets rather than rendering them in traditional two-dimensional tables.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.185 Electronic versus print

An electronic article may simply display the same illustrations available in the print version of the article. Illustrations may be displayed in the text as thumbnails, with links that allow readers to move about as described for tables (1.184). However, the range of types of illustrations that can be offered in electronic journals is richer than the range possible in print. Static images may be offered in various resolutions that can allow readers to look more closely. Videos and animations, represented in the print version as still frames, can allow them to view movement and understand processes. Illustrations may include an audio component. An electronic article can include more illustrations than would be practical in print. Color can be used freely, without the costs associated with color printing, although "accuracy" of color can vary considerably between display devices.

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1 : The Parts of a Published Work

1.186 Types of indexes

Some electronic journals, especially in the sciences, have dispensed with subject indexes; in some fields, journal subject indexes have been almost completely superseded by large online databases (such as the National Library of Medicine's bibliographic database of journal articles, PubMed) that allow readers to search an entire field of indexed journals, perhaps using terms from a standard list of keywords, rather than searching individually at each journal's or each journal publisher's Web site. In some fields, more readers may reach an article by this means than by subscribing to the journal. If they lack such capabilities, however, journals should continue to publish a subject index regularly. For journals that publish a traditional subject index electronically, the index can be offered simply as a rendition of the printed index or as hypertext.

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1 : The Parts of a Published Work

1.187 Corrections

Chicago considers the electronic version of its journal articles to be the version of record; the print version, which should contain all elements that are essential to the article, may nevertheless include only a subset of the material available electronically. Because the electronic version as it existed on the date of electronic publication is the version of record, it is extremely important not to make tacit changes to the electronic file. Despite the ease with which electronic documents can be corrected and updated, errors should be corrected by means of errata, as the journal normally would correct errors; online, errata and articles in need of correction can be linked electronically. Note that release of electronic articles before they are published in print means that errors may turn up well before the print issue has been assembled; consequently, an issue may include an erratum that concerns an article in the same issue. In this case, the erratum should state that the article is in the current issue and should specify the date of electronic publication.

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1 : The Parts of a Published Work

1.188 Making differences explicit

Chicago recommends that all differences between the print and electronic versions of an article be noted in both. The print version should specify any electronic-only features, and the electronic version should state how the print version differs.

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1 : The Parts of a Published Work

1.189 Electronic-only articles

Some journals designate certain articles for publication in electronic form only. These may be articles that merit publication in the journal but have been assigned a lower priority than articles to be published in both print and electronic form, or they may be articles with substantial electronic-only features whose absence would render print versions much less useful. Any articles published as part of an issue but only in electronic form should be listed in the print edition of the journal.

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.190 Electronic-only features

Although a printed article should include all elements that are essential to understanding, interpreting, and documenting the text, many journals publish special materials electronically that are not available in the print version. These features may include very large tables, supplemental reading lists, animations, audio components, or color versions of figures published in black and white in the printed journal. Differences between versions must be noted in all other versions (see 1.188).

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FIFTEENTH EDITION

1 : The Parts of a Published Work

1.191 Unique identifiers

All electronic publications must be citable. Chicago's electronic journals publish articles that are associated with page ranges, either print pages or e-pages (which are assigned numbers that begin with the prefix *E* or, less desirably, *e*). Articles themselves also have numbers that can be found in the Copyright Clearance Center code (for journals that are registered with the Copyright Clearance Center, see 1.161), and new schemes of identifiers, such as the Digital Object Identifier (DOI), are being developed. Although industry practice in this area is evolving, the fundamental need is clear: persistent, citable, permanent identifiers for electronic content.

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2 : Manuscript Preparation and Manuscript Editing

2.1 Overview

The first part of this chapter (2.3–46) is addressed primarily to authors, conceived broadly to include compilers, translators, volume editors, editors of journals, and contributors to journals or books. It deals with what most publishers expect in the physical preparation of manuscripts. Although many of the guidelines apply to all forms of publication, most pertain primarily to printed books. Authors preparing works for electronic publication should consult their publishers for additional instructions. Those writing for scholarly journals or other periodicals should consult the specific publication's instructions for authors. The second part of the chapter (2.47–103) relates primarily to manuscript editors—often called copyeditors—and explains what they do to manuscripts. All the guidelines given may be modified according to the publisher's needs and the nature of the publication. For an illustration of how the stages described in this chapter fit into the overall publishing process for books and journals, see appendix B.

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2 : Manuscript Preparation and Manuscript Editing

2.2 Terminology

"Manuscript" is used here to include electronic files, hard copy (also called printout), cut-and-pasted copy, photocopied material, and typescript. "Typing" is used interchangeably with "keyboarding" or "keying." And although most on-screen editing does not technically take place online, the term "editing online" is used, since it has become standard within the publishing industry.

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2 : Manuscript Preparation and Manuscript Editing

2.3 Elements to be furnished

Before editing begins, the author should provide any of the following elements that are to be included in the work:

- Title page
- Dedication
- Epigraph
- Table of contents
- List of illustrations
- List of tables
- Preface
- Acknowledgments
- Any other front matter
- All text matter, including introduction and part titles
- Notes
- Appendixes
- Glossary
- URLs for all Web sites cited
- Bibliography or reference list
- Any other back matter
- All illustrations and all tables
- Illustration captions
- All permissions, in writing, that may be required to reproduce illustrations or previously published material or to cite unpublished data or personal communications (see chapter 4)

The publisher usually furnishes the half-title page, the copyright page, and copy for the running heads. The list above, except for most of the front and back matter, also applies to authors contributing an article to a journal or a chapter to a book.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.4 Electronic files

After a book manuscript has been accepted for publication, publishers usually require the electronic files for the work (except for the index) in its latest version, often in disk form, along with two sets of hard copy (one may be a photocopy), which must correspond exactly to the electronic files submitted. Discrepancies can cause major problems, since a manuscript editor working with the electronic files will frequently refer to the hard copy. The disk must be labeled with the author's name, the title of the work, parts of the work included on the disk if more than one is required for the whole work, software used, and date when the disk was made. If files are submitted as e-mail attachments, the relevant information should be furnished in the author's cover letter. The author should retain backup files but must make no further changes to them, since the files sent to the publisher will be the ones used by the manuscript editor (see 2.5). Any material (such as certain types of illustrations) that cannot be included in electronic form must accompany the hard copy, and any additional material that cannot be printed out (such as videos, animations, or large data files) must be noted and described in the cover letter. For all such material, the software used, the number of items, their type(s), and the individual file names must be specified. Check with your publisher or journal editorial office for additional instructions. The index, which cannot be completed until page proofs are available, should be furnished in electronic form as well as hard copy. For preparation of the electronic files, see 2.10–35. For paper-only manuscripts, see 2.6. For manuscripts consisting largely of previously published material, see 2.7 and 2.41–46. For journals, the physical form of the manuscript and the number of copies required are usually specified in the journal's instructions for authors.

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2 : Manuscript Preparation and Manuscript Editing

2.5 Changes to manuscript

An author who needs to make further changes after submitting the files must alert the publisher immediately, before editing has begun. For major changes, the author must submit revised files and hard copy. Minor changes can be entered later on the edited manuscript (see 2.74) or redlined printout (see 2.83) that the author will receive from the editor. For journals, major changes are rarely permitted after an article has been accepted; schedules do not allow for them. Peer-reviewed articles that require major changes may also require additional review.

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2 : Manuscript Preparation and Manuscript Editing

2.6 Paper manuscripts, or typescripts

In the absence of electronic files, the author should provide the publisher with two identical paper copies of the manuscript; one may be a photocopy. All copy must be vertically double-spaced. Anything added by hand must be clearly written, in upper- and lowercase letters, directly above the line or in the margin, *never* on the back of the page. Corrections longer than a short phrase must be typed and inserted where they belong by cutting the page and taping the pieces to fresh sheets of paper, using transparent tape that can be written on. See also 2.94.

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2 : Manuscript Preparation and Manuscript Editing

2.7 Previously published material

If previously published material is submitted in the form of printed pages, a photocopy is also required. See 2.42–43.

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2 : Manuscript Preparation and Manuscript Editing

2.8 Paper

Paper copies should be submitted on good-quality paper that can be written on and is of standard size—in the United States, 8½×11 inches. A4 paper (210×297 mm) is also acceptable for authors from countries in which A4 is standard. Print on only one side of the sheet.

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2 : Manuscript Preparation and Manuscript Editing

2.9 Preparing the files: an overview

The following discussion (2.10–35) assumes that, after being edited, the electronic files furnished by an author will be converted into printed form by the publisher's typesetter, an in-house typesetter, or an in-house automated typesetting system. Some of the discussion also applies to paper-only or electronic-only manuscripts. *All authors should consult their publishers or, if publishing in a journal, study the journal's instructions for authors before preparing final copy*; some of the steps recommended in the following paragraphs may be unnecessary or unsuitable for certain publications, and some, if difficult for the author to perform, may better be done by the publisher.

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2 : Manuscript Preparation and Manuscript Editing

2.10 Some admonitions

Consistency is essential. Keep formatting to a minimum. The publisher wants your keystrokes, not a fancy printout. Never type lowercase el (l) where the numeral one (1) is intended. Never type capital oh (O) where zero (0) is intended. In general, use the correct character if your software allows rather than a makeshift keyboard substitute—for example, if you want the prime symbol, insert the prime symbol from your word processor's list of symbols rather than using an apostrophe. If in doubt, consult your publisher.

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2 : Manuscript Preparation and Manuscript Editing

2.11 Software

All files (except for those containing illustrations) should be submitted in the same software and in the same font. If you have used more than one font, or if you have problems converting from one software to another, consult your publisher. Avoid sans serif fonts, since these do not clearly distinguish between 1, l, and I.

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2 : Manuscript Preparation and Manuscript Editing

2.12 Line spacing and word spacing

For the hard copy, the entire text and, if possible, all extracts, notes, bibliography, index, and other material should be vertically double-spaced. A single character space, not two spaces, should be left after periods at the ends of sentences (both in manuscript and in final, published form) and after colons. (For colons in bibliographic forms, see 16.15, 17.169.) No extra character space should be left after the final punctuation at the end of a paragraph; the hard return should follow the punctuation immediately. (If you cannot remove all such extra spaces, the publisher or typesetter will delete them.) No extra vertical space (blank lines) should be left between paragraphs unless a break must appear in the printed version (see 1.79).

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2 : Manuscript Preparation and Manuscript Editing

2.13 Justification and margins

Only the left-hand margin should be justified. Right-hand justification should be turned off, leaving the margin unjustified (ragged right), so that correct word spacing is preserved. Margins of at least one inch should appear on all four sides of the hard copy.

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2 : Manuscript Preparation and Manuscript Editing

2.14 Paragraph indention, tabs, and hard returns

Use the tab key (*not* the space bar) to indent the first line of a paragraph and the first line of each item in a vertical list. Never use the tab key to indent runover lines in flush-and-hang (or hanging-indention) setting (see 2.29). Use hard returns *only* when the following line must appear as a new line in the printed version, as in a new paragraph, a subhead, or a set-off extract. For extracts, both prose and verse, see 2.25–26.

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2 : Manuscript Preparation and Manuscript Editing

2.15 Hyphenation

The hyphenation function on your word processor should be turned off. The only hyphens that should appear in the manuscript are hard hyphens, that is, hyphens in compound forms; don't worry if, in the hard copy, such hyphens happen to fall at the end of a line or the right-hand margin is extremely ragged. See also 2.99.

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2 : Manuscript Preparation and Manuscript Editing

2.16 Dashes

For an em dash—one that indicates a break in a sentence like this—either use the em dash character on your word processor or type two hyphens (leave no space on either side). For the long dash (three-em dash) in bibliographies, use six unspaced hyphens. (For more on the em dash, see 6.87–93.)

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2 : Manuscript Preparation and Manuscript Editing

2.17 Italics, underlining, and boldface

Unless your publisher decrees otherwise, use italics, not underlining, for words that are to be italicized in the printed version. (In a redlined version [see 2.88 and fig. 2.2] underlining may denote editorial changes.) If you have underlined words that are to appear in italics in the published version, make your intent clear to the publisher, and be consistent. (Some software uses underlining for italics.) Likewise, if you intend underlining rather than italics to appear in the published work, say so in a letter to the publisher or a note to the copyeditor. (Some file-conversion processes automatically change all underlined terms to italics.) Use boldface only for words that must appear thus in the published version.

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2 : Manuscript Preparation and Manuscript Editing

2.18 Special characters

If your word processor cannot print a particular character that you need, devise a code (e.g., *er<mac>os* for *erōs*) and list it in a letter to the publisher or a note to the editor. Your publisher may be able to provide a preferred code for the character you want. Consult your publisher before using a special font (see 2.11).

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2 : Manuscript Preparation and Manuscript Editing

2.19 How many files?

For books, separate electronic files should be created for the various elements—front matter through table of contents, preface, chapters, appendixes, and so on—but not, unless the publisher requests it, for the notes (see 2.27). Chapters or similar divisions are best named "ch-01," "ch-02," and so forth (or something similar) so that they appear in correct order if there are more than nine. Ask your publisher about file-naming preferences. A list of all file names, including any electronic-only elements, should accompany the manuscript. (In the hard copy the various divisions should be arranged in the order specified in the table of contents, which is not necessarily the order of the electronic directory.) Files for color illustrations may include the word *color* in their names, especially if black-and-white prints have also been submitted. For journals, procedures may differ; many journals specify that all elements of an article manuscript, including tables but excluding other illustrations, should be stored in a single file.

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2 : Manuscript Preparation and Manuscript Editing

2.20 Front matter

The front-matter pages need not be numbered except for elements such as a preface that run more than a page, in which case, "pref-1, pref-2," or some such designation may be used. The editor will indicate the appropriate roman numerals for the typesetter (see 2.78).

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2 : Manuscript Preparation and Manuscript Editing

2.21 Numbering by chapter or whole book

Book manuscript pages may be numbered by chapter as long as the chapter number or other element also appears (for example, "intro. 1," "intro. 2"; "chap. two, 1"; "chap. two, 2"). Some publishers prefer that they be numbered consecutively from page 1 through the end of the book, including endnotes and other back matter. In a paper-only manuscript, pages added after the initial numbering may be numbered with *a* or *b* (for example, 55, 55a, 55b).

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2 : Manuscript Preparation and Manuscript Editing

2.22 Pages of tables or illustrations

For book manuscripts, tables or illustrations should be on separate pages, not interspersed with lines of text. These pages should not be numbered consecutively with the manuscript pages but should be keyed to the chapter or section they belong to. Their approximate placement should be marked in the text (see 2.30–33). For data files or illustrations that cannot be printed but will be published in electronic form, see 2.4. For manuscripts of journal articles, consult the specific journal's instructions for authors.

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2 : Manuscript Preparation and Manuscript Editing

2.23 Chapter titles

"Chapter 1," "Chapter 2," and so on should appear flush left above the title. The chapter title, as well as its subtitle if it has one, should be typed in roman type, starting flush left, and with initial capitals only (headline style; see 8.167), never in full capitals. A colon should separate subtitle from title. Only words that are italicized in the text should be italicized in a title or subtitle. A title should never be followed by a period.

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2 : Manuscript Preparation and Manuscript Editing

2.24 Subheads

A subhead should begin on a line by itself with one or two lines of space above, usually flush left, and typed with initial capitals only (see 8.167). The levels of subhead, if more than one, must be distinguished by type style, such as italics versus roman or whatever works best (don't use full capitals). Each level of subhead must always be in the same style. If the publisher prefers, they may be identified by codes—for example, <a> for the first level, <b> for the second, and so on (see 2.88)—inserted immediately before the first word of the subhead. The codes will not appear in the published version. Except for run-in heads (1.74), which are simply italicized and given initial capitals for the first word and proper names only (sentence style; see 8.166), subheads are never followed by a period.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.25 Prose extracts

Prose extracts (also known as block quotations) should be double-spaced vertically and indented. Use the indent feature on your word processor. Use the tab key only for indenting paragraphs within a prose extract, after using the indent feature (the first line of a prose extract should not have a paragraph indent). Use a hard return only at the end of the extract or, if there is more than one paragraph within the extract, at the end of each paragraph. For ellipses, see 11.51–65. See also 11.23–27, 11.43.

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2 : Manuscript Preparation and Manuscript Editing

2.26 Poetry extracts

Poetry extracts should also be double-spaced and indented, *not* centered (even if they are to appear centered in the printed version). Let runover lines wrap normally; do *not* use the tab key to indent them. Use a hard return only at the end of each full line of poetry. Only if certain new lines of a poem are to receive deeper indention than others should you use the tab key. You must clearly distinguish between runover lines and indented lines of poetry. If there are either runover or double-indented lines, or if there is any unusual spacing or indention in your hard copy, append a photocopy of the original printed poem. For ellipses, see 11.61. The source, if given after the extract, should appear in parentheses on a separate line, aligned vertically with the beginning of the first line of the poem. (In the printed version, the source may appear flush right.) See also 11.28–32.

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2 : Manuscript Preparation and Manuscript Editing

2.27 Notes

Unless your publisher instructs otherwise, you can create notes by using the footnote or endnote function of your word processor. In the manuscript they may appear either as footnotes or as chapter endnotes, regardless of how they are to appear in the published version. Keeping the notes embedded rather than placing them in a separate file may facilitate additions or deletions in the editing stage; check with your publisher. For note form, see chapter 16. For footnotes to tables, see 2.32.

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2 : Manuscript Preparation and Manuscript Editing

2.28 Glossaries and lists of abbreviations

In typing a glossary or a list of abbreviations, however these are to appear in the published version, you may, but need not, use the hanging-indention function of your word processor. Avoid two-column format. Start each entry on a new line, flush left, capitalized only if the term is capitalized in the text. (For an example of a glossary, see the key terms list in appendix A.) Place a period or a colon (or less desirably an em dash) after the term and begin the definition with a capital letter, as if it were a new sentence. If the definition runs to a second line, let it wrap normally; do not indent it. Entries need closing punctuation only if they have interior punctuation. Any term or abbreviation that is repeatedly italicized in the text (not just on first use) should also be italicized in the glossary or list of abbreviations. The file should be double-spaced vertically. See also 1.87.

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2 : Manuscript Preparation and Manuscript Editing

2.29 Bibliographies and reference lists

Although a bibliography or reference list will appear in flush-and-hang (or hanging-indention) style in the published version (like the bibliography in this manual), you may either use the hanging-indention function on your word processor or allow each entry to run over (or wrap) normally. Never use the tab key to indent runovers. The material should be double-spaced vertically. For capitalization, use of italics, and other matters of bibliographic style, see chapters 16 and 17.

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2 : Manuscript Preparation and Manuscript Editing

2.30 Text references and callouts

A *text reference* is addressed to the reader ("table 5," or "see fig. 3.2"), is run into the text, and will appear in the published version. A *callout* is an instruction, which will not appear in the published work, telling where a table or an illustration is to appear. In the manuscript, a callout should be enclosed in angle brackets or some other delimiter and placed on a separate line following the paragraph in which the table or illustration is first referred to ("<table 5 here>"; "<fig. 3.2 here>") or, if a later location is preferable, where the table or illustration is to appear. For a full discussion of table preparation, see chapter 13.

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2 : Manuscript Preparation and Manuscript Editing

2.31 Table numbering and callouts

In book manuscripts, tables, whether ultimately to appear in text or in a separate section, should be grouped in a separate electronic file. Journals may require authors to group text and tables together in a single file; consult the specific journal's instructions for authors. If tables are to appear in text, their location must be shown by a callout (see 2.30). If tables are numbered consecutively throughout a book, the numbering must be carefully checked, since an error will entail renumbering throughout. Alternatively, use double numeration (see 1.76). The word "Table" and the table number, an arabic numeral, are typed on a line by themselves. The next line contains the table title, typed in upper- and lowercase (never in full capitals), sentence style (see 8.166), and with no final period. A parenthetical explanation such as "(in millions)" may follow the title, but longer explanations should go in a note. If tabular material is very brief and simple, little more than a list, it may be typed at its location in the text without a table number. For details on table preparation, see chapter 13.

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2 : Manuscript Preparation and Manuscript Editing

2.32 Table notes

Notes to a table must appear immediately below the table body and must carry their own numbering (preferably letters; see 13.47), keyed to that table. They must never be numbered along with the notes to the text. See 13.43–50.

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2 : Manuscript Preparation and Manuscript Editing

2.33 Illustration callouts and captions

Unless grouped in a section separate from the regular text, illustrations such as graphs and diagrams require both a text reference and a callout (see 2.30). Photographs and maps—at least in printed books—do not always need a text reference but do need a callout if they are to appear in text (see 12.10–16). As with tables, illustrations may either be numbered consecutively throughout the book or carry double numbers (see 1.76, 12.12–13). The numbers must be carefully checked in either case. Illustrations that will be published in electronic form typically need a text reference that will be linked to the illustration itself; consult your publisher for instructions. Captions for all illustrations (as distinct from a list of illustrations following the table of contents; see 1.44–47) should be furnished in a separate file. For journals, follow the instructions provided by the journal in question. See also 12.31–51. For a full discussion of illustrations and how to prepare them for publication, see chapter 12.

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2 : Manuscript Preparation and Manuscript Editing

2.34 Electronically prepared illustrations

Text figures that have been prepared electronically, such as graphs and diagrams, should be submitted in separate files, clearly identified. Figures may be numbered consecutively throughout a book or double-numbered (see 12.12–13). If they are very simple and can easily be typeset as part of the text, they may need neither a number nor a caption (but check with your publisher). Working (or temporary) numbers should be assigned for placement. Videos, animations, and data files submitted in electronic but not print form—along with color figures for which only black-and-white prints have been prepared—must be noted and described in the author's cover letter (see 2.4). For further discussion, see chapter 12.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.35 Photographs, paintings, and the like

Text figures that are to be reproduced photographically, such as paintings and maps, should be furnished in whatever form the publisher requests. Glossy prints must be clearly labeled, usually on the back of the print or on a self-sticking label, in a manner that does not impair their quality (see 12.17). They may be either numbered consecutively throughout a book or double-numbered (see 12.12–13). Plates grouped in a gallery (see 12.7) are numbered separately from figures appearing in the text. If numbers are not to appear in the published version, working numbers should be assigned for identification and should accompany the captions (see 12.15). For further discussion, see chapter 12.

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2 : Manuscript Preparation and Manuscript Editing

2.36 Checking quotations

All quoted matter should be checked against the original source, for both content and citation, before a manuscript is submitted for publication.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.37 Cross-references

Before a manuscript is submitted for publication, all cross-references, whether to a chapter, a section, an appendix, or even a sentence of text, should be verified. A chapter number or title may have been changed, or a passage deleted, after the original reference to it. Cross-references are best made to chapter or section numbers, which can be entered at the manuscript stage. For printed works, references to page numbers are strongly discouraged on grounds of cost and time, since the correct number can be supplied only when a work is in page proof. Where absolutely necessary, a page number should be indicated by three bullets ("see p. •••"). In printed books, a good index should eliminate the need for most cross-references. In books, journals, or individual articles published electronically, online search capabilities may further reduce the need for cross-references. Requiring readers to perform a search and to weed out irrelevant results, however, may be less helpful than simply providing a link. Where links are used, they must be checked online as carefully as cross-references in printed works (see 3.43) to ensure that they lead to the intended material.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.38 Cross-checking the manuscript

All parts of the manuscript must be cross-checked to avoid discrepancies. The following list includes major items to check:

- All titles and subtitles (introduction, parts, chapters, etc.) against table of contents
- Subheads against table of contents
- Illustrations against their captions, text references, and callouts
- Illustration captions against list of illustrations
- Tables against their text references and callouts
- Table titles against list of tables
- All cross-references
- In an electronic work, all links
- Notes against their text references
- Notes against bibliography
- Parenthetical text citations against reference list
- Abbreviations against list of abbreviations
- In a multivolume work or a journal issue, authors' names in table of contents against chapter or article headings and list of contributors
- In an issue of a journal that is paginated consecutively throughout a volume, the first page against the last page of the previous issue

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.39 Volume editor's responsibilities

The specific responsibilities of the volume editor, contributors, and publisher must be determined before a multiauthor manuscript is submitted. If there is more than one volume editor, the responsibilities of each must be spelled out. After ensuring that the contributors furnish their papers in a uniform style agreed to by all parties, the volume editor is usually responsible for the following:

1. Getting manuscripts, including illustrations, from all contributors in a form acceptable to the publisher well before the date for submitting the volume
2. Sending a publishing agreement (provided by the publisher) to each contributor (see 4.52)
3. Getting written permission from copyright owners to reproduce material in copyrighted works published elsewhere, illustrations taken from another work, and the like (see chapter 4)
4. Editing each contribution for sense and checking references and other documentation for uniformity of style, then sending edited manuscripts to the contributors for their approval *before* the volume is submitted to the publisher (an activity distinct from the manuscript editing that will be done later by the publisher)
5. Editing any discussions to be included in the volume and getting any necessary approval for such editing
6. Providing a list of contributors with their affiliations and brief biographical notes to be included in the volume
7. Providing a title page, table of contents, and any necessary prefatory material
8. Sending the complete manuscript to the publisher in a form acceptable for publication (see 2.3–38)
9. Preparing the index
10. Adhering to the publisher's schedule, ensuring that

contributors do likewise, keeping track of the contributors' whereabouts at all stages of publication, and assuming the responsibilities of any contributor who cannot fulfill them

Most if not all of these responsibilities also apply to journal editors.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.40 Further responsibilities

Depending on the arrangement with the publisher, the volume editor may also be responsible for the following:

1. Checking the edited manuscript and responding to all queries, or distributing the edited manuscript to the contributors and checking it after their review to ensure that all queries have been answered
2. Reading the master proofs or distributing master proofs to the contributors and then checking their corrections

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2 : Manuscript Preparation and Manuscript Editing

2.41 Retyped copy

If a manuscript, or parts of a manuscript, for an anthology or other work consisting largely of published material is retyped by the compiler, the guidelines for preparing the files (2.9–35) should be followed.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.42 Printed copy

If a manuscript is presented in the form of printed pages, the compiler needs *two* clean sets of the original pages to make *one* copy of the manuscript, since sheets with printing on both sides are unacceptable for editing and typesetting. Each original page should be pasted or taped to an 8½×11 inch sheet of paper. If two clean copies of the original pages are unavailable, clear photocopies are acceptable, provided all words at both ends of the lines are clear and the paper can be written on with pencil.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.43 Notes

If footnotes on the original pages are to remain substantially unchanged and to appear as footnotes in the new version, they may be left at the foot of the pasted-up pages. If a compiler's or volume editor's notes are intermingled with the original notes (see 16.28, 16.65) or if the notes appeared at the end of the book in the original, all the notes should be pasted or typed on new sheets in the order in which they are to appear. If footnotes in the original are to appear as endnotes, they should be cut from the foot of the page and pasted on new sheets.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.44 Illustrations

Photocopies of illustrations are not acceptable for reproduction. The compiler should procure glossy prints (see 2.35). If these are unavailable, the publisher may be able to reproduce an illustration from the original publication. For journals, consult the journal's instructions.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.45 Source notes

Each selection of previously published material should be accompanied by either a headnote (a brief introduction preceding the selection) or, more commonly, an unnumbered footnote on the first page of text, giving the source (see 16.68), the name of the copyright owner if the selection is in copyright (see chapter 4, esp. 4.2–6), and the original title if it has been changed. If a selection has previously appeared in various places and different versions, the source note need not give the entire publishing history but must state which version is being reprinted. Obtaining permissions is time consuming; compilers should seek expert help with permissions long before submitting a manuscript. See 4.67–73, 4.98.

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2 : Manuscript Preparation and Manuscript Editing

2.46 Permissible changes to published material

The following changes to published material may be made without editorial comment: notes may be renumbered; cross-references to parts of the original work that are no longer relevant may be deleted; obvious typographical errors and inadvertent grammatical slips may be corrected. See 11.8. If changes are made in spelling, capitalization, or footnote style, the compiler should note such changes in the preface or elsewhere. For deletions indicated by ellipsis points, see 11.51–65. Unless there is ample space to insert corrections above the printed lines, any corrections should be written in the margins, as if in proofs (see 3.20–21).

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2 : Manuscript Preparation and Manuscript Editing

2.47 Overview and terminology

The following paragraphs deal generally with what manuscript editing is and with the things manuscript editors do. For details on how they do it physically, see 2.81–91 (for editing electronic files) and 2.92–103 (for editing on paper). "Editor" is used here to refer to the manuscript editor (or copyeditor); "publisher" refers to the publishing house and its policies.

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2 : Manuscript Preparation and Manuscript Editing

2.48 Manuscript editing as opposed to developmental editing

Manuscript editing, also called copyediting or line editing, requires attention to every word in a manuscript, a thorough knowledge of the style to be followed (see 2.52), and the ability to make quick, logical, and defensible decisions. It is undertaken only when a manuscript has been accepted for publication. It may include both mechanical editing (see 2.51) and substantive editing (see 2.55). It is distinct from developmental editing (not discussed in this manual), which addresses more radically the content of a work, the way material should be presented, the need for more or less documentation and how it should be handled, and so on. Since editing of this kind may involve total rewriting or reorganization of a work, it should be done—if needed—*before* manuscript editing begins.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.49 Estimating time

The amount of editing a manuscript needs depends not only on how it has been prepared but also on the audience for which the work is intended and the publication schedule. Estimating how long the editing will take, which requires looking at all parts of a manuscript and, often, editing a small sample, can be based on page count or on total number of words; in either case the editor should take into account any complexities in the text, documentation, or illustrations as well as the medium in which the editing will be done—on paper or in an electronic file. The nature of the material, along with the capabilities of the software and the editor's own skills, will influence the choice of medium. Editing online, which often involves certain typesetting functions such as coding or tagging, may take longer than editing by hand, but production time may be shortened. Also pertinent is information about the author's availability, amenability to being edited, propensity to revise, and so forth. As a very rough estimate, a 100,000-word book manuscript, edited online by an experienced editor, may take seventy-five to one hundred hours of work before being sent to the author, plus ten to twenty additional hours after the author's review. (If an author has made substantial changes to the edited manuscript, as much as a week's additional work may be needed.)

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.50 Stages of editing

Editors usually go through a manuscript three times —once to do the initial editing, easily the longest stage; a second time to review, refine, and sometimes correct the editing; and a third time after the author's review (see 2.75). Careful editors begin the initial editing stage by looking through the entire document to assess the nature and scope of the work that will be required, to identify any matters that should be clarified with the author before editing begins, and to reduce the number of surprises that could cause delays if discovered later in the process. Most edit each element in a work (text, notes, tables, bibliography, etc.) separately to help attain consistency; others edit the apparatus, or a part of it, along with the text. Whatever the procedure, all elements must be compared to ensure that the notes match their text references, the tables correspond to any discussion of them in the text, and so on.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.51 Mechanical editing

Copyediting involves two processes. The first, being concerned with the mechanics of written communication, is known as mechanical editing. It refers to consistency in capitalization, spelling, hyphenation, table format, use of abbreviations, and so forth; correctness of punctuation, including ellipsis points, parentheses, and quotation marks; the way numbers are treated; consistency between text, tables, and illustrations; citation format; and other matters of style in the sense described in 2.52. Mechanical editing also includes attention to grammar, syntax, and usage at the most basic level. Such editing may include either preparing an electronic file according to the requirements of the production process and the medium in which the work will be published or, if the editing is done by hand, marking up the hard copy for a typesetter. For the second process, substantive editing, see 2.55–56.

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2 : Manuscript Preparation and Manuscript Editing

2.52 Style

As generally used in this manual, style refers to the mechanics discussed in 2.51 and expanded upon in chapters 6–18. Journal editors follow the established style of the periodical they are editing for, and they may often consult additional style resources specific to the subject area, including specialized style manuals as well as other periodicals, either in print or online. Book editors may follow the house style of the publisher or of a particular discipline—sometimes with agreed-on variations. If a book is part of a series or a multivolume work, it should conform to the style set by earlier volumes. For a multiauthor work, whose chapters may have been prepared in different styles (despite the publisher's pleas to the contrary), the editor will have to impose an agreed-on style on maverick chapters. The style of any work, as well as occasional deviations from it, must be determined by author, editor, and publisher before editing begins. For style in the sense of verbal expression, see 2.55–56 and chapter 5; for styles in lieu of typographic coding, see 2.90.

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2 : Manuscript Preparation and Manuscript Editing

2.53 Reference works

A good dictionary is essential. Chicago recommends *Webster's Third New International Dictionary* and the latest edition of its desk version, *Merriam-Webster's Collegiate Dictionary* (see bibliog. 3.1). Editors also need printed reference works or access to online sources that furnish reliable spellings and identifications of persons, places, historical events, technical terminology, and the like. Unfamiliar terms or little-known persons should be defined or identified on their first appearance unless a work is addressed to a specialized readership. The first name is normally given the first time a person is mentioned, though it may be inappropriate if the person is well known by last name alone. For some basic reference works, see section 4 of the bibliography.

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2 : Manuscript Preparation and Manuscript Editing

2.54 Style sheet

To ensure consistency, for each manuscript the editor must keep an alphabetical list of words or terms to be capitalized, italicized, hyphenated, spelled, or otherwise treated in any way unique to the manuscript. Changes that are made simply for consistency with the house style being followed need not be noted on the style sheet. It is enough to say, for example, "In all other respects, Chicago style is followed." It is useful—indeed, essential for a manuscript edited on paper—to add the page or paragraph number (or other appropriate locator) of the first occurrence of each item, since an item added from the middle or end of a manuscript may have escaped attention earlier and will need to be corrected on the editor's second pass (see 2.50). Editing online greatly simplifies this aspect of an editor's work. When the editor makes a new decision and notes it on the style sheet, every instance of the item affected by the decision can be found by an electronic search and changed as needed. (Beware of making global changes that might affect material that should not be altered, such as quoted material or entries in a bibliography.) Special punctuation, unusual diacritics, and other items should also be noted on the style sheet. Not only the editor but also the author and the typesetter may need to refer to the style sheet at various stages of editing and production. See figure 2.1.

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2 : Manuscript Preparation and Manuscript Editing

2.55 Substantive editing

Substantive editing deals with the organization and presentation of existing content. It involves rephrasing for smoothness or to eliminate ambiguity, reorganizing or tightening, reducing or simplifying documentation, recasting tables, and other remedial activities. (It should not be confused with developmental editing, a more drastic process; see 2.48.) In general, no substantive work should be undertaken without agreement between publisher and editor, especially for book-length works; if major substantive work is needed, the author should be consulted and perhaps invited to approve a sample before the editing proceeds, to avoid delays later. Journal editors, however, working on rigid schedules, may need to do substantive editing without prior consultation with authors if problems of organization, presentation, and verbal expression have not been addressed at earlier stages.

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2 : Manuscript Preparation and Manuscript Editing

2.56 Discretion in substantive editing

A light editorial hand is nearly always more effective than a heavy one. An experienced copyeditor will recognize and not tamper with unusual figures of speech or idiomatic usage and will know when to make an editorial change and when simply to suggest it, whether to delete a repetition or an unnecessary recapitulation or simply to point it out to the author, and how to suggest tactfully that an expression may be inappropriate. An author's own style should be respected, whether flamboyant or pedestrian. Although fact checking is not usually expected of a manuscript editor (at least in most university presses), obvious errors, including errors in mathematical calculations, should always be pointed out, and questionable proper names, bibliographic references, and the like should be verified or queried. All manuscript editors should know whether the publishers or journals they work for have strict policies on terms relating to race or ethnicity, sex, age, and other areas of potential bias or whether individual discretion is allowed (see 5.203–6). For communicating with the author and querying, see 2.69–75, 2.84, 2.94.

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2 : Manuscript Preparation and Manuscript Editing

2.57 Editing part titles and chapter or article titles

The editor of a book manuscript should ensure that part and chapter titles, and their subtitles if any, are consistent with the text in spelling, hyphenation, and italics. Part and chapter titles must be checked against the table of contents, and any discrepancy must be queried. Unless the typographic style is already known (as in a journal or series), all titles should be in headline style (see 8.167). All should be coded for the typesetter (if the manuscript is to be typeset traditionally). Chicago, for example, often uses the following codes, enclosed in angle brackets (see 2.89): <pn> (part number), <pt> (part title), <pst> (part subtitle), <cn> (chapter number), <ct> (chapter title), <cst> (chapter subtitle). Other publishers may prescribe different codes for such purposes. See also 2.91, 2.102.

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2 : Manuscript Preparation and Manuscript Editing

2.58 Editing subheads

Subheads should be checked for uniformity of style and for pertinence (see 1.71–79) as well as for consistency with the text in spelling, hyphenation, and italics. If there is more than one level of subhead, is the hierarchy logical? If there are more than three levels, can the lowest be eliminated? The typographic form of a subhead in the manuscript does not always reflect its intended level. If subheads are to appear in the table of contents, they must be cross-checked for consistency. Unless the typographic style is already known (as in a journal or series), subheads should normally be in headline style (see 8.167); subtitles should be separated by a colon. But if an author has consistently used sentence style (see 8.166) for subheads, that style should not be altered without consultation with the author and publisher, since it may be more appropriate in the particular work. Where subheads consist of full sentences, sentence capitalization is preferable. Subheads are typically coded for the typesetter: for example, <a> (first-level subhead), <b> (second-level subhead). For details on coding, see 2.88–89. If the editing is done on paper, the first level should be marked by a circled A, the second by a circled B, and so on.

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2 : Manuscript Preparation and Manuscript Editing

2.59 Cross-references

All references to tables, figures, appendixes, bibliographies, or other parts of a work should be checked by the editor. If the author, for example, mentions a statistic for 2001 and refers readers to table 4, which gives statistics only through 2000, the editor must point out the discrepancy. Place-names on a map that illustrate the text must be spelled as in the text. Cross-references to specific pages should be minimized or eliminated (see 2.37). Some authors need to be discouraged from commenting too frequently on the structure of their work ("This is what I did earlier, this is what I am doing now, and this is what I will do later"); chapter titles, subheads, the table of contents, and the index should provide sufficient signposts.

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2 : Manuscript Preparation and Manuscript Editing

2.60 Quotations and previously published material

Aside from adjusting quotation marks and ellipsis points to conform to house style (see 11.8–10), the editor must do nothing to quoted material unless the author is translating it from another language, in which case it may be lightly edited. Misspelled words and apparent transcription errors should be queried. An author who appears to have been careless in transcribing should be asked to check all quotations for accuracy, including punctuation. The editor should ensure that sources are given for all quoted material, whether following the quotation or in a note. In editing previously published material, especially if it has been abridged, the editor should read for sense to ensure that nothing is out of order or has inadvertently been omitted. Discrepancies should be queried. If the previously published material has been provided on paper only, any ambiguous end-of-line hyphens should be marked for the typesetter (see 2.99).

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2 : Manuscript Preparation and Manuscript Editing

2.61 Editing notes

Each note must be checked against the text to ensure that its text reference is correct and in the right place and that any terms used in the note are treated the same way as in the text. When notes are to be printed as footnotes, the author may be asked to shorten excessively long ones or absorb them into the text or an appendix. Lists, tables, and figures should be placed not in footnotes but in the text or in an appendix. Editors may sometimes request an additional note to accommodate a needed source or citation. More frequently, in consultation with the author, they will combine notes or delete unneeded ones. See 16.36–39. When notes are added, combined, or dropped, it is essential that note numbers be adjusted both in text and in the notes themselves. When editing online, keeping the notes embedded during editing prevents disasters. An editor working on paper must take special care in renumbering notes.

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2 : Manuscript Preparation and Manuscript Editing

2.62 Editing note citations

If notes contain citations, these must be carefully checked for style (but see 2.63). Further, every subsequent reference to a work previously cited must be given in the same form as the first reference or in the same shortened form (see 16.41–48). In a work containing a bibliography as well as notes, each citation in the notes should be checked against the bibliography and any discrepancy resolved or, if necessary, queried in both contexts so that the author can easily compare them (see 2.71). A bibliography (as opposed to a reference list; see 2.64) need not include every work cited in the notes (see 16.74–76) and may properly include some entries that are not cited.

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2 : Manuscript Preparation and Manuscript Editing

2.63 Flexibility in citation style

Imposing house style on notes prepared in another style can be immensely time consuming and, if the existing form is consistent and clear to the reader, is often unnecessary. In journal editing, however, such flexibility may not be feasible, especially for electronic articles in which citations may be linked to an outside database, requiring absolute consistency of format. Before making sweeping changes, the editor should consult the author or the publisher or both.

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2 : Manuscript Preparation and Manuscript Editing

2.64 Editing bibliographies and reference lists

The editor must ensure that each entry in a bibliography or reference list conforms to the same style: order of items in each entry, punctuation, and so on (see chapters 16 and 17). Alphabetizing should be checked, or dates if the bibliography is in chronological order. If a reference list is used, the editor will have checked all text citations against the list while editing the text and will have queried or resolved discrepancies (see 2.62, 2.71). Many editors find it helpful to edit the bibliography or reference list before the text and notes.

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2 : Manuscript Preparation and Manuscript Editing

2.65 Editing tables

The editor should verify that the author has taken the steps described in 2.3, 2.22, and 2.31–32 and should either complete them or have the author do so. A manuscript edited on paper with no electronic files provided may require some cutting and pasting, with callouts written on the relevant text pages (2.22). For guidelines on editing tables, see 13.68–71. For cross-checking between text and tables, see 2.59.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.66 Checking illustrations and their placement and editing captions

The editor should verify that the author has taken the steps described in 2.33–35. Illustrations are frequently added, dropped, or renumbered during editing, so it is essential to check all illustrations against their text references and callouts and against the captions and list of illustrations to be sure that they match and that the illustrations show what they say they do. Captions must conform to the style of the text. Source information should be edited in consultation with the publisher. If permissions are outstanding, the publisher, not the editor, should take up the matter with the author. Any wording on a diagram or chart should conform to the spelling and capitalization used in the caption or the text. (If the wording on the illustration cannot be changed, it is sometimes acceptable to adjust the spelling in the caption or text.) For details on preparing illustrations and captions, see chapter 12. For checking credits, see 12.48.

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FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.67 Preparing front matter for a printed book

The publisher normally provides copy for the series title (if any) and copyright page. An editor may need to produce clean copy for the half title, title page, table of contents, and list of illustrations, carefully checking all against the text and captions. If subheads are to be dropped from the table of contents, the author should be consulted. For the sequence and form of front matter, see 1.5–57; for items always or sometimes required on the copyright page, see 1.14–35. Some or all of these elements may also be required for electronic books; consult your publisher. For printed books, the editor should indicate the pages where particular elements are to begin (e.g., "dedication, p. v") and which pages are to remain blank (e.g., "page ii blank").

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2 : Manuscript Preparation and Manuscript Editing

2.68 Editing indexes

When the index arrives, it should be edited and typeset immediately, since the rest of the book or journal is now in page proof. For preparing an index, see chapter 18; for editing an index, see 18.135–37. An index should begin on a right-hand page (see 1.91).

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2 : Manuscript Preparation and Manuscript Editing

2.69 Early contact

A book editor should, if possible, get in touch with an author at the time editing begins, to establish good relations, ask any necessary questions, and thereby avoid nasty surprises. If imposing house style involves a global change such as lowercasing a term the author has capitalized throughout, the author should be alerted early. Journal editors too, to expedite production, sometimes notify authors of global changes early in the game. Most authors are content to submit to a house style; those who are not may be willing to compromise. Unless usage is determined by journal or series style, the author's wishes should be respected. For a manuscript that requires extensive changes, it may be wise, if the schedule allows, to send a sample of the editing for the author's approval before proceeding (see 2.55).

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2 : Manuscript Preparation and Manuscript Editing

2.70 When to query

If the editor has merely tried to bring mechanical consistency to a manuscript, there is no need to query the author. Nor is there any need to explain the correction of solecisms unless the author challenges the correction when reviewing the editing. Queries should be brief and, wherever possible, answerable by yes or no. Or they may be more specific: "Do you mean X or Y?" A query must never sound pedantic, condescending, or indignant. Specialized terms, whether editorial, typographic, or grammatical, should be avoided unless familiar to the author. Queries to the author need be prefaced by "au:" only if the editor is including notes to others, for example, the typesetter. Some journals, working on tight deadlines, use a standard memorandum to inform the author that the manuscript has been edited for clarity, consistency, grammar, journal style, and so forth and that routine changes have not been queried; in addition, the author will receive a list of specific queries. Book editors sometimes do likewise; see also 2.73.

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2 : Manuscript Preparation and Manuscript Editing

2.71 What to query

Any discrepancies should be queried (or corrected if obvious): for example, "George Jessell OK? See John Jessell, chap. 2, par. beginning 'War seemed certain'"; "Repetition intentional? See chap. 3, par. beginning 'Later that year'"; "Where do closing quote marks belong?" If the editor feels confident in deleting a repetition or correcting a discrepancy or minor error, a simple "OK?" is enough. For bibliographic discrepancies, see 2.61–64. Name spellings that look wrong ("Pricilla," "Napolean") are not necessarily typos and should be queried. Foreign-language words, including proper names, should be queried unless easily verified.

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2 : Manuscript Preparation and Manuscript Editing

2.72 How to mark queries

For the mechanics of typing or marking queries on a manuscript, see 2.84 (for editors working online) and 2.94 (for those working on paper).

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2 : Manuscript Preparation and Manuscript Editing

2.73 The cover letter

The letter sent to the author with the edited manuscript, or sometimes separately, should include some or all of the following items (unless already communicated):

1. What the editing has involved: adjustment of spelling to conform to house style; occasional rephrasing for clarity or to eliminate inadvertent repetition, and so forth
2. Whether and how the editing has been shown—as a redlined printout (see 2.83) or a hand-marked manuscript—and what the markings and codes mean
3. How the author should respond to queries, veto any unwanted editing, and make any further adjustments on the printout or manuscript (see 2.5, 2.85, 2.103)
4. A warning that the author should now make any last-minute changes, additions, or deletions; check quoted matter and citations if necessary; and carefully review the editing, since even editors are fallible and any errors missed in editing and not caught until proofs may be deemed "author's alterations" and charged to the author (see 3.15)
5. The deadline for return of the edited copy
6. An approximate date when the author may expect to receive proofs and the kind of proofs to expect (galleys or, more likely, page proofs; see 3.1, 3.16)
7. A brief discussion about the index, if any—whether the author is to prepare it, whether instructions are needed (see chapter 18), or whether a freelance indexer is to be engaged at the author's expense
8. A request for confirmation of the author's mailing and e-mail addresses and telephone and fax numbers throughout the publishing process

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2 : Manuscript Preparation and Manuscript Editing

2.74 Sending the edited manuscript to the author

If edited online, a book manuscript is usually sent to the author in the form of a redlined printout (see 2.83), which the author reads, marks as necessary, and returns to the editor. Journal articles may be either made available to authors as PDF files or sent to them as typeset proofs, redlined printouts, or hand-marked manuscripts. A hand-marked manuscript is a one-of-a-kind document; if it is lost, the manuscript must be reedited. To avert such a disaster, it should be photocopied before it is mailed or sent by some traceable means—preferably both.

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2 : Manuscript Preparation and Manuscript Editing

2.75 Checking the author's final changes

When the manuscript comes back from the author, the editor goes through once again to see what the author has done, check that all queries have been answered, and edit any new material. Except for style adjustments, the author's version should prevail; if that version is unacceptable for any reason, a compromise should be sought. The editor then updates the electronic files, marks the typeset proofs (if journal articles have been sent in that form; see 2.74), or, if a manuscript is to be typeset from paper, clarifies or retypes the new material and crosses out the queries.

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2 : Manuscript Preparation and Manuscript Editing

2.76 Type specifications and coding

When a book manuscript goes to the typesetter, it should be accompanied by a designer's layout (formally referred to as "composition and page layout specifications"; see fig. A.14 for an example), which specifies the typeface and type size for the various elements in the manuscript—text, extracts, subheads, and so forth—and the amount of vertical space required at chapter openings, between text and footnotes, and elsewhere. These specifications ("specs") are keyed to the generic codes (see 2.89), styles (see 2.90), or tags (see 2.91) used in the manuscript. The typesetter will then convert the codes, styles, or tags into type codes. Occasionally a manuscript editor will need to do a little more than coding. For example, if the layout calls for the first few words of each chapter to be set in caps and small caps (e.g., WHAT IN SHAKESPEARE MAY APPALL US), the editor should mark precisely which words should be so treated. Journal manuscripts are usually typeset according to the journal's typesetting specifications.

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2 : Manuscript Preparation and Manuscript Editing

2.77 Type specifications and hand markup

In the rare event that no designer's layout or list of specifications is available—for example, in an informally published brochure—the editor should mark up the hard copy with appropriate type specifications at the first occurrence of the element they apply to. For example, in the margin next to the first block of regular text, "text: 10/12 Times Roman × 26" (meaning 10-point type with 12-point leading, each line 26 picas long); and next to the first extract, "extract: 9/11 Times Roman; indent 2 pi from left." As long as all extracts have been coded "ext," all first-level subheads "A," and so forth, markup can be kept to a minimum. For more on hand markup, see 2.92–103.

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2 : Manuscript Preparation and Manuscript Editing

2.78 Ensuring correct pagination

However the manuscript is paginated, the editor should make clear to the typesetter where roman page numbers end and arabic numbers begin. It is important to mark on the manuscript what page will constitute arabic 1 of the printed version, whether or not the number will actually appear (whether the folio is to be "expressed" or "blind"; see 1.59). If there is a part title and the first chapter begins on page 3, "arabic p. 3" should be specified at the chapter opening. The editor should specify whether subsequent elements are to begin on a recto or, if the design calls for a double-page spread, on a verso. To avoid expensive repagination in proof, the editor should check that all elements—in the front matter, the text, and the back matter—are in their correct order and that the order is reflected in the table of contents. For journals, see 1.147.

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2 : Manuscript Preparation and Manuscript Editing

2.79 Running heads

The editor provides copy from which running heads (or feet) will be set (see 1.93–99). The copy must clearly indicate which heads are to appear on versos and which on rectos. For a book, running heads must be included for any material that will occupy more than one printed page; journals may require running heads for all copy, regardless of length. To fit on a single line, usually containing the page number as well, a chapter or article title may have to be shortened for a running head but must include the key terms in the title. The author's approval may be needed; if possible, the editor should send the running head copy along with the edited manuscript. In shortened foreign-language titles, no word may be omitted that governs the case ending of another word in the running head. Running-head copy normally accompanies the manuscript to the typesetter and should be included with the other electronic files. If the running heads are to reflect the content of particular pages (rather than chapters or sections), the copy cannot be prepared until page proofs are available. For running heads to notes, the page numbers they apply to (Notes to Pages ●●●–●●● or XXX–XXX) must be supplied in proof (see 1.86, 1.98).

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2 : Manuscript Preparation and Manuscript Editing

2.80 Information for the typesetter

Information accompanying a book manuscript to the typesetter, usually prepared by the editor in the form of a checklist, a memorandum, a transmittal form, or a combination of such documents, should include at least some of the following:

- Name of author and title of work
- What is included in the package: disk, clean printout (see 2.83), illustrations, etc.
- How the work is to be typeset: electronically from the publisher's files or rekeyed
- The software used in editing the manuscript, the number of files, file names, and codes or styles used
- The total number of pages in a manuscript to be typeset from paper
- The number of chapters, illustrations, tables, and other matter, and what, if anything, is still to come
- Which elements are to be included in the front matter, the text, and the end matter
- Whether the notes are to be footnotes or endnotes
- Whether the illustrations will be interspersed in the text or will appear in a gallery
- Which elements must start recto
- How many sets of proofs will be needed, and whether galleys as well as page proof are needed
- Any special characters needed

It may also be useful to include the style sheet (see 2.54) and a list of nondictionary words and proper names with preferred word breaks (see 3.7). Editors are sometimes required to furnish spine copy (see 1.110) and cover or jacket copy (see 1.112–13).

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2 : Manuscript Preparation and Manuscript Editing

2.81 Backup and conversion

Before editing begins, a backup copy must be made of the author's files, which must be stored, not altered in any way, and used *only* for reference. The files are then converted, if necessary, to the software the editor uses. If special characters (e.g., letters in a non-Latin alphabet) fail to convert, expert help must be sought (from a typesetter, a librarian, or the author). The publisher may decide to have the manuscript edited on paper and rekeyed by a typesetter.

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2 : Manuscript Preparation and Manuscript Editing

2.82 Cleanup

Before editing the manuscript, the editor should ensure that the files represent the author's latest version (see 2.4–5), check that the author has followed the steps outlined in 2.4–8, and make any necessary repairs. Many tasks can be automated and combined in a single electronic tool set; some publishers make such tools available to authors and freelance editors.

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2 : Manuscript Preparation and Manuscript Editing

2.83 Redlining, or tracking changes

To enable the author to approve the editing, the edited files are often printed out in a redlined version (created by means of "track changes" or a similar feature of text-editing software; see fig. 2.2). Depending on the software and printer the editor uses, added or changed material may appear literally in red (as it does on screen), or double underlined, or shaded, or in boldface—in any case in a distinct form. Deleted material usually is struck through. Queries to the author appear either as footnotes or run into the text (see 2.84). Whether *all* the editing, mechanical as well as substantive, is redlined depends on the software and on the editor. Editors whose software has a built-in redlining function will usually keep it turned on as they work; the author thus sees every change. Those who use keystrokes to produce redlining may prefer to alert the author to global changes (such as capitalization of a certain term) the first time each such change is made and to redline only changes the author must approve individually. Still others may enter changes as if they were editing their own work and see only the results of their editing on the screen, not what was there before; the edited files then are compared with the original, unedited files by means of a software program that prints out a redlined version. Some authors may receive both a redlined version and a clean printout (a hard copy of the edited manuscript that does not show the editing), or only a clean printout with queries. If an element such as a bibliography has been heavily redlined, the editor may send a clean printout of that element for the author to approve, as well as the redlined printout for reference. If redlining is not used, the editor must let the author know what has been done to the manuscript (see 2.69, 2.70, 2.73).

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2 : Manuscript Preparation and Manuscript Editing

2.84 Queries to the author

Editors working online can query the author in three ways; the first is usually the simplest. The editor may use a "comment mechanism" that creates footnotes distinct from the author's footnotes (letters or asterisks rather than numbers if the program permits). Or the editor may run the query into the text in an easily searchable form (enclosed in brackets or other delimiters and appearing in boldface or some font not used elsewhere in the text). A third method, best reserved for manuscripts that require extensive queries and comments, is to create a separate file of queries, keyed to the manuscript by some symbol easily seen by the author. After queries have been responded to, they (and any text symbols referring to them) must be deleted from the files to be used for typesetting, lest they appear in proof or (disastrously) in the published version. See figure 2.2.

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2 : Manuscript Preparation and Manuscript Editing

2.85 Retaining the edited files

In general, the edited electronic files should not be sent to the author. An author who does review files online must redline any final adjustments in such way that they are distinct from the editor's changes, so that they in turn can be edited before the manuscript is typeset. Some text-editing software can protect editorial changes from alteration ("read only").

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2 : Manuscript Preparation and Manuscript Editing

2.86 The author's review

Some editors do their second reading on a printout of the redlined version or, if none is produced, a clean printout of the manuscript with the editing incorporated. They can then mark additional changes or, if necessary, stets, in the way they want the author to make final adjustments—in a bright color, fully legible, in upper- and lowercase. If the author adds more than a sentence or two, the new material may be furnished either as a printout or in electronic form with a hard copy, but the printout or file must contain *only* the new material; it must never be a revised form of the chapter or article, which would require a total reediting. The editor should make this procedure clear to the author when sending the edited manuscript.

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2 : Manuscript Preparation and Manuscript Editing

2.87 What is sent to the typesetter

When the editor has reviewed the files to ensure that all queries have been answered and has updated the files accordingly (see 2.75, 2.84), a clean copy of the final version is usually printed out. This printout accompanies the final files that are sent to the typesetter and must exactly correspond to them. (Typesetters often read proof against the clean printout; unless a redlined printout contains all last-minute adjustments by the publisher, it cannot be relied on as "final" copy.) The redlined printout with the author's handwritten emendations, whether or not it is sent to the typesetter, typically goes to the author with the proofs (see 3.5).

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2 : Manuscript Preparation and Manuscript Editing

2.88 Generically marking the typographic elements

Depending on how the manuscript is to be typeset and what software the editor is using, the various elements in the manuscript—chapter display, subheads, text, prose extracts, poetry, notes, captions, and so forth—are marked generically by coding (see 2.89), by assigning styles (see 2.90), or by inserting tags (see 2.91). See also 2.76. The editor usually does the type marking as part of the editing. The typesetter or typesetting program then converts the generic marking to the type specifications given by the journal or book design. It is essential that editor, publisher, and typesetter confer before this marking is done.

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2 : Manuscript Preparation and Manuscript Editing

2.89 Coding

Generic codes are often mnemonic in form (see fig. 2.2). They are usually enclosed in angle brackets or, if angle brackets are used in the text, in curly brackets or some other delimiters. Publishers differ not only in what codes they recommend but also in what elements to code. Some require that every element be coded, including regular text; others regard regular text as a default but require exit codes at the end of coded elements. Consistency is essential. The copyeditor may need to invent codes for unusual elements. Whether a manuscript is typeset in house or by an outside supplier, the editor must furnish a list of codes used, with their definitions; for example:

<cn>	chapter number
<ct>	chapter title
<a>	first-level subhead (A-head)
<b>	second-level subhead (B-head)
<ext>	block quotation (prose extract)
<po>	poetry extract
<sc>	small caps
<mac>	macron on following letter
<n>	en dash
<na>	subhead in endnotes section
<![comment]!>	instruction to the typesetter
<!help!>	signal to typesetter to consult hard copy at this point

Exit codes may be necessary for elements not followed by a hard return, depending on the publisher's or

typesetter's requirements. Exit codes may be made by adding a slash: </cn> for the end of a chapter number, </sc> for the end of small caps, </list> for the end of a list, and so on.

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2 : Manuscript Preparation and Manuscript Editing

2.90 Assigning styles

In some circumstances, software-generated style tags may be applied to a manuscript instead of generic codes. Depending on the typesetting program used, such style tags may even be preferable. Authors and copyeditors should ask the publisher what kind of style tags to use for a given manuscript. Each tag has a name and is applied to either the paragraph level or the character level. A paragraph is defined as any string of text that follows a hard return and ends with a hard return. Paragraph styles should be given descriptive names (e.g., "chapter number," "chapter title," "first-level subhead," "body text," "extract"). Character-level styles are used primarily to differentiate characters from their neighbors in the surrounding text (e.g., when an individual word or letter is set in Courier within an otherwise Times Roman paragraph). Common character attributes such as boldface and italics need not be styled separately. If there are special characters or text elements that do not lend themselves easily to style tags, it may be necessary to combine style tags and generic codes with instructions or messages to the typesetter. A list of styles and any generic codes should always accompany the manuscript.

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2 : Manuscript Preparation and Manuscript Editing

2.91 Using formal markup languages

Some manuscripts, especially those that will be published in electronic as well as printed form, may be edited in or converted to a formal markup language (e.g., XML or SGML) in which tags mark the structure of the document. In this type of markup, each element, including the document as a whole, is enclosed between an opening tag and a closing tag that identify the type of element and may contain unique identifiers that create links used in navigating the electronic version. Tags are "nested"; for example, the body of the document, enclosed between an opening and a closing "body" tag, will include all sections and subsections of the document, with each of those parts also enclosed between an opening and a closing tag that identify the element and its place in the hierarchy. Tags for larger elements are typically used to mark what the elements are rather than how they are to be presented; this practice streamlines subsequent presentation of the document in various forms. Smaller portions of text may be marked either according to how they are to be presented (e.g., in italic type) or according to the intent of the presentation (e.g., emphasis). If editing takes place after conversion to a formal markup language, the editor's responsibility is to make sure that the tags correspond logically to the document's structure and that the markup is true to the intent of the tagging scheme. The editor may check each tag or use a script designed to identify and perhaps correct errors. If markup errors are not corrected there may be problems in the published versions of the document (see 3.42–43).

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2 : Manuscript Preparation and Manuscript Editing

2.92 Keeping a clean copy

Before beginning to edit, the editor should make sure there is a clean copy of the original, unedited version for reference or in case any reediting is necessary.

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2 : Manuscript Preparation and Manuscript Editing

2.93 Marking the manuscript

Editing a manuscript that is going to be rekeyed requires a technique distinct from that of proofreading (see chapter 3). Editing appears not in the margin but above the word or words it pertains to. An exception may be made only if there is too little space between the lines (as in a manuscript that contains previously printed material). For marking queries, see 2.94. For a sample of a correctly marked manuscript, see figure 2.3.

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2 : Manuscript Preparation and Manuscript Editing

2.94 Queries to the author

In manuscripts edited on paper, queries are best written in the margin, especially if the manuscript is to be photocopied. When the author has responded, they can simply be crossed out. Chicago discourages the use of gummed slips: they cannot be easily photocopied, and they have to be detached before typesetting (and thus are no longer in place when the manuscript is sent to the author with the proofs). The third method described in 2.84 is also an option in otherwise hand-marked manuscripts. See figure 2.3.

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2 : Manuscript Preparation and Manuscript Editing

2.95 Circling

Circling has several meanings to the typesetter. (1) Circling a number or an abbreviation in the text and writing "sp" in the margin means that the element is to be spelled out; but if a number can be spelled out in different ways, or if an abbreviation may be unfamiliar to the typesetter, the editor should write out the form required. (2) Circling a comma or a colon means that a period is to be set; when a period is inserted by hand, it should be circled so it will not be missed by the typesetter. (3) Circling a marginal comment shows that the comment is not to be set in type but is either an instruction to the typesetter or a query to the author.

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The Chicago Manual of Style Online
FIFTEENTH EDITION

2 : Manuscript Preparation and Manuscript Editing

2.96 Inserting, deleting, and substituting

A regular caret (peak upward ^) should be carefully distinguished from an inverted caret (V-shaped v) used to mark superscripts, apostrophes, and the like. The conventions for deleting and substituting material should also be kept distinct.

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2 : Manuscript Preparation and Manuscript Editing

2.97 Transposing, closing up, and separating

Special attention should be paid to punctuation when words are transposed or deleted; the new position of commas, periods, and the like must be clearly shown.

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2 : Manuscript Preparation and Manuscript Editing

2.98 Changing punctuation

Any added or changed punctuation should be clearly marked for the typesetter—for example, by circling an added period, placing a caret over an added comma, or placing an inverted caret under added quotation marks. If necessary, write (and circle) "colon," "exclamation point," or whatever applies, either in the margin or close to the punctuation change.

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2 : Manuscript Preparation and Manuscript Editing

2.99 Dashes and hyphens

Em dashes, if typed as two hyphens with no space between or on either side, need not be marked. Two- or three-em dashes, even if consistently typed, should be marked, as should en dashes, unless the typesetter is given a global instruction—for example, "all hyphens between inclusive numbers are to be set as en dashes." End-of-line hyphens should be marked to distinguish between soft and hard hyphens. Soft hyphens are used merely to break a word at the end of a line; hard hyphens are "permanent" hyphens (such as that in twenty-first) and must remain no matter where the hyphenated word or term appears. See also 2.15.

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2 : Manuscript Preparation and Manuscript Editing

2.100 Capitalizing, lowercasing, and marking for italics or boldface

To capitalize a lowercase letter, triple underline it; to make it a small capital, double underline it. To lowercase a capital letter, run a slanted line through it. To mark for italics, run a horizontal line under the word(s) to be italicized; for boldface, make the horizontal line wavy. There is no need to underline words that appear in italics in the manuscript as long as the typesetter is instructed to italicize them. If an author has used both underlining and italics, special instructions are needed (see 2.17). For mathematical copy, see 14.61–66.

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2 : Manuscript Preparation and Manuscript Editing

2.101 Paragraph indention, flush left or right setting, and vertical spacing

For indicating a paragraph indention, moving material to the left or right, and marking vertical space, see figure 2.3. In typographic usage the sign # means space, not number. To indicate a blank line, write "one-line #" and circle it (see 2.95).

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2 : Manuscript Preparation and Manuscript Editing

2.102 Coding

For the kinds of elements that need coding, and for examples of codes, see 2.89. Handwritten codes are circled (see 2.95) rather than enclosed in angle brackets or other delimiters.

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2 : Manuscript Preparation and Manuscript Editing

2.103 Color of pencil or ink

All editorial changes should be made in a color that will reproduce clearly if the edited manuscript is photocopied or faxed. The author should be asked to respond to the editing in a color distinct from that used by the editor. For querying the author, see 2.94.

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3 : Proofs

3.1 Definitions

Unless otherwise specified, "proofs" here are first proofs, usually in page form; the proofreader is whoever has primary responsibility for proofreading (often an author); and the typesetter is whoever sets type based on the publisher's composition and page layout specifications (see 2.76–77), generates proof, and enters corrections (sometimes an editor or even an author). Further, although this chapter is addressed largely to those who proofread on paper, works to be published in a form other than print on paper must be checked with equal care in that form (see 3.42–43). For more on page layout and the various stages and kinds of proofs, see appendix A. For an illustration of how the stages described in this chapter fit into the overall publishing process for books and journals, see appendix B.

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3 : Proofs

3.2 Who checks proofs

No matter who checks proofs, painstaking reading and consistent marking remain essential. A record must be kept of when each stage of proof has been corrected and by whom; the best record is a set of carefully marked proofs, preferably dated and signed (see figs. 3.1, 3.2). Proofreading functions may be shared: for example, an author may read and mark the proof, a manuscript editor may ensure that the author's corrections are indeed made, and a designer or production assistant may check type quality and general appearance, both on paper and on screen.

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3 : Proofs

3.3 Master proofs

The master proofs are the single set of proofs marked and returned to the typesetter. If proofs other than the master set are corrected, all marks should be transferred to the master set. Some publishers send the master set to the author; others send a duplicate and then transfer the author's corrections to the master set. After the typesetter has made the corrections, the publisher should retain the master set as a record until the work has been published.

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3 : Proofs

3.4 Schedule

Since many people are involved in the production of a journal or a book, a few days' delay in returning proof to the publisher or typesetter can cause a major delay in publication. Some journals allow the author as little time as forty-eight hours to make corrections. When the time scheduled for proofreading appears to conflict with the demands of accuracy, or if any other problem arises that might affect the schedule, the proofreader should immediately confer with the publisher.

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3 : Proofs

3.5 Reading against copy

In proofreading parlance, "copy" refers to edited manuscript. If type has been set from electronic files, proof should be checked against the version of the manuscript that contains the author's final changes and responses to queries (see 2.75). If type has been set from a paper-only manuscript, hence totally rekeyed, the proofreader must read word for word against the edited manuscript, noting all punctuation, paragraphing, capitalization, italics, and so forth and ensuring that any handwritten editing has been correctly interpreted. This task may be easier if a second person reads from the manuscript while the proofreader follows and marks the proof. Whether type has been set from electronic files or from paper, the proofreader must mark *only* the proofs, *never* the manuscript, which is now known as "dead" (or "foul") copy. To correctly assign responsibility for error (see 3.14), the manuscript as earlier approved by the author must be kept intact. For systemic errors resulting from conversion of electronic files, see 3.8. For checking revised proofs, see 3.18.

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3 : Proofs

3.6 Spelling

The proofreader should watch for the kind of errors missed by computer spell checkers—"it's" where "its" is meant, "out" where "our" is meant, and so forth—as well as any other misspellings. The manuscript editor's style sheet (see 2.54) may be a useful reference.

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3 : Proofs

3.7 Word breaks

End-of-line hyphenation should be checked, especially in proper names and foreign terms. Chicago recommends the word breaks given in *Merriam-Webster's Collegiate Dictionary* (see bibliog. 3.1). (There are electronic dictionaries, including Webster, that can be used in conjunction with automated typesetting systems.) For words or names not listed in a dictionary, a liberal rather than a rigid approach is advisable, since formal usage varies widely and any change requested may entail further breaks or create tight or loose lines (lines with too little or too much space between words). Such problems may be avoided if a list of nondictionary words and their preferred hyphenation (or an editor's style sheet if it includes this information) is submitted to the typesetter along with the manuscript. See also 2.15, 7.33–45.

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3 : Proofs

3.8 Typeface and font

All material in italics, boldface, small capitals, or any font different from that of the regular text should be looked at to be sure the new font starts and stops as intended. All heads and subheads should be checked for the typographic style assigned to their level (see 2.24, 2.58). All set-off material (excerpts, poetry, equations, etc.) should be checked for font, size, and indention. Note that conversion of electronic files for typesetting can result in unexpected systemic errors, such as the dropping or transmutation of a special character throughout the work or even the disappearance of all heads of a particular level. Such errors may be marked with a single, or "global," instruction to the typesetter, since the typesetter's solution is likely to be a global one; using this shortcut avoids cluttering the proofs with corrections of each instance. When a major systemic problem of this sort is identified, the typesetter should be consulted immediately.

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3 : Proofs

3.9 Page numbers and running heads

Page numbers and running heads must be checked to ensure that they are present where they are supposed to be and absent where they are not (see 1.93–99, 2.79), that the correct page number appears following a blank page, and that the typesetter has followed instructions as to what should appear on a recto, a verso, or a double-page spread. Running heads must be both proofread and checked for placement. For running heads to endnotes, the page numbers must be supplied or verified by checking the text pages the notes pertain to (Notes to Pages •••–•••; see 1.86, 1.98, 2.79).

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3 : Proofs

3.10 Illustrations and tables

The proofreader must verify that all illustrations appear in the right location in the text, in the right size, right side up, not "flopped" (turned over left to right, resulting in a mirror image), and with their own captions. Captions should be read as carefully as the text. Tables must be proofread both for content and for alignment. Where an illustration or a table occupies a full page, no running head or page number should appear; but if several full pages of illustrations or tables appear in sequence, the proofreader may request that page numbers, and sometimes running heads as well, be added to better orient readers (see 1.99, 1.104). If an illustration or a table is still to come, the proofreader must mark the proof (e.g., "fig. 2 here") and ensure that enough space is left in the text to accommodate it. If there are lists of illustrations and tables, all captions and titles should be checked against the lists, and page numbers must be added. At this stage, someone must check that all needed permissions and credits for illustrations are in hand. If any are missing, material may have to be dropped or replaced.

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3 : Proofs

3.11 Overall appearance

Each page or, better, each pair of facing pages should be checked for length (see 3.12), vertical spacing, position of running heads and page numbers, and so forth. Conformity to design must be verified. Such apparent impairments as fuzzy type, incomplete letters, and blocks of type that appear lighter or darker than the surrounding text may be due to poor photocopying. If in doubt, the proofreader may query "Type OK?" or "Too dark?" When four or more lines end with a hyphen or the same word, word spacing should be adjusted to prevent such "stacks." A page should not begin with the last line of a paragraph unless it is full measure and should not end with the first line of a new paragraph. Nor should the last word in any paragraph be broken—that is, hyphenated, with the last part of the word beginning a new line. To correct any of these occurrences, page length may be adjusted. (A very short line at the top of a page is known as a "widow"; a single word or part of a word at the end of a paragraph is an "orphan.")

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3 : Proofs

3.12 Adjusting page length

Although facing pages of text must align, it is usually acceptable for each page in a two-page spread to run a line or two long or short to avoid "widows" and "orphans" (see 3.11) or to accommodate corrections. For example, if a correction on page 68 requires an added line, the typesetter may be asked to add space above a subhead on page 69 so that the two pages wind up the same length. Type can sometimes be rerun more loosely or more tightly to add ("save") or eliminate ("lose") a line.

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3 : Proofs

3.13 Sense

The proofreader must query—or correct, if possible—illogical, garbled, repeated, or missing text. Any rewriting, however, must be limited to the correction of fact or of gross syntactical error, since all source checking and substantive and stylistic changes should have been done at the editing stage. No change should be made that would alter page makeup, since repagination not only is expensive but, for books, can affect the index (see 3.19).

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3 : Proofs

3.14 Assigning responsibility for error

The proofreader may be asked to distinguish between errors introduced by the typesetter and errors that were left uncorrected in the manuscript or even introduced during editing. In such cases, corrections should be accompanied by codes determined by the publisher or typesetter, such as PE (printer's error),[1] AA (author's alteration), and EA (editor's alteration). All such codes should be circled. See 3.15.

1. The term printer's error (PE), still in common use, reflects the time when typesetting was done by the same person or firm that did the printing.

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3 : Proofs

3.15 Author's alterations (AAs)

A publisher's contract may allow an author to make, without penalty, alterations in proof in terms of a percentage of the initial cost of the typesetting. Since the cost of corrections is far higher relatively than that of the original typesetting, an AA allowance of (for example) 5 percent does *not* mean that 5 percent of the proof may be altered. An author may be asked to pay the cost of AAs beyond the AA allowance stipulated in the contract. Page numbers added to cross-references in proof are usually considered AAs. Corrections of errors uncaught in editing are considered AAs if the author reviewed and approved the edited manuscript. Correction of an error introduced into the manuscript by the publisher *after* the author's review—made by the manuscript editor, for example, in entering the author's final adjustments—is an editor's alteration (EA) and not chargeable to the author. Supplying page numbers in lists of tables and illustrations and in running heads to notes constitutes an EA.

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3 : Proofs

3.16 Galley proofs

If proofs are likely to require many corrections, or if illustrations or other material are to be interspersed after the text has been typeset, first proofs are sometimes issued in the form of galleys. Galleys are numbered for reference but do not include page numbers or, usually, running heads (which will be inserted when corrected galleys are made up into page proofs). Nor do they include illustrations. They do include text, chapter or article headings, subheads, tables, notes, and all other typeset matter. They should be read and marked with the same care as any other first proofs.

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3 : Proofs

3.17 Double-checking

In addition to the tasks outlined in 3.5–14, the proofreader must also perform the following checks, according to the needs of the particular work:

1. For a book, ensure that the table of contents is complete; query—or delete, if necessary—any item listed that does not appear in the work
2. Check article or chapter titles and, if necessary, subheads or other heads against the table of contents to ensure consistent wording, and add beginning page numbers to the table of contents
3. If footnotes are used, ensure that each footnote appears, or at least begins, on the page that includes its callout number or symbol
4. Complete any cross-references (see 2.37)
5. For a book, check the half title and the title page to be sure the title is correct and the author's or volume editor's name is spelled right; verify that the information on the copyright page is accurate and complete
6. For a journal, check the covers, spine, and any front or back matter copy that is unique to the particular journal; check the elements that change with each issue, such as volume and issue numbers and date, month, or season of publication; ensure that the inclusive page numbers that appear on the spine are accurate; check front and back matter for any elements that may have changed, such as subscription prices or names of editors and members of the editorial board; ensure that copyright lines are included and accurate on all individual articles or other elements of the journal that carry them

For additional checking of electronic works, see 3.43.

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3 : Proofs

3.18 Revised proofs

After corrections have been entered on first proofs, a set of revised proofs is usually issued. This second set must be compared with the first set (now known as "foul" proofs) to be sure all corrections have been properly typeset. (A proofreader checking revised proofs against galleys [see 3.16] must now perform the tasks listed in 3.9–12, 3.17.) Only the passages that contain corrected or new material need be proofread, but the proofreader should scan whatever has been rerun (lines whose opening and closing words do not correspond to the first proofs), since hyphenation or even page makeup may have been changed. If all rerun copy has been circled or bracketed, the proofreader can check revised proof more efficiently. Any corrections that have resulted in repagination may require adjustment to the index. To maintain a proper record, nothing must be marked on the foul proofs at this stage; any final corrections must be marked only on the revised set. The proofreader should bear in mind that any errors not caught at this stage may have to go uncorrected (see 3.40).

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3 : Proofs

3.19 Index

An index set from well-prepared files (see 18.134) can be proofread quickly. If any repagination has taken place, however, all entries referring to the renumbered pages must be checked against revised proof and, if necessary, corrected. Index proof should be read and returned to the typesetter promptly, usually within twenty-four hours, so it is usually proofread by a member of the publisher's staff.

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3 : Proofs

3.20 Where to mark

Corrections to proof must always be written in the margin, left or right, next to the line concerned. A mark must also be placed in the text—a caret for an addition, a line through a letter or word to be deleted or replaced—to indicate where a correction is to be made. *Never* should a correction be written between the lines, where it could be missed. If a line requires two or more corrections, these should be marked in the margin in the order in which they occur, separated by vertical lines (see fig. 3.2). A guideline should be used only when a correction cannot be written next to the line in which it occurs.

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3 : Proofs

3.21 Major changes

Where many errors occur in a line or two, the whole passage should be crossed out and rewritten correctly in the margin. Longer changes should be typed on separate sheets, clearly labeled to show where they are to be inserted, and attached to the proof. A note in the margin should refer to the attachment. Every effort must be made to match the number of words in the new material to the number deleted from the old, so as not to affect page length. Material to be transposed from one page to another should be so marked in the margin; proofs must never be literally cut and pasted.

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3 : Proofs

3.22 Color and legibility

Red proof markings are often preferred for visibility, but any color will do as long as the corrections are distinct from any typesetter's query. All corrections must be written clearly in upper- and lowercase letters. Either a pen or an erasable pencil may be used; in either case, the proofreader must be prepared to eradicate unwanted marks. Messy corrections may lead to further errors. If a small number of late-stage proof corrections must be transmitted to the typesetter by fax, the marks must be dark enough to transmit clearly, and they must not extend to the edges of the paper lest they be incomplete on the recipient's copy.

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3 : Proofs

3.23 Proofreader's marks

The marks explained in the following paragraphs and illustrated in figures 3.1 and 3.2 are commonly understood by typesetters working in English. Other instructions provided by printers and publishers are unlikely to differ much from what is given here. Note that all verbal instructions to the typesetter—such as "see attached typescript" as well as "ital" or "rom"—are best circled. Otherwise such words, even if abbreviated, may be erroneously keyed in.

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3 : Proofs

3.24 Deleting copy

To remove a letter, a word, or more, draw a diagonal line through a letter or a straight line through a word and write the delete mark (see fig. 3.1) in the margin. No part of the text should be obliterated. A punctuation mark that is to be removed should be circled rather than crossed through, so that it is still visible to the typesetter. The form of the delete mark in the margin need not be exactly as shown in figure 3.1, but it should be made in such a way as not to be confused with a *d*, an *e*, or an *l*. The mark for "delete and close up" should be used when a letter or a hyphen is deleted from within a word. The delete mark is used only when something is to be removed. When something is to be substituted for the deleted matter, it is simply written in the margin next to the line or lines that have been struck through (see fig. 3.2).

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3 : Proofs

3.25 Deleting space

To delete space between letters or words, use the close-up mark (see fig. 3.1) in the text as well as in the margin.

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3 : Proofs

3.26 Adding or adjusting space

To call for more space between words or letters, insert a vertical line in the text where the space is to be inserted and make a *space* mark (#) in the margin. The space mark is also used to show where more vertical space (or "leading," a term derived from the lead that was used in hot-metal typesetting) is needed between lines. All words in the same line should be separated by the same amount of space, though the spacing will vary from line to line in justified setting. When word spaces within a line are unequal, insert carets in the problem areas of the text and write the equal-space mark (eq #) in the margin.

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3 : Proofs

3.27 Paragraphs

To indicate a new paragraph, insert an L-shaped mark in the text to the left and partly under the word that is to begin a new paragraph and write the paragraph mark (¶) in the margin. To run two paragraphs together, draw a line in the text from the end of one paragraph to the beginning of the next and write "run in" in the margin.

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3 : Proofs

3.28 Indention

To indent a line one em space from the left or right margin, draw a small square (□) to the left of the material to be indented and repeat the square in the margin. To indent two or more ems, draw a rectangle divided into two or more squares. To indent more than one line, draw a line down from the square.

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3 : Proofs

3.29 Moving type

Use the marks for moving type right (]) or left ([) or for centering (][) when a line of type, a title, an item in a table, or a letter appears too far to the left or right. Use the marks for moving type up (⌐) or down (⌙) when something appears vertically out of place. All these marks must be inserted in the text as well as in the margin.

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3 : Proofs

3.30 Marking for flush left or right

To indicate that an indented line of type should start flush left (at the left-hand margin), insert a move-left ([) mark at the left of the first word in that line and write "fl" (flush left) in the margin, circled. To indicate that an element should appear flush right, do the same thing but with the move-right (]) mark and marginal "fr."

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3 : Proofs

3.31 Alignment

The mark for vertical alignment (||) is used mainly to indicate inaccurate alignment in tabular matter.

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3 : Proofs

3.32 Transposing

To move letters, words, phrases, lines, paragraphs, or any other material from one place to another, use the transpose mark in the text (as in hand editing; see fig. 2.3) and write "tr" (circled) in the margin.

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3 : Proofs

3.33 Spelling out

When abbreviations or numerals are to be spelled out, circle them in the line and write the spell-out mark (circled "sp") in the margin. If there is any ambiguity about the spelling (see 2.95), write the full word in the margin.

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3 : Proofs

3.34 "Stet"

To undelete or restore something that has earlier been marked for deletion or correction, place a row of dots in the text under the material that is to remain, cross out the marginal mark or correction, and write "stet" ("let it stand")—or to avoid any ambiguity, "stet as set"—in the margin, circled.

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3 : Proofs

3.35 Capitalization and font

To lowercase a capital letter, draw a slash through the letter and write “lc” in the margin. To capitalize a lowercase letter, draw three lines under it and write “cap” in the margin. For small caps, draw two lines under the letters or words and write “sc” in the margin. For italics, draw a single line under the word or words and write “ital” in the margin. To remove italics, circle the italicized word or words and write “rom” in the margin. For boldface, draw a wavy line under the word or words and write “bf” in the margin. To remove boldface, circle the boldface word or words and write “not bf” in the margin. All these marginal instructions must be circled.

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3 : Proofs

3.36 Punctuation and accents

To change a punctuation mark, circle it and write the correct mark in the margin. To add a mark, insert a caret and write the mark in the margin. Lest they be missed or misinterpreted, all punctuation marks in the margin may be clarified thus: a comma should have a caret over it; an apostrophe or a quotation mark should have an inverted caret under it; a parenthesis should have two short horizontal lines through it; a period should be circled; semicolons and colons should be followed by a short vertical line; question marks and exclamation points should be accompanied by the circled word "set"; and hyphens, en dashes, em dashes, and minuses should be differentiated by their appropriate symbols (see fig. 3.1). If an accent or a diacritical mark is missing or incorrect, the entire letter should be crossed out in the text and written in the margin with its correct accent; *never* must the accent alone appear in the margin. For clarity, the name of any unusual accent or diacritical mark (e.g., "breve") should also be written and circled in the margin. For examples of all these matters, see figures 3.1 and 3.2.

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3 : Proofs

3.37 Die copy

Proof of die copy—author's name, title, publisher's imprint, and any other matter to be stamped on the spine or cover of a hardbound book—should be checked with extreme care. Any error must be corrected *before* the die is made.

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3 : Proofs

3.38 Book jacket and paperback cover proof and other promotional copy

Proof of jacket copy and paperback cover copy should be read and checked against the interior of the work for consistency in content and style. The author's name and the title of the work must match those on the title page of the book (though the subtitle may be omitted from the cover or jacket). Author and title must also be checked wherever they appear on the jacket or cover —front, spine, back, or flaps. Biographical material on the author should be checked against any biographical material inside the book, though the wording need not be identical. If the work is part of a series or a multivolume set, the series title or volume number must match its counterpart inside the book. The price (if it is to appear), the ISBN, and any necessary credit line for a photograph of the author or for artwork used on the cover or jacket must be verified. Catalog copy, advertising copy, and any other promotional material should be similarly proofread and checked.

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3 : Proofs

3.39 Journal cover proof

Although the elements that appear on the covers of academic journals vary considerably, the following suggestions should apply to most journals. The front cover (called cover 1) must be checked carefully to ensure that elements that change with each issue, such as the volume and issue numbers and the month, date, or season of publication, are accurate and up to date. The spine must be similarly checked. If the contents of the issue are listed on cover 1, they must be checked against the interior to be sure that authors' names and article titles match exactly and, for journals that publish various types of articles, that articles have been listed in the correct section of the journal. If inclusive page numbers appear on the spine, these must be verified. The inside of the front cover (cover 2) often includes subscription prices and information on how to subscribe, names of editors and members of the editorial board, or copyright information; all such information must be checked. Covers 3 (inside of back cover) and 4 (back cover) may contain advertisements, instructions to authors on submitting articles, or a list of articles to appear in future issues. They all must be verified by the proofreader.

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3 : Proofs

3.40 Bluelines

Bluelines, or "blues," are photographic proofs in the form of unbound signatures furnished not by the typesetter but by the printer. They are normally checked only for completeness of contents; page sequence; margins; location, sizing, position, and cropping (if any) of illustrations; and any spots or smudges. Any correction that would involve typesetting should be avoided at this stage for reasons of schedule and expense. Bluelines should therefore *not* be treated as revised proofs (see 3.18). Only to avoid such a grave error as an incorrect title or a misspelled author's name should a typesetting correction be made in blues. Digital proofs, generated by a technology different from that used for bluelines, should be checked in the same way as blues except that it is not necessary to check for spots and smudges (film imperfections that result from handling), which do not occur in digital proofs.

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3 : Proofs

3.41 Folded and gathered sheets

Folded and gathered sheets (F&Gs), also called press sheets, are not proofs but the first printed sheets of a book or journal. (For full-color illustrations, press sheets are occasionally sent to the publisher to approve before the entire work is printed.) By the time the publisher sees a complete set of F&Gs, copies of the work are off the press and may be in the bindery. Since any correction at this stage would involve reprinting an entire signature, the publisher may prefer to turn a blind eye or, if absolutely necessary, resort to an errata sheet (see 1.107–8).

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3 : Proofs

3.42 Evidence of incorrect markup

If codes or markup that are used to produce an electronic work are incorrect in kind, in scope, in relation to each other, or in the context of the document type, the electronic work may manifest problems either in its appearance or in the functioning of its parts (see 2.91). Such problems may occur even when typeset proofs for a work to be published both in print and in electronic form appear to be correct.

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3 : Proofs

3.43 Presence and functioning of all elements of the work

Works to be published in electronic form should be checked in electronic form with the same care that is applied to printed proofs. Checking electronic copy may include some or all of the following steps: (1) looking carefully at layout to make sure that no elements are missing, that all elements are presented as intended, and that no markup added for another purpose (e.g., for a print version) adversely affects the electronic version; (2) confirming that all special characters have been converted correctly (see 3.8); (3) verifying that hypertext links work—both links within the work and links to other sites or resources; (4) making sure that any illustrations or other nontext features of the work are present and function as desired; and (5) for a work that will be published in more than one medium, making sure that the forms either match exactly—if that is the intent—or vary as intended (e.g., if a work to be published in both print and electronic forms includes features designated for inclusion in the electronic form only, both versions must be checked to ensure that these features are present in the electronic version and only in that version; see 1.188–90). Although some initial checking may have been done during the editing stage, the person responsible for checking electronic copy must identify any incorrect or missing elements; problems identified later, during the final stages of production, may delay publication.

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4 : Rights and Permissions

4.1 Overview

The foundation on which the entire publishing industry rests is the law of copyright, and a basic knowledge of it is essential for both authors and editors. This chapter gives readers that basic knowledge: how copyright is acquired, how it is owned, what it protects, what rights it comprises, how long it lasts, how it is transferred from one person to another. Once that foundation is laid, the key elements of publishing contracts are discussed, as well as the licensing of rights (what publishers call the "rights and permissions" function). The treatment of rights and permissions includes some guidelines for "fair use." While every effort is made here to be accurate, copyright law is both wide and intricate, and this chapter makes no claim to be exhaustive. Also, this chapter should not be considered legal advice or substitute for a consultation with a knowledgeable attorney in any particular circumstance. (For more detailed treatment of specific issues, see the works listed in section 2.2 of the bibliography.)

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4.2 Relevant law

For most publishing purposes the relevant law is the Copyright Act of 1976 (Public Law 94-553), which took effect on January 1, 1978, and the various amendments enacted since then. The 1976 act was a sweeping revision, superseding previous federal law and eliminating (though not retroactively) the body of state law known as common-law copyright. It did not, however, make old learning obsolete. Because prior law continues to govern most pre-1978 works in one way or another, anyone involved with publishing should understand both the old and the new regimes. Both will affect publishing for decades to come. Note that the law discussed in this chapter is that of the United States. The United States and most other countries are members of the Berne Convention, the oldest international copyright treaty. While the Berne Convention and certain other treaties have fostered significant uniformity around the world, anyone dealing with foreign copyrights should bear in mind that, conventions aside, the laws of other countries may contain significant differences from United States law.

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4.3 How copyright comes into being

Whenever a book or article, poem or lecture, database or drama comes into the world, it is automatically covered by copyright so long as it is "fixed" in some "tangible" form. The term *tangible* is broader than paper and traditional media; it includes things such as electronic memory. A copyrightable work is "fixed" as long as it is stored in some manner that is not purely transitory. Thus an e-mail message that is stored in the sender's computer is fixed and copyrightable, but an extemporaneous lecture that is broadcast without being recorded is not.

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4.4 Registration not required

Although it is advisable to register works with the United States Copyright Office, registration is not a prerequisite to legal protection. The practical reasons for registering are discussed in 4.48.

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4.5 Original expression

Copyright protects the original expression contained in a work. *Originality* for copyright purposes has a very low threshold. Only a modicum of creativity is required; the law protects such minimal intellectual effort as the selection and arrangement of entries in a guide to prices of used automobiles. What counts is not quality or novelty, but only that the work be original with the author and not copied, consciously or unconsciously, from some other source. The term *expression* means the words, sounds, or images that an author uses to express an idea or convey information. Copyright protects the expression but not the underlying conceptual or factual material.

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4 : Rights and Permissions

4.6 Author the original owner

Whoever is the author (a term not synonymous with *creator,* as will be seen) controls copyright at the outset and automatically possesses certain rights in the work. How these rights are owned, transferred, and administered is the focus of this chapter.

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4.7 Individual and joint authors

In popular (or “trade”) publishing and in the humanities, the typical author is likely to be an individual. In scientific, technical, and medical publishing, especially in the realm of journals, a work will more likely than not involve the efforts of more than one author. Such works are typically joint works. As defined by the statute, a joint work is “a work prepared by two or more authors with the intention that their contributions be merged into inseparable or interdependent parts of a unitary whole.”

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4.8 Collective works

Works in which the independent contributions of two or more authors are combined are considered collective rather than joint works. Copyright in them, which covers the selection and arrangement of materials, belongs to the compiler or editor and is separate from the copyright in each of the various components. Typical examples of collective works are newspapers and anthologies.

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4.9 Employer as author

Another type of authorship is work made for hire. The law regards the employer or other controlling party as the "author" of any such work and hence as the initial owner of the copyright.

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4.10 The three categories of work made for hire

Present law defines much more stringently than previous law the conditions that must be met for a work to be considered made for hire. First, the work may be prepared within the scope of a person's employment, such as the editorial column in a scholarly journal, a news story in a weekly magazine, or the entry for "aardvark" written by a person on an encyclopedia's paid staff. Second, someone *not* on the payroll will in certain instances be treated as an "employee" in determining authorship if that person is acting as the agent of another party. Determining agency is a difficult and somewhat ad hoc task, and this area of works made for hire is likely to be murky for some time to come. The third type is the specially ordered or commissioned work that both hiring party and creator agree *in writing* is to be considered a work made for hire. This sort of arrangement is available for only a few narrowly defined types of work:

- contributions to collective works, such as a book review commissioned for a journal
- contributions to motion pictures and sound recordings
- translations
- instructional texts
- tests
- answer materials for tests
- atlases
- compilations of existing materials such as anthologies
- "supplementary works" such as forewords, bibliographies, indexes, textual notes, and illustrations

A work that qualifies for such treatment will not be considered made for hire unless the written agreement

between the commissioning party and the creative party expressly says so. The written agreement can be signed retroactively, although the safer practice is to obtain the parties' signatures before the work is created.

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4.11 Ineligible works

It bears emphasizing that many kinds of works that could conceivably be commissioned do *not* qualify as works made for hire, no matter what agreement may be made between writer and publisher. Monographs and novels, for example, would not be eligible because they are not in any of the specific categories listed above.

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4.12 Joint authorship

Although the law is not entirely clear on this point, it appears that any work that is partially made for hire will be treated as made for hire for copyright duration (see 4.22–23) and certain other purposes, even though a joint coauthor might be independent and not writing "for hire."

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4.13 Rights of reproduction and distribution

The author of a work possesses, at the beginning, a bundle of rights that collectively make up copyright. When a work is to be published, the author normally transfers some or all of these rights to the publisher, by formal agreement. Two of these rights are basic from the publisher's point of view: the right to make copies of the work (traditionally by printing, and now often by digital reproduction) and the right to distribute such copies to the public—in sum, to publish the work. In the case of online publishing, reproduction and distribution blend into the act of transmitting the work on demand to the reader's computer.

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4.14 Other copyright rights

A third important right is the right to make what the law terms derivative works—that is, works based on the original work, such as translations, abridgments, dramatizations, or other adaptations. A fourth right, the right of public display, is becoming increasingly important to publishers insofar as online publishing constitutes "display" of the work. Taken together, these rights (along with the right of public performance, which is not usually germane to publishing) constitute what are known as the copyright rights in a work. They exist from the time the work is created—that is, put in tangible form—and they belong to the author, who can sell, rent, give away, will, or transfer them in some other way, individually or as a package, to whomever the author wishes.

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4.15 Moral rights: integrity of copyright management information

In addition to the foregoing rights, the law also gives the creators of certain works of fine art a so-called moral right against mutilation and misattribution. A dozen or more states have enacted legislation to the same effect as the federal law but generally broader. This moral right, however, whether federal or state, has little effect on publishers (except perhaps while in possession of original artwork) and will not be dealt with further here. The only quasi-moral right given to authors of literary works is the right to prohibit false attribution. This right, found to varying degrees in both state and federal unfair competition law, prevents a publisher from crediting an author with material he or she has not written and, conversely, from failing to credit an author as the source of the work, except where the publisher is acting with the author's acquiescence. Similar to the moral right of attribution is the right to protect the integrity of "copyright management information." This information, for publications, consists of the following:

- the title and other information identifying the work, including the content of the copyright notice
- the name of, and other identifying information about, the author
- the name of, and other identifying information about, the copyright owner, including the content of the copyright notice
- terms and conditions for use of the work
- identifying numbers or symbols referring to such information or links to such information

Copyright management information, to the extent it is included in a work, cannot be removed or altered without the permission of the copyright owner, and no work on which the information has been altered or removed may

be distributed, or imported for distribution, without the permission of the copyright owner. Furthermore, it is unlawful to affix false copyright management information to a work or to distribute or import for distribution a work bearing false copyright management information. Significantly, *anyone* who is injured by a violation of these restrictions—including the author, even if the author has assigned the copyright—may bring suit against the wrongdoer. Thus, this provision of the law functions much like the moral right of attribution, but is applicable to all published works and therefore free of the narrow confines that apply to the moral right per se.

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4 : Rights and Permissions

4.16 Trademark protection of titles

In addition to copyright, a publishable work may have trademark protection, covering its title and arguably, in the case of fiction, the names of its characters and imaginary locales. (Copying only the title or character names of a work would not be considered a copyright infringement.) Trademark rights can arise under either federal or state law or both. Book titles are harder to protect as trademarks than journal or lecture titles, because of a judicial and administrative reluctance to give trademark protection to names that are used only once. Nevertheless, it is fair to say that some book titles are clearly protectible; *Gone with the Wind* and *Winnie-the-Pooh* are titles that cannot be used without permission.

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4.17 Basic versus subsidiary rights

Whoever controls the copyright in a work, whether author or publisher, may not only exercise those rights directly but also empower others to exercise them. If, for example, the author of a book has transferred the whole bundle of rights to a publishing house, the publishing house will itself exercise the basic rights of printing and publishing the book, compensating the author by paying a percentage of the sales receipts (a royalty) from each copy sold. It will also be responsible for administering subsidiary rights. These rights (discussed in 4.60) usually involve exploiting markets in which the publishing house is not active. For example, foreign-language, book-club, and motion-picture rights involve specialized markets and require special expertise. For this reason, subsidiary rights are likely to be exercised by third parties under license from the publisher, although, if the publisher is part of a large media conglomerate, licensing is often intramural. Part of the publisher's responsibility to the author should be to see that subsidiary rights are exploited as effectively as possible. Licensing subsidiary rights also includes granting what the publishing industry calls permissions, a term that refers to such things as the licensing of photocopying for classroom use and quoting or reproducing in a new work small parts of another work.

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4.18 Author retention of subsidiary rights

Authors of “trade” books—fiction, biography, and other books for the general reader—are more likely than scholarly authors to be represented by agents and more likely to retain some or all subsidiary rights. In such cases, subsidiary rights are licensed directly by the author (through his or her agent) to foreign publishers, motion picture producers, and the like. Typically, however, “permissions” are still handled by the publisher rather than the agent or author.

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4.19 Copyright duration before 1978

Until January 1, 1978, a dual system of copyright existed in the United States. Common-law copyright, created by the individual states of the Union, protected works from the time of their creation until publication, however long that might be. A personal letter written in the eighteenth century but never published was protected as effectively as a 1977 doctoral thesis in the making. In neither case could the document be copied and distributed (that is, published) without the express permission of either the creator of the work or the creator's legal heirs. Statutory, or federal, copyright protected works at the moment of publication and for twenty-eight years thereafter, provided that a proper copyright notice appeared in the published work. Thereafter, copyright in the work could be renewed for another twenty-eight years if the original copyright claim had been registered with the United States Copyright Office (a department of the Library of Congress) and if a renewal claim was filed by the appropriate person(s) during the final year of the first term of copyright. Thus in the normal course of things federal copyright in a work was intended to last for a total of fifty-six years from the date of publication, after which time the work went into the public domain—that is, it became public property and could be reproduced freely. See 4.20–21, 4.44.

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4.20 Lengthening of copyright duration in 1978

To enter the public domain is of course the ultimate fate of all copyrighted works. However, the elaborate system described in 4.19 was replaced as of 1978 by a unitary federal copyright of substantially greater length. Subsequent amendments have lengthened the term yet further and eliminated a number of formalities that used to be required. All these changes have made entering the public domain almost theoretical for works currently being created. As will be discussed below, other changes to the law have given many older works, particularly those of foreign origin, an unexpected reprieve (see 4.28).

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4.21 Uses of public-domain works

Once in the public domain, a work may never again be protected and is free for all to use. The use may be direct and simple; for example, Mark Twain's novels have now lost their copyrights and may be republished free of royalty. Or the public-domain works may be the compost from which new works, adaptations or other derivative works, spring in due course. Such new works are entitled to copyright, but their copyright is limited to the new material they contain. The new copyright entitles the new publisher to put a copyright notice on the resulting derivative work, and nothing requires that such notice delineate what is and is not covered by the copyright. This sometimes has the unfortunate by-product (not always unintended, let it be said) of making users think that the scope of copyright extends to the public-domain material. For government-produced works in the public domain, see 4.43.

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4.22 “Life plus seventy”

Enacted in 1976 and effective on January 1, 1978, the present copyright law did away with this dual system of federal/common-law copyright. Present law is both simpler and more complex regarding copyright duration. It is simpler in that we now have only one unified, federal system protecting all works fixed in tangible form from the moment so fixed. It is more complex in that terms of protection are different depending on authorship, and in that works existing before 1978 are subject to a variety of special rules. The paradigmatic copyright term, under the new law, is “life plus seventy,” that is, life of the author plus seventy years. (In the case of joint authors, the seventy years are added to the life of the last author to die.) As will be seen below, however, there are many exceptions to this rule.

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4 : Rights and Permissions

4.23 Works made for hire

Since the owner of the copyright in a work made for hire is not the actual creator of the work (often, indeed, the copyright owner is a corporate entity), the law specifies a fixed term of years for the duration of copyright. This term is 95 years from the date of publication or 120 years from the date of creation, whichever is the shorter.

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4 : Rights and Permissions

4.24 Anonymous and pseudonymous works

As in the case of works made for hire, the regular rule for duration of copyright cannot be applied if an author publishes anonymously or under a pseudonym. Again, the law prescribes the same fixed term of copyright for these works—95 years from the date of publication or 120 years from creation, whichever is the shorter. If after publication, however, such an author's name is revealed and recorded in the documents of the Copyright Office, the regular "life plus seventy" rule takes over, unless, of course, the work is made for hire.

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4.25 Pre-1978 unpublished works

For unpublished works that were still under common-law copyright when the new law went into effect, there is a transitional rule. Such works are given the same copyright terms as post-1977 works, but with the proviso that copyright in them lasted at least until December 31, 2002; if the works were published before that date, expiration is postponed at least until December 31, 2047. Thus, these published works have a copyright term of not less than seventy years from the date the new law went into effect and a longer term if their authors' lives extended beyond 1977.

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4.26 Pre-1978 published U.S. works

Works published before January 1, 1923, are now in the public domain. Works published during the years 1923 through 1963 are still under copyright if their copyrights were properly renewed in the twenty-eighth year after first publication. (The safest way to determine this is to commission a search of the Copyright Office records through a copyright attorney or a reputable search firm.) The renewal term for such works is now sixty-seven years rather than twenty-eight. Works published from 1964 through 1977 will be protected without fail for ninety-five years from first publication, because renewal for such works is automatic. All the above assumes that these works were at all times published with proper copyright notice. For a discussion of copyright notice, see 4.38–44.

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4.27 New copyright for new editions

In deciding whether a work may be republished without permission, bear in mind that each time a work is materially revised a new copyright comes into being, covering the new or revised material. Thus a seminal treatise published in 1920 is now in the public domain, but the author's revision published in 1934 may not be. One is free to republish the 1920 version, but that may be an empty privilege.

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4 : Rights and Permissions

4.28 Pre-1978 published foreign works

The rules just described do not apply to foreign works. Such works are protected in their own countries for the life of the author plus fifty or seventy years, depending on the country concerned. In the United States, a pre-1978 foreign work automatically receives the same term of copyright as a pre-1978 U.S. work, but without regard to whether proper copyright notice ever appeared on it, and without regard to whether copyright was renewed in the twenty-eighth year after publication. This is so because, effective January 1, 1996, Congress restored to copyright all foreign works that had forfeited copyright as a result of noncompliance with U.S. notice and renewal requirements. Copyrights restored in this manner are subject to certain protections given to those who produced copies or derivative works before December 8, 1994, relying on the apparent forfeiture of copyright. It should be noted that the U.S. copyright term for foreign works, even after restoration, does not synchronize with the protection of those works outside the United States. If a French author of a work published in 1922 lived until 1970, the work would now be in the public domain in the United States but would remain under copyright in France until 2040. If the same author had published another work in 1923, that work would retain copyright in the United States until 2018, still twenty-two years less than in France. Publishers who wish to reissue or otherwise make use of foreign public-domain works need to be aware that foreign markets may be foreclosed to them.

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FIFTEENTH EDITION

4 : Rights and Permissions

4.29 Definition of “foreign”

For purposes of the special restoration rules discussed in 4.28, a work is a foreign work if it was first published outside the United States. The only substantial exception is for works published in the United States within a thirty-day period after foreign publication, as used to be done by some U.S. publishers to get Berne Convention treatment by “the back door” before the United States became a member of Berne. Such works are not eligible for copyright restoration.

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4 : Rights and Permissions

4.30 Benefits of renewal

Although renewal is now automatic, the law retains certain benefits for those who take the trouble to file actively for renewal. Filing for renewal fixes the ownership of the second-term copyright on the date of filing; automatic renewal fixes ownership in whoever could have renewed on the *last day* of the first term. A renewal that has been actively obtained constitutes prima facie evidence of copyright and its ownership; the evidentiary value of an automatically renewed copyright is discretionary with the courts. Finally, and most important, if the renewal is allowed to happen automatically, existing derivative works can continue to be exploited for the second term of copyright, whereas active renewal gives the renewal-term owner—unless he or she signed a derivative work license explicitly covering the renewal term—the right to relicense derivative work rights.

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4 : Rights and Permissions

4.31 Renewal by the author

The author, if living, is the person entitled to file for renewal. Publishers who have obtained renewal-term rights from authors should continue to file for renewal on the author's behalf as they have traditionally done.

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4 : Rights and Permissions

4.32 Renewal if the author is deceased

Whether renewal occurs by filing or automatically, if the author is not alive the law allocates the copyright to his or her surviving spouse, children, or other heirs according to complex rules that will not be parsed here.

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4 : Rights and Permissions

4.33 Subdividing a copyright

Copyright is often referred to as a “bundle” of rights. The basic components, as noted above, are the right to reproduce, the right to distribute copies of a work to the public, the right to make derivative works, and the right to perform or display a work publicly. Each of these rights may be separately licensed or assigned. Furthermore, each of them may be carved up into smaller rights along lines of geography, time, or medium. Thus, for example, the right to publish a treatise may be carved up so that Publisher A gets North American rights while Publisher B gets United Kingdom rights. A French translation license may be given to Librairie C for a ten-year fixed term. Or Publisher A may receive print rights while D-DISC gets CD-ROM rights and E-NET gets online publication rights. There is theoretically no end to the ways of subdividing a copyright, other than the limits of human ingenuity and the marketplace.

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4 : Rights and Permissions

4.34 Exclusive versus nonexclusive licenses

Finally, licenses may be exclusive or nonexclusive. Typically, anyone making a substantial investment will insist on exclusive rights, whereas persons making ephemeral use at low marginal cost—a typical case being classroom photocopying—need no more than nonexclusive rights. An exclusive licensee is treated in general like an owner of copyright, and has standing to sue any infringer of that right. A nonexclusive licensee is more like the holder of a personal privilege than the holder of a property interest, and cannot sue infringers or even, without the permission of the licensor, transfer the license to someone else. While most authorities believe that, by contrast, an exclusive licensee has the power to assign and sublicense the right concerned, a federal court opinion in mid-2002 cast doubt on that presumption. As a precaution, anyone drafting an exclusive license should expressly state that the license may be assigned and sublicensed at the discretion of the licensee.

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4 : Rights and Permissions

4.35 Goals of the parties to a license

The goal of a licensor of rights is to define them as narrowly as possible so that the maximum revenue may be wrung from the property. The goal of a licensee is to define the license as broadly as possible so as to cover all foreseeable contingencies. Both sides, though, have a common interest in seeing that the license is clear and understandable. Disputes between licensors and licensees usually result from the use of jargon that is not understood by both, or failure to specify when payment is due and for what, or misunderstanding of the facts and the technology concerned. The failure of some older licenses to anticipate, or least accommodate, new media has led to many lawsuits. Drafting a license demands and deserves care and skill, as well as good communication between lawyers and their clients.

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4 : Rights and Permissions

4.36 Payment

A license and the obligation to pay for that license are usually treated as reciprocal obligations, not mutually dependent ones. Thus the failure of a licensee to pay royalties does not automatically terminate the license and turn the licensee into an infringer. It gives the licensor a claim for contract damages, not a copyright infringement claim. Shrewd licensors will whenever possible reverse this presumption in their contracts, and shrewd licensees will usually resist.

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4 : Rights and Permissions

4.37 Termination of transfers

Apart from contractual rights, the statute itself gives individual authors the right to terminate licenses and assignments of copyright under certain conditions. The law specifically grants authors the right to terminate any post-1977 copyright arrangement after thirty-five years, and a roughly comparable termination right applies to licenses signed before 1978. The mechanics of termination, including the determination of who has the right to terminate, are extraordinarily complicated and are of importance to only the most lucrative of copyrights, so no more will be said here.

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4 : Rights and Permissions

4.38 The old rules

No aspect of copyright has caused more grief than the rules of copyright notice. These rules have been responsible for most forfeitures of copyright. Largely a trap for the unwary, they were softened somewhat in 1978 and removed almost entirely in 1989. They were not without purpose or utility, but the rules prevented the United States from joining the Berne Convention, and in the end their utility was outweighed by this and other disadvantages.

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4 : Rights and Permissions

4.39 Three different regimes

Congress could not easily dispense with the rules retroactively, however, and the resulting 1989 legislation means that we now operate simultaneously under three doctrines: (1) for works first published on or after March 1, 1989, no copyright notice is required; (2) for works first published in the United States between January 1, 1978, and February 28, 1989, copyright notice must have been used on all copies published before March 1, 1989, with the proviso that certain steps could be taken to redeem deficient notice (see 4.44); and (3) for United States works first published before January 1, 1978, the copyright was almost certainly forfeited if the notice was not affixed to all copies; few excuses were or are available. (As noted above, foreign works have been retroactively exempted from these rules.) Notwithstanding the liberality of the new law, continued use of notice is strongly advised to deprive infringers of any possible defense of ignorance. The rules in 4.40–43 should therefore still be followed.

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4 : Rights and Permissions

4.40 Three elements of the notice

Under present law, as under the old, the notice consists of three parts: (1) either the symbol © (preferred because it also suits the requirements of the Universal Copyright Convention), or the word *copyright*, or the abbreviation *copr.*; (2) the year of first publication; and (3) the name of the copyright owner. Many publishers also add the phrase "all rights reserved," and there is no harm in doing so, but the putative advantages of it (which were limited to Latin America) have all but vanished. The year of first publication is not needed for greeting cards, postcards, stationery, and certain other works not germane to the publishing industry. Where a work is in its renewal term of copyright, it is customary, but not required, to include the year of renewal as well as the year of first publication. Many publishers also include the publication years of various editions of a work if the work has been revised. Technically this is not necessary: if a revision is substantial enough to constitute a derivative work, only the publication year of the derivative work need be used. See also 1.16–27.

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4 : Rights and Permissions

4.41 Name used in the notice

The name used in the notice should be the name of the author unless the author has assigned all rights to the publisher. However, it is not uncommon to see the publisher's name in the notice when it does not own all rights. Conversely, authors sometimes insist on notice in their names even when they have assigned all rights—and publishers sometimes acquiesce, thereby giving up something that has no value except to the ego of the author. Such vagaries are regrettable but, unless they mislead those seeking permission to use the copyrighted material, quite harmless.

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4.42 Placement of notice

The copyright notice should be placed so as to give reasonable notice to the consumer. The old law was very specific about its location: for books, on either the title page or the page immediately following, and for journals and magazines, on the title page, the first page of text, or the front cover. Present law simply states that the notice should be so placed as "to give reasonable notice of the claim of copyright," but most publishers continue to place it in the traditional locations required by the old law. See also 1.119, 1.141, 1.152, 1.161, 1.177.

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4.43 United States government materials

Works created by employees of the United States government in the course of their official duties are in the public domain. When a work consists "preponderantly" of materials created by the federal government, this must be stated in the notice. This may be done either positively (e.g., "Copyright is claimed only in the introduction, notes, appendixes, and index of the present work") or negatively (e.g., "Copyright is not claimed in 'Forest Management,' a publication of the United States government reprinted in the present volume"). Works produced by state or local governments or by foreign governments are not per se in the public domain and are not subject to this notice provision.

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4.44 Correcting mistakes

Under pre-1978 law, no mechanism was available to cure the effects of a defective notice: copyright was forfeited and that was that, unless the omission of notice was accidental and occurred in a very small number of copies. For publication between January 1, 1978, and March 1, 1989 (when the notice requirement was finally dropped altogether), a more lenient regime prevailed. A mistake in the owner's name, or a mistake by no more than a year in the date element of the notice, was largely excused. Any more serious mistake was treated as an omission of notice. Any omission of one or more of the necessary three elements would be excused if the omission was from a "relatively small" number of copies. If more extensive omission occurred, the copyright owner could still save the copyright from forfeiture by registering it (see 4.45–48) within five years after the defective publication and making a "reasonable effort" to add the notice to all copies distributed to the public after the omission was discovered. Very few cases have discussed what a "reasonable effort" is, and their explanations, being somewhat ad hoc, give limited guidance to anyone trying to determine if a work in this category is still protected by copyright.

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4.45 Deposit requirements

The law requires copyright owners to send copies of their published works to the Copyright Office for deposit and use in the Library of Congress. The copies must be sent within three months of publication. Although failure to make the required deposit does not forfeit the copyright, the copyright owner is subject to a fine for noncompliance if a specific request from the Library of Congress is ignored. For printed works, the deposit of two copies of the "best edition" is required. If, for example, clothbound and paperback editions of a book are published simultaneously, the cloth edition must be sent. If the work is a very expensive or limited edition, relief from the requirement of depositing two copies of each book may be obtained by applying to the Library of Congress, in which case only one copy need be sent. Databases published only online are exempt. When sending deposit copies to the Copyright Office, publishers usually have the copyright registered as well. In the case of printed materials, the two deposit copies also serve the requirements for registration. In the case of electronic publications, the submission of certain "identifying material" will suffice.

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4 : Rights and Permissions

4.46 Registration forms and fees

To register a work the author or other claimant must fill out the appropriate application form. There are several forms, tailored to different types of works. Form TX (see fig. 4.1) is used for books and other works in the broad category called literary works, other than periodicals. For all periodicals, including but not limited to newspapers, magazines, newsletters, journals, and even annuals, use form SE. The Copyright Office offers forms and intelligible explanations of its registration rules, including its complex deposit requirements, on its Web site. The fee for registration is a modest amount per work. For a group of works, one fee covers the entire group. Group registration is available for multiple photographs or multiple contributions to periodicals by a single author, and for certain serial publications. Publishers with large lists tend to keep funds on deposit at the Copyright Office and to charge their registration fees against their deposit accounts.

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4 : Rights and Permissions

4.47 Need for accuracy and candor

It is important to answer all questions on the application accurately. Copyright owners have been sanctioned by courts for misleading the Copyright Office by (for example) failing to disclose that a work is based on preexisting materials. Statements on the application do not need to be exhaustive, but they must be correct and not evasive. However, in contrast to patent applications, there is no requirement for disclosure of adverse claims or any other information not specifically called for on the form.

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4 : Rights and Permissions

4.48 Benefits of registration

Registration is not necessary to "obtain" a copyright (which exists in the work from the moment it is fixed in tangible form; see 4.3) or to ensure its validity, but responsible publishers seldom publish without registering copyright because of the added protection registration affords. Unlike the copyright notice, registration puts on public record the exact details of a copyright claim. In cases of infringement, registration is a prerequisite to bringing suit unless the work was written by a non-U.S. author and first published abroad. Moreover, if registration has been made within three months of publication, or before an infringement begins, the copyright owner, instead of going through the difficulties of proving actual damages, can sue for "statutory damages" (in effect, an award of damages based on equity rather than on proof of loss) and, most significantly, is eligible to be reimbursed for attorney's fees.

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4 : Rights and Permissions

4.49 Basic rights

No publishing house may legally publish a copyrighted work unless it first acquires the basic rights to copy the work and distribute it to the public. Although in theory a publisher could proceed with no more than a nonexclusive license of these rights, and although this is done in rare circumstances, for obvious reasons publishers generally insist on exclusive rights. In most instances these rights are acquired from the author by means of a contract called the publishing agreement.

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4 : Rights and Permissions

4.50 Basic book-contract provisions

In book publishing the publisher typically draws up the contract for a new book, to be signed by both the publisher and the author or, in the case of a joint work, by all authors. In this contract the publisher and author agree to certain things. The publisher undertakes to publish the book after acceptance of the manuscript and to pay the author a stipulated royalty out of the proceeds. The author, in addition to granting rights to the publisher, typically guarantees that the work is original and has never before been published and that it does not violate copyright or libel anyone or otherwise expose the publisher to legal liability. The author usually agrees to correct and return proofs and to cooperate in future revisions of the work. Book-publishing agreements are generally fairly lengthy and detailed documents and include many other points of agreement. Among the common areas of negotiation are royalty schedules; royalty advances and expense allowances; the standards for acceptance of the manuscript; the period following acceptance within which the publisher must issue the work; what rights, beyond North American print rights, are granted to the publisher; what share of royalties the author receives for revised editions to which he or she does not contribute; how rights revert to the author if the book goes out of print; and on what terms the author may audit the publisher's financial records to ensure full payment of royalties due. Typically, publishing agreements prohibit the author from publishing works that compete with the work under contract.

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4.51 Option clauses

In former years publishing agreements often contained binding options on the author's next book. These are almost a thing of the past. Some publishers insist on a right of first refusal or a right to match outstanding offers on the author's next book, but such provisions are becoming rare.

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4.52 Edited works

The agreement just described is intended for books with one or a few authors. Another type of book, common in scholarly but not in trade publishing, is one in which the chapters are contributed by various authors, chosen and guided by an editor who is an authority in the relevant field. The editor, by selecting and arranging the contributions included in the work, adds another layer of authorship. As author of the collective work, the book as a whole, he or she should sign an agreement similar to the standard author agreement described above. In dealing with the chapter contributors, a publisher may in some circumstances use an agreement of the same type, especially if the contributors are to receive royalty shares. All such agreements, though, need to be modified to reflect the particular allocation of responsibilities between editor and contributors. Alternatively, in appropriate circumstances, publishers can use simpler forms (such as that in fig. 4.3), closer in style to journal author forms (see fig. 4.2). Finally, it is possible to use work-made-for-hire agreements for all these persons, although that is the least common solution. For symposia, see 4.57.

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4 : Rights and Permissions

4.53 Other contracts

In scholarly publishing, in addition to contracts with the authors of new books, several other types of agreement are in use for special kinds of works. Two of the common ones cover contributions to scholarly journals (see 4.54–56 and fig. 4.2) and to symposia (see 4.57 and fig. 4.3).

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4.54 Transfers of rights

Contributors to a journal possess at the beginning exactly the same rights in their work as authors of books. Consequently, when an article has been accepted for publication in a scholarly journal, the author is usually asked to sign a formal transfer of rights in the contribution to the publisher. In the absence of a written copyright transfer agreement, all that the publisher acquires from the agreement to publish is the privilege of printing the contribution in the context of that journal. Contributors frequently do not know this and do not understand that without broad rights the publisher cannot license anthology, database, classroom photocopying, or other uses that spread the author's message. They will sometimes balk at the breadth of the copyright transfer they are asked to make until these legalities are explained. In the agreement currently in use at the University of Chicago Press, the publisher returns to the contributor the right to reprint the article in other scholarly works (see fig. 4.2). Such a provision is fair to both sides and is to be encouraged.

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4 : Rights and Permissions

4.55 Less than full rights

Some journal publishers, when an author refuses to transfer copyright in toto, ask instead for a license more closely tailored to their specific needs. Care must be taken in such cases to ensure that the contract covers all the subsidiary rights that the publisher may want to exercise or sublicense and that the publisher's rights are exclusive where they need to be. This is especially true for electronic database rights. A recent Supreme Court decision has made clear that the right to publish an article in a journal does not carry with it ipso facto the right to include that article in an electronic database. Journal publishers who wish to put their publications up on their Web sites, or license them to database publishers, need to ensure that their contracts give them that right. In general, the trends toward narrowing or customization of licenses from journal authors to their publishers imposes on publishers a need to keep careful records of what rights they have obtained in each article, so as not to grant subsidiary rights that they do not in fact control.

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4 : Rights and Permissions

4.56 Journal editors

The role of the journal editor must not be forgotten. Unless he or she is an employee or agent of the company or society that owns the journal, the editor has a separate copyright in each issue as a collective work. Journal publishers should be sure ownership of that separate copyright is clearly agreed on.

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4.57 Symposium proceedings

Symposium proceedings, made up of papers by different authors, are sometimes published as special issues of journals and sometimes as stand-alone books. The editor of the proceedings, in either case, has a separate status as author because the proceedings, as a whole, are a collective work. If the proceedings are being published as a journal issue, the publisher needs to make clear who owns copyright in the editor's work and to secure from every contributor a contract more or less identical to that used for authors of articles published in regular issues of the journal concerned. If the proceedings are being published as a book, the editor should sign a standard book author agreement, modified as appropriate, and the contributors should sign separate forms covering their own papers (see fig. 4.3). Either the volume editor or the publisher will send these forms to all contributors. When these have been signed, they are returned to the publisher and filed with the contract for the volume. See also 4.52.

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4 : Rights and Permissions

4.58 Notice and registration

When a publisher accepts an author's assignment of rights in a publishing contract, it normally assumes the responsibility of performing all the tasks associated with copyright. These include seeing that appropriate copyright notice is included in the published work, supplying and forwarding the deposit copies of the work to the Copyright Office, registering the copyright, and (for works published before 1978) helping the author renew the copyright at the appropriate time.

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4 : Rights and Permissions

4.59 Licensing of subsidiary rights

Since the assignment of rights in most instances includes some or all subsidiary rights as well as the basic right to publish the work, publishers also become engaged in licensing subsidiary rights. Increasingly, as publishers expand their reach and competencies through merger and acquisition, they are exercising subsidiary rights as well as basic rights.

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4 : Rights and Permissions

4.60 Categories

Subsidiary rights are usually thought of as including the following categories; some apply to all types of published works and others to books only:

Foreign rights, whereby a foreign publisher may be licensed to sell the book in its original version in that publisher's own territory. The licensor should be careful to limit the license to the print medium, because electronic distribution cannot easily, if at all, be limited geographically. (And a work that the original publisher makes available online will be of less appeal to foreign print distributors.)

Translation rights, whereby a foreign publisher may be licensed to translate the work into another language and to have standard publisher's rights in the translation (other than live stage rights, motion picture rights, and perhaps electronic rights).

Serial rights, whereby a magazine or newspaper publisher may be licensed to publish the book or excerpts from it in a series of daily, weekly, or monthly installments. First serial rights refers to publication before the work has come out in book form; second serial rights to publication afterward.

Paperback rights, whereby a publisher is licensed to produce and sell a paperback version of the book. So-called quality, or trade, paperbacks are normally sold in bookstores, like clothbound books. Mass-market paperbacks are typically marketed through newsstands and supermarkets, although many now find their way into bookstores. Where the publisher of the paperback is the original publisher, paperback rights are not subsidiary but primary, usually with their own royalty scale. Some books are published only in paper, with no previously published clothbound version; these are called original paperbacks.

Book-club rights, whereby a book club is given the right to distribute the book to its members for less than the regular trade price. Copies generally are sold to the book club in bulk at a steep discount.

Reprint rights, whereby another publisher is licensed to reprint the work, in whole or in part, in an anthology or some other collection or (usually if the work has gone out of print in English) in a cheap reprint edition. This category also includes licensing document delivery companies to reproduce chapters of works on demand.

Live-stage rights, whereby a theatrical producer is given the right to produce a play or musical based on the work.

Motion-picture rights, whereby a movie producer or studio is given the right to make a motion picture based on the work.

Audio rights, whereby the work is licensed for recording on cassette tape or compact disc.

Electronic rights, whereby the work, or portions of it, is licensed for distribution online, for publication in CD-ROM format, or for dissemination via other electronic means. However, if the publisher itself intends to issue the work in electronic form, electronic rights should be considered not subsidiary rights but part of the publisher's basic publication right and subject to a primary royalty. Publishers should normally assign new ISBNs for the electronic versions of their works, just as they have always done when (for example) issuing a hardcover work in paperback form (see 1.28). Publishers should bear in mind that electronic versions may sometimes be considered derivative works rather than mere copies of the print version. The addition of substantial hyperlinks and the like may create a derivative work. If the publisher is for any reason not acquiring general derivative work rights in the contract, it should make sure to obtain at least the right, when making an electronic version of the work, to embed links and other codes in the electronic version.

Rights for scholarly use, whereby the publisher grants others permission to quote text or copy charts and other illustrations from the original.

Rights for educational use, whereby teachers are permitted to make copies of the work for their classes or to include excerpts from the work in course-specific

anthologies (“course packs”). Until recently, photocopying was the standard medium for classroom use, but electronic reproduction is becoming more common and blurring some of the boundaries of subsidiary rights. Educational use may also include such things as inclusion in electronic reserves in libraries or distribution over campus intranets.

Subsidiary rights in the context of journals also include microform (including microfilm and microfiche) and the right to make summaries of articles in so-called abstract form. Reproduction by document delivery houses and licensing of electronic database rights are particularly relevant to journals.

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4 : Rights and Permissions

4.61 Electronic-rights licensing

The term *electronic rights* covers a wide range of possibilities, and the number is constantly growing. Among the users of electronic rights are aggregators, who make available online a large number of publications in a given field or fields; research services, both current and archival, that permit access to databases of publications, often by subscription; and services that allow users to purchase or "borrow" electronic copies of works. The decision whether to license some or all of such uses is both an economic and a strategic one. For the most part, electronic delivery services are too new for publishers to predict with any certainty what income may flow from them. Rather, the economic issue is whether the availability of a work through these services may "cannibalize" the publisher's projected print sales. The strategic issue is even harder to quantify, involving the need to be on the cutting edge of publishing or not to be seen as a laggard in such matters. In entering into electronic rights licenses, the publisher should satisfy itself that the delivery mechanism of the particular licensee has safeguards against excessive downloading —or that such downloading is something the publisher can tolerate. The publisher should also ensure that no electronic license lasts more than a few years, for the pace of change is such that all of these issues need to be revisited frequently.

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4 : Rights and Permissions

4.62 Authors' electronic use of their own works

In scholarly journals, the right of authors to make electronic use of their own works has become contentious. For example, publishers that have traditionally allowed their authors to make unlimited photocopies for their own students now face an analogous demand: that authors be permitted to post their works on campus Web sites. If the Web site is accessible only by password and only to members of the university, the publisher may well decide that the risk of lost revenue is modest and less important than the goodwill of the author. But there is no standard answer to this question, and no one knows what impact such uses will have on publishers' revenues.

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4.63 Economic considerations

This list by no means exhausts the various forms of subsidiary rights the publisher may handle, but it includes the major ones. Depending on the administrative structure of the publishing house and the importance and marketability of the work involved, various persons or departments may handle different aspects of subsidiary-rights work—a special rights and permissions department, the sales or marketing department, the acquiring editor, or even the chief executive officer. When the publisher sells or licenses rights to others, money is paid, either in a lump sum or as a royalty, and these proceeds are normally split between the publisher and the author according to whatever terms are specified in the publishing contract. In a typical book-publishing agreement the author receives at least 50 percent of such income. Some publishers have tried to avoid paying the author so much by licensing at an artificially low royalty to a sister company or other affiliate, but such “sweetheart” arrangements are suspect and of doubtful legality. In general, licenses between related companies should be handled in the same way as those between unrelated companies unless the author agrees otherwise in advance.

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4.64 Handling permission requests

A publisher with a relatively large backlist of books and journals, such as the University of Chicago Press, may receive dozens of communications every day from people seeking to license material from its list. Some requests are for standard subsidiary rights licenses, as described above. Others are for permission to reproduce snippets of prose or verse, or an illustration or two, from a book or journal. Most publishers have a “rights and permissions” staff to handle these requests. Rights and permissions can be a major source of income but also a major item of expense. As will be discussed later in this chapter, the Internet offers a way to boost income and lower expense.

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4.65 Author's role in licensing

Depending on the terms of the author's contract or on editorial custom, a publisher will either grant rights and permissions subject to the author's approval (which the requester is often asked to obtain) or handle the request itself. Before any request, large or small, can be granted, the material requested must be checked to make sure that the publisher does indeed hold the necessary copyright. And to be unequivocally sure of this the publisher needs to have had the author's full cooperation when the book or article was first published.

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4.67 General principles

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4.68 Author's role in obtaining permissions

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1. It is possible to engage professional help in obtaining permissions for a large project. Specialists in this work are listed under "Consultants" in the annual publication *LMP (Literary Market Place;* see bibliog. 2.7).

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4.69 Author's own work

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4.70 Fees and record keeping

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4.71 Permissions beyond the immediate use

Many publishers, when giving permission to reprint material they control, will withhold the right to sublicense that material, even if the sublicensing is of the new author's work as a whole. Some publishers will also limit their licenses to a single edition (though not a single printing). Where this is so, the publisher receiving the permission will have to go back to the source for new permission, usually for an additional fee, for any new edition, paperback reprint, serialization, or whatever. Alternatively, the publisher granting permission can stipulate up front what fees are to be paid for further uses and permit the new publisher to secure such permission automatically on payment of the agreed fee.

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4.72 Unpublished works

Getting permission for unpublished works presents an entirely different problem. Instead of a publishing corporation, one must deal with the author or author's heirs, who may not be easily identified or found. If the writer is dead, it may be especially difficult to determine who controls the copyrights.

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4.73 The missing copyright owner

The problem presented by unpublished works whose authors are dead is, in a larger sense, just an example of the problem of the missing copyright owner. Another typical example is the publisher that has gone out of business or at least is no longer doing business under a given imprint. A reasonable (and well-documented) effort must be made to locate such a copyright owner. The elements of a bona fide search will vary with the circumstances but could well include a search of the Copyright Office records, an attempt to communicate with the copyright owner at whatever address is last stated in the file for the work concerned, and perhaps an Internet search for the author or publishers. If such efforts yield no results, there is still some risk in going forward. Technically, use of the work might still be ruled an infringement of copyright should a copyright owner surface, but it is unlikely that any court would do more than require the payment of a reasonable permissions fee. Anyone proceeding with publication under these conditions should certainly be prepared to offer and pay a reasonable fee on receiving any objection from the rediscovered owner.

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4.74 Noncopyright restrictions on archives

Authors who wish to include unpublished material in their works should be aware that private restrictions, unrelated to copyright, may limit its use. The keeper of a collection, usually a librarian or an archivist, is the best source of such information, including what permissions must be sought and from whom. Bear in mind that copyright in a manuscript is different from ownership of the actual paper. Most often a library or collector will own the physical object itself but not the right to reproduce it. Thus there may be two permissions required: one for access to the material and one for the right to copy. It is important not to mistake one for the other.

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4.75 Overview of the legal doctrine

The doctrine of fair use was originally developed by judges as an equitable limit on the absolutism of copyright. Although incorporated into the new copyright law, the doctrine still does not attempt to define the exact limits of the fair use of copyrighted work. It does state, however, that in determining whether the use made of a work in any particular case is fair, the factors to be considered must include the following:

1. The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes
2. The nature of the copyrighted work
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole
4. The effect of the use on the potential market for, or value of, the copyrighted work

Essentially, the doctrine excuses copying that would otherwise be infringement. For example, it allows authors to quote from other authors' work or to reproduce small amounts of graphic or pictorial material for purposes of review or criticism or to illustrate or buttress their own points. Authors invoking fair use should transcribe accurately and give credit to their sources. They should not quote out of context, making the author of the quoted passage seem to be saying something opposite to, or different from, what was intended.

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4.76 Validity of “rules of thumb”

Although the law lays out no boundaries or ironclad formulas for fair use, some publishers have their own rules of thumb. Such rules, of course, have no validity outside the publishing house: courts, not publishers, adjudicate fair use. The rules exist in part to give an overworked permissions department, which often cannot tell whether a proposed use of a quotation is actually fair, something to use as a yardstick.

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4.77 A few general rules

Fair use is use that is fair—simply that. Uses that are tangential in purpose to the original, and uses that transform the copied material by changing its context or the way it is perceived, will always be judged more leniently than those that merely parallel or parrot the original. For example, extensive quotation of the original is acceptable in the context of a critique but may well not be acceptable if one is simply using the first author's words to reiterate the same argument or embellish one's own prose. Use of any literary work in its entirety—a poem, an essay, a chapter of a book—is hardly ever acceptable. Use of less than the whole will be judged by whether the second author appears to be taking a free ride on the first author's labor. As a general rule, one should never quote more than a few contiguous paragraphs of prose or lines of poetry at a time or let the quotations, even if scattered, begin to overshadow the quoter's own material. Quotations or graphic reproductions should not be so long that they substitute for, or diminish the value of, the copyright owner's own publication. Proportion is more important than the absolute length of a quotation: quoting five hundred words from an essay of five thousand is likely to be riskier than quoting that amount from a work of fifty thousand. But an even smaller percentage can be an infringement if it constitutes the heart of the work being quoted.

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4.78 Epigraphs and interior monologues

Quotation in the form of an epigraph does not fit neatly into any of the usual fair-use categories but is probably fair use by virtue of scholarly and artistic tradition. The same can be said of limited quotation of song lyrics, poetry, and the like in the context of an interior monologue or fictional narrative. Of course, this would not excuse the publication of a collection of epigraphs or lyrics without permission of the various authors being quoted.

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4.79 Unpublished works

Where the work to be quoted has never been published, the same considerations apply. But if the author or the author's spouse or children are still living, some consideration should be given to their interest in controlling when the work is disclosed to the public.

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4.80 Paraphrasing

Bear in mind that although fair use will protect verbatim copying, unfair use will not be excused by paraphrasing. Traditional copyright doctrine treats extensive paraphrase as merely disguised copying. Thus, fair-use analysis will be the same for both. Paraphrase of small quantities of material, on the other hand, may not constitute copying at all, so that fair-use analysis would never come into play.

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4.81 Pictorial and graphic materials

With respect to pictorial and graphic materials, there is little legal precedent to navigate by. At the level of intuition, it seems that a monograph on Picasso should be free to reproduce details from his paintings in order, for example, to illustrate the critic's discussion of Picasso's brushwork. Reproducing the entire image in black and white may also be reasonably necessary to illustrate the author's analysis of Picasso's techniques of composition. However, justification wears thin where a painting is reproduced in vivid color occupying a full page; the result begins to compete with large-scale reproductions of artwork that have no scholarly purpose. Likewise, reproduction on the cover would probably be seen as commercial rather than scholarly use and therefore unjustified. As for photographs, using them merely as illustrations would require permission, but use as described above in a scholarly treatment of photography might not.

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4.82 Charts, tables, and graphs

Reproduction of charts, tables, and graphs presents a difficult judgment call. An aggressive approach would justify copying a single item on the ground that one chart is the pictorial equivalent of a few sentences. A more conservative approach would argue that a graph is a picture worth a thousand words and that reproducing it without permission is taking a free ride on the first author's work. This latter approach has the flaw of being too absolute in practice, for it is difficult under this rationale to imagine *any* fair use of such an image. Where the item in question represents a small portion of the original work and a small portion of the second work, the harm seems minimal, outweighed by the benefits of open communication. Certainly, reproduction of a single graph, table, or chart that simply presents data in a straightforward relationship, in contrast to reproduction of a graph or chart embellished with pictorial elements, should ordinarily be considered fair use. Indeed, some graphs that merely present facts with little or no expressive input—the equivalent, in two dimensions, of a mere list—may even be beyond the protection of copyright.

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4.83 Importance of attribution

With all reuse of others' materials, it is important to identify the original as the source. This not only bolsters the claim of fair use, it also helps avoid any accusation of plagiarism. Nothing elaborate is required; a standard footnote will suffice, or (in the case of a graph or table, for example) a simple legend that says "Source: [author, title, and date of earlier work]." Note that such a legend is not always clear: Does it mean that the data are taken from the original but reformatted by the second author or that the graph or table has itself been copied? If the latter, it is preferable to say "Reprinted from [author, title, and date of earlier work]" rather than merely "Source." See also 12.40–43, 13.45, 16.68.

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4.84 Unnecessary permissions

Given the ad hoc nature of fair use and the absence of rules and guidelines, many publishers tend to seek permission if they have the slightest doubt whether a particular use is fair. This is unfortunate. The right of fair use is valuable to scholarship, and it should not be allowed to decay because scholars fail to employ it boldly. Furthermore, excessive permissions processing tends to slow down the gestation of worthwhile writings. Even if permission is sought and denied, that should not necessarily be treated as the end of the matter. The U.S. Supreme Court has held that requesting permission should not be regarded as an admission that permission is needed. In other words, where permission is denied, or granted but for an unreasonable price, there is an opportunity for a second look.

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4.85 The Copyright Act

Fair use has been much in dispute as applied to photocopying for classroom and library use. The Copyright Act contains specific guidelines for library photocopying, and the legislative history of the act contains specific, though not official, guidelines for classroom photocopying.

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4.86 Library photocopying

The new law does attempt to define minimum fair-use limitations on machine copying by libraries, in a long section with many exemptions and caveats too complex to discuss here. In general, it allows libraries to make single copies of copyrighted works, provided each copy bears the original copyright notice and provided the copies are made for one of the purposes specifically defined in the statute, including the following:

1. If the copy is made for a library's own use because the library's own copy of the work is damaged or missing and a replacement cannot be obtained at a fair price
2. If the copy is made for a patron's use and is limited to an article or a small part of a larger work—or the whole of a larger work if a printed copy cannot be obtained at a fair price—and only if the copy is intended for use by the patron in "private study, scholarship, or research"

The law specifically forbids "systematic" copying by libraries. Presumably this includes but is not limited to (1) making copies of books or periodicals as a substitute for buying them and (2) making copies for patrons indiscriminately without regard to the patrons' identity or intended use of the material.

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4.87 Educational photocopying

The Copyright Act does not include similar guidelines for educational photocopying. But a congressional report published at the time the law was being written includes privately negotiated guidelines, implicitly approved by Congress, for fair use of copyrighted material. These guidelines are available at the Web site of the United States Copyright Office. “Brevity” and “spontaneity” are the guiding principles; the latter reflects the premise that photocopying for classroom use should be done only when there is too little time to obtain permission. Multiple copies should not exceed the number of students in the class. They should not substitute for anthologies or regular school purchases. The same items should not be copied from year to year or semester to semester, but once only and at the instance of a particular teacher for immediate use in the classroom. Workbooks and other consumable materials should not be copied, and the students should not be charged more than the actual copying cost. Any copy must include the copyright notice used in the original. As for the widespread practice of making customized anthologies (“course packs”) for individual teachers’ classes, cases subsequent to the guidelines make clear that this is an infringement if express permission is not received from the copyright owners of all materials included in them.

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4.88 Digitizing and automating the permissions process

The technologies of photocopying and electronic reproduction present a major institutional challenge to publishers. The volume of license requests under these headings exceeds the ability of traditional techniques to process them. Publishers have customarily processed such requests by hand, case by case, evaluating each request on its own merits and often tailoring a fee to the specific circumstances. Whether this approach can or should survive is an open question. The Internet—the very electronic technology that publishers have often regarded as a threat—provides a powerful tool for handling requests rapidly and with little or no staff involvement. A properly designed Web site, coupled with the adoption of standard, publicly quoted fees, can create a highly efficient marketplace for copying, to the benefit of both the publisher and its customers. Authors seeking permission for use of other authors' work can obtain that permission immediately and can realistically budget for permission fees in advance. The marketplace can be even more efficient when an outside vendor such as the Copyright Clearance Center (to name one of several; see 1.161) enables users to obtain online permissions from multiple publishers through a single Web site. Whether these services become the standard, or inspire publishers to move their own rights and permissions work to the Web, remains to be seen.

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4.89 Information required

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1. The title of the original work and exact identification, with page numbers, of what is to be reprinted. Identification should include, in the case of a table or figure, its number and the page it appears on (e.g., figure 6 on page 43); in the case of a poem, the title and the page on which the poem appears; in the case of a prose passage, the opening and closing phrases in addition to the page numbers (e.g., "from 'The military genius of Frederick the Great' on page 110 through 'until the onset of World War I' on page 112"). The requester should be sure to cite the original source of the material, not any subsequent reprinting of it.
2. Information about the publication in which the author wishes to reproduce the material: title, approximate number of printed pages, form of publication (clothbound book, paperback book, journal, electronic journal), publisher, probable date of publication, approximate print run, and list price (if available).
3. The kind of rights requested. The most limited rights a user ought to accept are "nonexclusive world rights in the English language, for one edition." The best opening gambit would be "nonexclusive world rights in all languages and for all editions in print and other media, including the right to grant customary permissions requests but only where the licensed material is incorporated in [the requester's work]." The request for "the rights

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5 : Grammar and Usage

5.1 Definition

Grammar consists of the rules governing how words are put together into sentences. These rules, which native speakers of a language learn largely by osmosis, govern most constructions in a given language. The small minority of constructions that lie outside these rules fall mostly into the category of idiom and usage.

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5 : Grammar and Usage

5.2 Schools of thought

There are many schools of grammatical thought—and differing vocabularies for describing grammar. Grammatical theories are in flux, and the more we learn, the less we seem to know: "An entirely adequate description of English grammar is still a distant target and at present seemingly an unreachable one, the complications being what they are."[1] In fact, the more detailed the grammar (it can run to many large volumes), the less likely it is to be of use to most writers and speakers.

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1. Robert W. Burchfield, *Unlocking the English Language* (New York: Hill and Wang, 1991), 22.

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5 : Grammar and Usage

5.3 Parts of speech

As traditionally understood, grammar is both a science and an art. Often it has focused—as it does here—on parts of speech and their syntax. Traditional grammar has held that there are eight parts of speech: nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.[2] Each of those word classes is treated below. Somewhat surprisingly, modern grammarians cannot agree on precisely how many parts of speech there are in English. At least one grammarian says there are as few as three.[3] Another insists that there are "about fifteen," noting that "the precise number is still being debated."[4] This section deals with the traditional eight, sketching some of the main lines of English grammar using traditional grammatical terms.

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2. See Robert L. Allen, *English Grammar and English Grammars* (New York: Charles Scribner's Sons, 1972), 7.

3. Ernest W. Gray, *A Brief Grammar of Modern Written English* (New York: World, 1967), 70.

4. R. L. Trask, *Language: The Basics* (London: Routledge, 1996), 35.

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5.4 Nouns

A noun is a word that names something, whether abstract (intangible) or concrete (tangible). It may be a common noun (the name of a generic class or type of person, place, or thing) or a proper noun (the formal name of a specific person, place, or thing). A concrete noun may be a count noun (if what it names can be counted) or a mass noun (if what it names is uncountable or collective).

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5.5 Common nouns

A common noun is the informal name of one item in a class or group **{a chemical} {a river} {a pineapple}**.[5] It is not capitalized unless it begins a sentence or appears in a title.

5. Note that the examples in this chapter only are presented in curly brackets to save space.

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5.6 Proper nouns

A proper noun is a person's name or the official name of a place or thing **{John Doe} {Moscow} {the Hope Diamond}**. It is always capitalized, regardless of how it is used. A common noun may become a proper noun **{Nelson's flagship was the Victory}**, and sometimes a proper noun may be used figuratively and informally, as if it were a common noun **{like Moriarty, he is a Napoleon of crime}** (*Napoleon* here connoting an ingenious mastermind who is ambitious beyond limits). Proper nouns may be compounded when used as a unit to name something **{the Waldorf-Astoria Hotel} {Saturday Evening Post}**. Over time, some proper nouns (called eponyms) have developed common-noun counterparts, such as *sandwich* (from the Earl of Sandwich) and *china* (from the country of China). See also 8.65.

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5.7 Count nouns

A count noun has singular and plural forms and expresses enumerable things **{dictionary–dictionaries} {hoof–hooves} {newspaper–newspapers}**. As the subject of a sentence, a singular count noun takes a singular verb **{the jar is full}**; a plural count noun takes a plural verb **{the jars are full}**.

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5.8 Mass nouns

A mass noun (sometimes called a noncount noun or a collective noun) is one that denotes something uncountable, either because it is abstract **{cowardice} {evidence}** or because it refers to an indeterminate aggregation of people or things **{the faculty} {the bourgeoisie}**. As the subject of a sentence, a mass noun usually takes a singular verb **{the litigation is varied}**. But in a collective sense, it may take either a singular or a plural verb form **{the ruling majority is unlikely to share power} {the majority of voters are satisfied}**. A singular verb emphasizes the group; a plural verb emphasizes the individual members. If a collective noun appears throughout a piece of writing, use one verb form consistently.

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5.9 Four properties

Nouns have four properties: case, gender, number, and person.

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5.10 Case

In English, only nouns and pronouns have case. Case denotes the relationship between a noun (or pronoun) and other words in a sentence. The three cases are nominative, objective, and possessive. Except in the possessive, nouns do not change form to indicate case **{the doctor is in}** (nominative), **{see the doctor}** (objective), **{the doctor's office}** (possessive). See 5.22–27.

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5.11 Gender

Gender classifies nouns into masculine, feminine, and neuter. In English, the masculine and feminine genders occur almost exclusively with (1) nouns that refer specifically to male or female humans or animals **{king} {queen} {ram} {ewe}**; (2) compound nouns that contain specifically masculine or feminine nouns or pronouns **{boyfriend} {horsewoman}**; (3) nouns that have a feminine suffix such as *ess* or *ix* (many of which are archaic) **{actress} {executrix}**; and (4) nouns used in personification (see 5.49). Almost all other words are neuter **{monarch} {sheep}**. If gender is to be indicated, descriptive adjectives such as *male* and *female* may be needed if there is no gender-specific term: for example, a female fox is a *vixen*, but there is no equivalent term for a female goldfish.

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5.12 Number

Number shows whether one object or more than one object is referred to, as with *clock* (singular) and *clocks* (plural). See 5.14–21.

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5.13 Person

Person shows whether an object is speaking (first person) **{we the voters will decide}** (*voters* is first person), spoken to (second person) **{children, stop misbehaving}** (*children* is second person), or spoken about (third person) **{a limo carried the band}** (*limo* and *band* are third person).

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5.14 Dictionaries

Because exceptions abound, a good dictionary is essential for checking the correct plural form of a noun. But there are some basic rules for forming plurals. See also 7.6–16.

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5.15 Adding “s” or “es”

Most plurals are formed by adding *s* or *es*. If a noun ends with a letter whose sound readily combines with the *s* sound, then use *s* to form the plural **{siren–sirens} {club–clubs} {toy–toys}**. If the noun ends in a letter that is not euphonious with *s* alone (e.g., it ends in a sibilant such as *s*, *sh*, *x*, *z*, or a soft *ch*), then use *es* to form the plural **{box–boxes} {moss–mosses} {birch–birches}**.

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5.16 Nouns ending in “f” or “fe”

Some nouns ending in *f* or *fe* take an *s* **{reef–reefs} {dwarf–dwarfs} {safe–safes}**. Other nouns change the *f* to *v* and add *es* **{hoof–hooves} {knife–knives} {wolf–wolves}**. A few words have one preferred form in American English **{wharf–wharves}** and another in British English **{wharf–wharfs}**. Even if one knows a word’s etymology, the correct forms are unpredictable. Consult a reliable dictionary.

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5.17 Nouns ending in “o”

Some nouns ending in *o* take an *s* **{avocado–avocados} {memento–mementos} {tuxedo–tuxedos}**. But others take an *es* **{mango–mangoes} {cargo–cargoes} {volcano–volcanoes}**. There is no firm rule for determining whether the plural is formed with *s* or *es*, but two guidelines may prove helpful: (1) Nouns used as often in the plural as in the singular usually form the plural with *es* **{vetoes} {heroes}**. *Zeros* is an exception (and therefore hard to remember). (2) Nouns usually form the plural with *s* if they appear to have been borrowed from some other language **{intaglio–intaglios}**; if they are proper names **{Fazio–Fazios}**; if they are rarely used as plurals **{bravado–bravados}**; if they end in *o* preceded by a vowel **{portfolio–portfolios}**; or if they are shortened words **{photo–photos}**.

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5.18 Nouns ending in “y”

Nouns ending in *y* follow one of two rules: (1) If the noun is common and the *y* is preceded by *qu* or by a consonant, change the *y* to *i* and add *es* to form the plural **{soliloquy–soliloquies} {berry–berries} {folly–follies}**. (2) If the noun is proper or if the *y* is preceded by a vowel, add *s* to form the plural **{Teddy–Teddys} {ploy–ploys} {buoy–buoys}**.

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5.19 Compound nouns

Compound nouns that consist of separate words (with or without hyphens) form the plural by adding the appropriate ending to the noun or, if there is more than one, to the main noun **{brother in arms–brothers in arms} {court-martial–courts-martial} {motion picture–motion pictures}**.

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5.20 Irregular plurals

Some nouns have irregular plurals **{child–children} {basis–bases}**. With some of these irregular words, the plural form depends on the meaning. Take the noun *louse*, for example: people may be infested with *lice* (insects), but contemptible people are *louses* (by metaphorical extension). Some nouns are ordinarily the same in both the singular and the plural, especially those denoting fish, game, and livestock **{one fish, two fish} {I hoped to see many deer, but I saw only one deer}**.

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5.21 Plural form with singular sense

Some nouns are plural in form but singular in use and meaning **{the good news is} {politics is a complicated subject}**.

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5.22 Function

Case denotes the relationship between a noun or pronoun and other words in a sentence. Because English nouns do not change form between the nominative case and the objective case, some grammarians hold that English nouns do not have the property of case. But most personal pronouns (and *who*) do have distinct nominative and objective forms (see 5.47). And since pronouns stand in for nouns, some grammarians recognize these cases in nouns as well. Determining the "case" of a noun is a matter of distinguishing a subject from an object.

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5.23 Subjects

A noun functioning as a subject (nominative case) is the actor or the person or thing about which an assertion is made in a clause, as in *the governor delivered a speech* (*governor* being the subject) or *the shops are crowded because the holiday season has begun* (*shops* and *season* being the subjects of their respective clauses). The subject of a clause controls the number of the verb and typically precedes it **{the troops retreated in winter}** (*troops* is the subject), although it can appear anywhere in the sentence **{high in the tree sat a leopard}** (*leopard* is the subject). A noun or pronoun that follows a form of *to be* and refers to the same thing as the subject is called a predicate nominative **{my show dogs are Australian shepherds}** (*Australian shepherds* is a predicate nominative). Generally, a sentence's predicate is the part that contains a verb and makes an assertion about the subject; in the example just given, the complete predicate is *are Australian shepherds*.

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5.24 Objects

A noun functioning as an object (objective case) is either (1) the person or thing acted on by a transitive verb in the active voice **{the balloon carried a pilot and a passenger}** (*pilot* and *passenger* are objective) or (2) the person or thing related to another element by a connective such as a preposition **{place the slide under the microscope}** (*under* is a preposition, *microscope* is objective). An object typically follows the verb **{the queen consulted the prime minister}** (*queen* is nominative and *prime minister* is objective). But with an inverted construction, an object can appear elsewhere in the sentence **{everything else was returned; the medicine the villain withheld}** (*medicine* is objective and *villain* is nominative). A noun functioning as an object is never the subject of the following verb and does not control the number of the verb. In the sentence *an assembly of strangers was outside*, the plural noun *strangers* is the object of the preposition *of*. The singular noun *assembly* is the subject and agrees with the singular verb *was*.

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5.25 Possessive case

The possessive case (sometimes called the genitive case) denotes (1) ownership, possession, or occupancy **{the architect's drawing board} {Arnie's room}**; (2) a relationship **{the philanthropist's secretary}**; (3) agency **{the company's representative}**; or (4) an idiomatic shorthand form of an *of*-phrase (e.g., *one hour's delay* is equal to *a delay of one hour*). The possessive case is formed in different ways depending on the noun or nouns and their usage in a sentence. The possessive of a singular noun is formed by adding *'s* **{driver's seat} {engineer's opinion}**. The possessive of a plural noun that ends in *s* or *es* is formed by adding an apostrophe **{parents' house} {foxes' den}**. The possessive of an irregular plural noun is formed by adding *'s* **{women's rights} {mice's cage}**. The possessive of a multiword compound noun is formed by adding the appropriate ending to the last word **{parents-in-law's message}**. See also 7.17–29.

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5.26 Possessives of titles and names

The possessive of a title or name is formed by adding *'s* **{Lloyd's of London's records} {National Geographic Society's headquarters} {Dun & Bradstreet's rating}**. This is so even when the word ends in a sibilant **{Dickens's novels} {Dow Jones's money report}**, unless the word itself is formed from a plural **{General Motors' current production rate} {Applied Materials' financial statements}**. But if a word ends in a sibilant, it is acceptable (especially in journalism) to use a final apostrophe without the additional *s* **{Bill Gates' testimony}**. See also 7.19–23.

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5.27 Joint and separate possessives

If two or more nouns share possession, the last noun takes the possessive ending. For example, *Peter and Harriet's correspondence* refers to the correspondence between Peter and Harriet. If two or more nouns possess something separately, each noun takes its own possessive ending. For example, *Peter's and Harriet's correspondence* refers to Peter's correspondence and also to Harriet's correspondence.

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5 : Grammar and Usage

5.28 Definitions and use

An agent noun denotes a person who performs some action. It is usually indicated by the suffix *er* {adviser} or *or* {donor}. The most common agent nouns end in *er;* generally, *or* appears in words that were brought into English directly from Latin. Consult a good dictionary. A recipient noun denotes a person who receives some thing or action, or one for whom something is done. It is usually indicated by the suffix *ee*, derived from the passive-voice verb. For example, an *honoree* is one who is honored. In legal usage, a recipient noun often means “one to whom”; for example, a *lessee* is one to whom property is leased. In recent years there has been a fad in coining new *ee* words, and sometimes the meaning is not at all passive; for example, an *attendee* is one who attends. Because these words unnecessarily displace their active-voice equivalents and can be ambiguous (What is the difference between an attender and an attendee?), they should be avoided.

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5 : Grammar and Usage

5.29 Definition and use

An appositive noun is one that immediately follows another noun or noun phrase in order to define or further identify it **{George Washington, our first president, was born in Virginia}** (*our first president* is an appositive of the proper noun *George Washington*). Commas frame an appositive noun unless it is restrictive—for example, compare *Robert Burns, the poet, wrote many songs about women named Mary* (*poet* is a nonrestrictive appositive noun) with *the poet Robert Burns wrote many songs about women named Mary* (*Robert Burns* restricts *poet* by precisely identifying which poet). See also 6.31.

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5 : Grammar and Usage

5.30 Nouns as adjectives

Words that are ordinarily nouns sometimes function as other parts of speech, such as adjectives or verbs. A noun-to-adjective transition takes place when a noun modifies another noun **{the morning newspaper} {a state legislature} {a varsity sport}** (*morning*, *state*, and *varsity* are adjectives). Occasionally, using a noun as an adjective can produce an ambiguity. For example, the phrase *fast results* can be read as meaning either "rapid results" or (less probably but possibly) "the outcome of a fast." Sometimes the noun and its adjectival form can be used interchangeably—for example, *prostate cancer* and *prostatic cancer* both refer to cancer of the prostate gland. But sometimes using the noun instead of the adjective may alter the meaning—for example, *a study group* is not necessarily *a studious group*. A preposition may be needed to indicate a noun's relation to other sentence elements. But if the noun functions as an adjective, the preposition must be omitted; at times this can result in a vague phrase—for example, *voter awareness* (awareness *of* voters or *by* them?). Context might suggest what preposition is missing, but a reader may have to deduce the writer's meaning.

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5.31 Nouns as verbs

It is fairly common in English for nouns to pass into use as verbs; it always has been. For example, in 1220 the noun *husband* meant one who tilled and cultivated the earth **{the husband has worked hard to produce this crop}**. About 1420 it became a verb meaning to till, cultivate, and tend crops **{you must husband your land thoughtfully}**. New noun-to-verb transitions often occur in dialect or jargon. For example, the noun *mainstream* is used as a verb in passages such as *more school districts are mainstreaming pupils with special needs*. In formal prose, such recently transformed words should be used cautiously if at all.

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5.32 Other functional shifts

Words that ordinarily function as other parts of speech, as well as various types of phrases, may function as nouns. Aside from the obvious instance of pronouns (see 5.34), these include adjectives such as *poor* **{the poor are always with us}** (see 5.94), adverbs such as *here* and *now* **{we cannot avoid the here and now}**, participles (gerunds) such as *swimming* **{swimming in that lake can be dangerous}** (see 5.110), infinitives such as *to discover* **{to discover the truth is our goal}** (see 5.107), and clauses such as *what the people want* **{what the people want is justice}**.

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5 : Grammar and Usage

5.33 How new nouns are coined

Nouns are often coined in one of two ways. (1) A compound noun is often created by stringing together two or more existing words to form one unit, with or without hyphens **{toothpick} {railroad} {meltdown} {sister-in-law} {motion picture}**. (2) A derivative noun is formed by adding a suffix or prefix to a noun, adjective, or verb. Some suffixes commonly used for this purpose are *ness* **{kindness}**, *ship* **{relationship}**, *dom* **{kingdom}**, *th* **{warmth}**, and *er* **{finder}**. Examples of prefixes include *cross* **{crosswind}**, *half* **{half-length}**, *mid* **{midair}**, and *self* **{self-reliance}**. See also 7.90.

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5.34 Definition

A pronoun is a word used as a substitute for a noun or, sometimes, another pronoun. It is used in one of two ways. (1) A pronoun may substitute for an expressed noun or pronoun, especially to avoid needless repetition. For example, most of the nouns in the sentence *The father told the father's daughter that the father wanted the father's daughter to do some chores* can be replaced with pronouns: *The father told his daughter that he wanted her to do some chores*. (2) A pronoun may also stand in the place of an understood noun. For example, if the person addressed has been identified elsewhere, the question *Susan, are you bringing your boots?* can be more simply stated as *Are you bringing your boots?* And in the sentence *It is too hot*, the indefinite *it* is understood to mean *the temperature (of something)*.

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5 : Grammar and Usage

5.35 Antecedents of pronouns

A pronoun typically refers to an antecedent—that is, an earlier noun, pronoun, phrase, or clause in the same sentence or, if the reference is unambiguous, in a previous sentence. An antecedent may be explicit or implicit, but it must be clear. Miscues and ambiguity commonly arise from (1) a missing antecedent (as in *the clown with his dog made it a pleasure to watch*, where *it* is intended to refer to the circus, not explicitly mentioned in context); (2) multiple possible antecedents (as in *Scott visited Eric after his discharge from the army*, where it is unclear who was discharged—Eric or Scott); and (3) multiple pronouns and antecedents in the same sentence (e.g., *When the bottle is empty or the baby stops drinking, it must be sterilized with hot water because if it drinks from a dirty bottle, it could become ill*—where one hopes that the hot-water sterilization is for the bottle).

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5 : Grammar and Usage

5.36 Pronouns without antecedents

Some pronouns do not require antecedents. The first-person pronoun *I* stands for the speaker, so it almost never has an antecedent. Similarly, the second-person pronoun *you* usually needs no antecedent **{Are you leaving?}**, although one is sometimes supplied in direct address **{Katrina, do you need something?}**. As an expletive pronoun, *it* often has no antecedent **{it's time to go}**. And the relative pronoun *what* and the interrogative pronouns (*who*, *which*, *what*) never take an antecedent **{Who cares what I think?}**. In colloquial usage, *they* often appears without an antecedent **{they say she's a good golfer}**, but vigilant listeners and readers often demand to know who "they" are.

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5.37 Position in sentence

A pronoun should generally follow the word it refers to. Some writers foreshadow a point before the predicate by placing the pronoun before the antecedent, but this device can cause confusion **{whether they agreed with her or not, most participants in the survey said the senator made some good points}** (the pronoun *they* precedes *most participants*, and *her* comes before the antecedent *senator*; the writer leaves the reader hanging awhile). Such an anticipatory reference often permissibly occurs in constructions involving *like*, *as do*, or *as have* **{like his colleagues, Mr.Turino hopes to win reelection}**.

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5.38 Sentence meaning

The presence or absence of a pronoun may affect the meaning of a sentence. For example, if a noun is used in the first person, a first-person pronoun must also be used or else the sense will shift to the third person. Compare *I, Claudius, once ruled the Roman Empire* with *Claudius once ruled the Roman Empire*. Or *talk to me, your physician*, with *talk to your physician*. As an imperative, the second-person pronoun *you* may usually be either used or omitted without changing the meaning: *You come here!* is the same as *Come here!* although the pronoun adds an aggressive tone that may not be appropriate. When *you* is not used imperatively, however, the word cannot be omitted without shifting the sentence to the third person—compare, for example, *you children rake the yard* (speaking to the children) with *children rake the yard* (speaking about the children—but in direct address: *Children, rake the yard*).

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5.39 Four properties

A pronoun has the same properties as a noun: number, person, gender, and case (see 5.9–13). A pronoun must agree with its antecedent in number, person, and gender. A few special uses of pronouns should be noted.

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5.40 Number and antecedent

A pronoun's number is guided by that of its antecedent noun or nouns **{a book and its cover} {the dogs and their owner}**. A collective noun takes a singular pronoun if the members are treated as a unit **{the audience showed its appreciation}** but a plural if they act individually **{the audience rushed back to their seats}**. A singular noun that is modified by two or more adjectives to denote different varieties, uses, or aspects of the object may take a plural pronoun **{British and American writing differ in more ways than just their spelling}**. Two or more singular nouns or pronouns that are joined by *and* are taken jointly and referred to by a plural pronoun **{the boy and girl have left their bicycles outside}**.

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5.41 Exceptions regarding number

There are several refinements to the rules stated just above: (1) When two or more singular antecedents connected by *and* together denote a single thing or each refer to the same thing, the pronoun referring to the antecedents is singular **{red, white, and blue is the color scheme} {a lawyer and role model received her richly deserved recognition today}**. (2) When two or more singular antecedents are connected by *and* and modified by *each*, *every*, or *no*, the pronoun referring to the antecedents is singular **{every college and university encourages its students to succeed}**. (3) When two or more singular antecedents are connected by *or*, *nor*, *either–or*, or *neither–nor*, they are treated separately and referred to by a singular pronoun **{neither the orange nor the peach tastes as sweet as it should}**. (4) When two or more antecedents of different numbers are connected by *or* or *nor*, the pronoun's number agrees with that of the nearest (usually the last) antecedent; if possible, cast the sentence so that the plural antecedent comes last **{neither the singer nor the dancers have asked for their paychecks}**. (5) When two or more antecedents of different numbers are connected by *and*, they are usually referred to by a plural pronoun regardless of the nouns' order **{the horses and the mule kicked over their water trough}**.

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5.42 Pronoun with multiple antecedents

When a pronoun's antecedents differ in person from the pronoun and the antecedents are connected by *and*, *or*, or *nor*, the pronoun must take the person of only one antecedent. The first person is preferred to the second, and the second person to the third. For example, in *you or I should get to work on our experiment,* the antecedents are in the first and second person. The following pronoun *our* is in the first person, as is the antecedent *I*. In *you and she can settle your dispute*, the antecedents are in the second and third person, so the following pronoun *your* takes the second person. If the pronoun refers to only one of the connected nouns or pronouns, it takes the person of that noun **{you and Marian have discussed her trip report}**. At times the pronoun may refer to an antecedent that is not expressed in the same sentence; it takes the number of that antecedent, not of any connected noun or pronoun that precedes it **{neither they nor I could do his work}** (*his* referring to someone named in a preceding sentence).

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5.43 Antecedents of different genders

If the antecedents are of different genders and are joined by *and*, a plural pronoun is normally used to refer to them **{the sister and brother are visiting their aunt}**. But if a pronoun refers to only one of the antecedent nouns connected by *and*, the pronoun's gender is that of the noun referred to **{the uncle and niece rode in his car}**. A special problem arises when the antecedent nouns are singular, are of different genders or an indeterminate gender, and are joined by *or* or *nor*. Using *he*, *his*, and *him* as common-sex pronouns is now widely considered sexist, if not misleading, and picking the gender of the nearest antecedent may be equally misleading (e.g., *some boy or girl left her lunch box on the bus*). A good writer can usually recast the sentence to eliminate the need for any personal pronoun at all **{some child left a lunch box on the bus}**. See 5.49, 5.51, 5.204.

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5 : Grammar and Usage

5.44 Six classes

There are six classes of pronouns:

- Personal—*I*, *you*, *he*, *she*, *it*, *we*, and *they*
- Demonstrative—*that* and *this*
- Interrogative—*what*, *which*, and *who*
- Relative—*that*, *what*, *which*, and *who*
- Indefinite—for example, *another*, *any*, *each*, *either*, and *none*
- Adjective—for example, *any*, *each*, *that*, *this*, *what*, and *which*

Many pronouns, except personal pronouns, may function as more than one type—for example, *that* may be a demonstrative, relative, or adjective pronoun—depending on their purpose in a particular sentence.

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5.45 Form

A personal pronoun shows by its form whether it is referring to the speaker (first person), the person or thing spoken to (second person), or the person or thing spoken of (third person). It also displays the other properties of nouns: number, gender, and case.

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5.46 Identification

As with nouns, the first person is the speaker or speakers **{I need some tea} {we heard the news}**. The first-person singular pronoun *I* is always capitalized no matter where it appears in the sentence **{if possible, I will send you an answer today}**. All other pronouns are capitalized only at the beginning of a sentence, unless they are part of an honorific title **{a toast to Her Majesty}**. (See also 8.35.) The second person shows who is spoken to **{you should write that essay tonight}**. And the third person shows who or what is spoken of **{she is at work} {it is in the glove compartment}**.

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5.47 Changes in form

Personal pronouns change form (or "decline") according to person, number, and case. Apart from the second person, all personal pronouns show number by taking a singular and plural form. Although the second-person pronoun *you* is both singular and plural, it always takes a plural verb, even if only a single person or thing is addressed.

The Forms of Pronouns

SINGULAR PRONOUNS

	Nominative	*Objective*	*Possessive*
First Person	I	me	my, mine
Second Person	you	you	your, yours
Third Person	he, she, it	him, her, it	his, her, hers, its

PLURAL PRONOUNS

	Nominative	*Objective*	*Possessive*
First Person	we	us	our, ours
Second Person	you	you	your, yours
Third Person	they	them	their, theirs

Only the first- and most third-person pronouns show a change of case (the second-person *you* and third-person *it* keeping the same form as both subject and object, just as nouns do). In fact, the English language has only seven words that have different nominative and objective forms: *I/me, we/us, he/him, she/her, they/them, who/whom,* and *whoever/whomever*. A pronoun in the nominative case is either the subject of a verb **{I like this china} {he has good posture}** or, especially in formal English, a predicate nominative (after a linking verb) **{this is he} {it was she who recommended the books}**. (See 5.101.) A pronoun in the objective case is either the object of a verb **{the crowd liked her}** or the object of a preposition **{the teachers were beside her}**. In less formal English, pronouns in the objective case often encroach on the strictly correct nominative form in the predicate **{it was her}**. The opposite trend can be seen with an interrogative pronoun at the beginning of the sentence **{Who are you going with?}**. Grammarians believe that this gradual shift in the language, now ensconced in informal usage, has resulted from a widespread sense among speakers of English that the beginning of a sentence is "subject territory," whereas the end of a sentence is "object territory." And, of course, the irregularity of pronoun cases—there being so few in English—is not conducive to maintaining all the distinctions in the long term. But formal writers and speakers do maintain most of them strictly

and will continue to do so in the foreseeable future. Meanwhile, ill-schooled and insecure writers and speakers engage in what linguists call "hypercorrection," misapplying the rules governing pronouns by using the nominative where the objective is called for (as in the mistaken form *between you and I* for *between you and me*) and vice versa (as in the mistaken form *May I ask whom is calling?* for *May I ask who is calling?*). For more on case, see 5.22–24. For more on *who/whom,* see 5.202.

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5.48 Gender, number, and case

If a personal pronoun follows a relative pronoun and both refer to the same antecedent in the main clause, the personal pronoun takes the gender and number of that antecedent **{I saw a farmer who was plowing his fields with his mule}**. If the personal pronoun refers to a different antecedent from that of the relative pronoun, it takes the gender and number of that antecedent **{I saw the boy and also the girl who pushed him down}**. (See 5.59–60.) A personal pronoun does not govern the case of a relative pronoun. Hence an objective pronoun such as *me* may be the antecedent of the nominative pronoun *who*, although a construction formed in this way sounds increasingly archaic or (to the nonliterary) incorrect **{she was referring to me, who never graduated from college}**.

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5.49 Expressing gender

Only the third-person singular pronouns directly express gender. In the nominative and objective cases, the pronoun takes the antecedent noun's gender **{the president is not in her office today; she's at a seminar}**. In the possessive case, the pronoun always takes the gender of the possessor, not of the person or thing possessed **{the woman loves her husband} {Thomas is visiting his sister} {the puppy disobeyed its owner}**. Some nouns may acquire gender through personification, a figure of speech that refers to a nonliving thing as if it were a person. Pronouns enhance personification when a feminine or masculine pronoun is used as if the antecedent represented a female or male person (as was traditionally done, for example, when a ship or other vessel was referred to as *she* or *her*).

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5 : Grammar and Usage

5.50 Special rules

Some special rules apply to personal pronouns. (1) If a pronoun is the subject of a clause, or follows a conjunction but precedes the verb, it must be in the nominative case **{she owns a tan briefcase} {Delia would like to travel, but she can't afford to}**. (2) If a pronoun is the object of a verb, or of a preposition, it must be in the objective case **{the rustic setting helped him relax} {that's a matter between him and her}**. (3) If a prepositional phrase contains more than one object, then all the objects must be in the objective case **{Will you send an invitation to him and me?}**. (4) If a pronoun is the subject of an infinitive, it must be in the objective case **{Does Tina want me to leave?}**.

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5 : Grammar and Usage

5.51 Special uses

Some personal pronouns have special uses. (1) *He*, *him*, and *his* have traditionally been used as pronouns of indeterminate gender equally applicable to a male or female person **{if the finder returns my watch, he will receive a reward}**. Because these pronouns are also masculine-specific, they have long been regarded as sexist when used generically, and their indeterminate-gender use is declining. (See 5.43, 5.204.) (2) *It* eliminates gender even if the noun's sex could be identified. Using *it* does not mean that the noun has no sex—only that the sex is unknown or unimportant **{the baby is smiling at its mother} {the mockingbird is building its nest}**. (3) *We*, *you*, and *they* can be used indefinitely, that is, without antecedents, in the sense of "persons," "one," or "people in general." *We* is sometimes used by an individual who is speaking for a group **{the council's representative declared, "We appreciate your concern"} {the magazine's editor wrote, "In our last issue, we covered the archaeological survey of Peru"}**. This latter use is called the editorial *we*. Some writers also use *we* to make their prose appear less personal and to draw in the reader or listener **{from these results we can draw only one conclusion}**. *You* can apply indefinitely to any person or all persons **{if you read this book, you will learn how to influence people}** (*you* is indefinite—anyone who reads the book will learn). The same is true of *they* **{they say that Stonehenge may have been a primitive calendar}** (*they* are unidentified and, perhaps, unimportant). (4) *It* also has several uses as an indefinite pronoun: (a) *it* may refer to a phrase, clause, sentence, or implied thought **{he said that the Web site is down, but I don't believe it}** (the clause might be rewritten *I don't believe what he said*); (b) *it* can be the subject of a verb (usually a form of *to be*) without an antecedent noun **{it was too far}**, or an introductory word or expletive for a phrase or clause that

follows the verb **{it is possible that Dody is on vacation}**; (c) *it* can be the grammatical subject in an expression about time or weather **{it is almost midnight}** **{it is beginning to snow}**; and (d) *it* may be an expletive that anticipates the true grammatical subject or object **{I find it hard to wake up}**. Using the indefinite *it* carelessly may result in obscurity—for example, *Paul asked about my cough again; it is starting to annoy me* (What is annoying, Paul's asking or the cough?); *My cousin is a doctor. It is an interesting profession* (there is no noun naming the profession [medicine], so *it* lacks a necessary antecedent).

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5 : Grammar and Usage

5.52 Uses and forms

The possessive pronouns, *my*, *our*, *your*, *his*, *her*, *its*, and *their*, are used as limiting adjectives to qualify nouns **{my dictionary} {your cabin} {his diploma}**. Each has a corresponding absolute (also called independent) form that can stand alone without a noun: *mine*, *ours*, *yours*, *his*, *hers*, *its*, and *theirs*. The independent form does not require an explicit object: the thing possessed may be either an antecedent or something understood **{this dictionary is mine} {this cabin of yours} {Where is hers?}**. An independent possessive pronoun can also stand alone and be treated as a noun: it can be the subject or object of a verb **{hers is on the table} {pass me yours}**, or the object of a preposition **{put your coat with theirs}**. When used with the preposition *of*, a double possessive is produced: *that letter of Sheila's* becomes *that letter of hers*. Such a construction is unobjectionable with names, and mandatory with pronouns. Note that none of the possessive personal pronouns are spelled with an apostrophe.

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5.53 Compound personal pronouns

Several personal pronouns form compounds by taking the suffix *self* or *selves*. These are *my–myself*; *our–ourselves*; *your–yourself*; *your–yourselves*; *him–himself*; *her–herself*; *it–itself*; and *them–themselves*. These compound personal pronouns are the same in both the nominative case and the objective case. They have no possessive forms. They are used for three purposes: (1) for emphasis (they are then termed intensive pronouns) **{I saw Queen Beatrice herself} {I'll do it myself}**; (2) to refer to the subject of the verb (they are then termed reflexive pronouns) **{he saved himself the trouble of asking} {we support ourselves}**; and (3) to substitute for a simple personal pronoun **{this getaway weekend is just for myself}**. This third use is not well established in modern usage, so if a simple personal pronoun will suffice, use that word **{this getaway weekend is just for me}**.

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5 : Grammar and Usage

5.54 Reflexive and intensive pronouns

The distinction between reflexive and intensive personal pronouns is useful and important. A reflexive pronoun reflects the action that the verb describes by renaming the subject. It is similar in appearance to an intensive pronoun but differs in function. An intensive pronoun is used in apposition to its referent to add emphasis **{I myself have won several writing awards}**. Intensive pronouns lend force to a sentence. Unlike reflexive pronouns, they are in the nominative case. Compare the intensive pronoun in *I burned the papers myself* (in which the object of *burned* is *papers*) with the reflexive pronoun in *I burned myself* (in which the object of *burned* is *myself*).

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5 : Grammar and Usage

5.55 Demonstrative pronouns

A demonstrative pronoun (or, as it is sometimes called, a deictic pronoun) is one that points directly to its antecedent: *this* and *that* for singular antecedents **{this is your desk} {that is my office}**, and *these* and *those* for plural antecedents **{these have just arrived} {those need to be answered}**. *This* and *these* point to objects that are close by in time, space, or thought, while *that* and *those* point to objects that are comparatively remote in time, space, or thought. The antecedent of a demonstrative pronoun can be a noun, phrase, clause, sentence, or implied thought, as long as the antecedent is clear. *Kind* and *sort*, each referring to "one class," are often used with an adjectival *this* or *that* **{this kind of magazine} {that sort of school}**. The plural forms *kinds* and *sorts* should be used with the plural demonstratives **{these kinds of magazines} {those sorts of schools}**.

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5.56 Interrogative pronouns

An interrogative pronoun asks a question. The three interrogatives are *who*, *what*, and *which*. Only one, *who*, declines: *who*(nominative), *whom* (objective), *whose* (possessive) **{Who starred in Casablanca?} {To whom am I speaking?} {Whose cologne smells so nice?}**. In the nominative case, *who* is used in two ways: (1) as the subject of a verb **{Who washed the dishes today?}**; and (2) as a predicate nominative after a linking verb **{It was who?}**. In the objective case, *whom* is used in two ways: (1) as the object of a verb **{Whom did you see?}**; and (2) as the object of a preposition **{For whom is this building named?}**.

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5.57 Referent of interrogative pronouns

To refer to a person, either *who* or *which* can be used, but they are not interchangeable. *Who* is universal or general and asks for any one or more persons of all persons; the answer may include any person, living or dead, present or absent **{Who wants to see that movie?}**. *Who* also asks for a particular person's identity **{Who is that person standing near the samovar?}**. *Which* is usually selective or limited; it asks for a particular member of a group, and the answer is limited only to the group addressed or referred to **{Which explorers visited China in the sixteenth century?}**. *Which* should not indiscriminately displace *who* or *whom* **{Of the five finalists, who would be the best dean?}** (*who* is better than *which*). To refer to a person, animal, or thing, either *which* or *what* may be used **{Which one of you did this?} {What kind of bird is that?}**. When applied to a person, *what* asks for the person's character, occupation, qualities, and the like **{What do you think of our governor?}**. When applied to a thing, *what* is broad and asks for any one thing, especially of a set **{What is your quest?} {What is your favorite color?}**.

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5.58 Definition

A relative pronoun is one that introduces a subordinate (or relative) clause and relates it to the main clause. Relative pronouns in common use are *who*, *which*, *what*, and *that*. *Who* is the only relative pronoun that declines: *who* (nominative), *whom* (objective), *whose* (possessive) **{the woman who presented the award} {an informant whom he declined to name} {the writer whose book was a best-seller}**. Although *who* refers only to a person (but see 5.62), it can be used in the first, second, or third person. *Which* refers only to an animal or a thing. *What* refers only to a nonliving thing. *Which* and *what* are used only in the second and third person. *That* refers to a person, animal, or thing, and can be used in the first, second, or third person. See also 5.48.

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5 : Grammar and Usage

5.59 Antecedent

Usually, a relative pronoun's antecedent is a noun or pronoun in the main clause on which the relative clause depends. For clarity, it should immediately precede the pronoun **{the diadem that I told you about is in this gallery}**. The antecedent may also be a noun phrase or a clause, but the result can sometimes be ambiguous: in *the bedroom of the villa, which was painted pink*, does the *which* refer to the bedroom or to the villa?

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5.60 Omitted antecedent

If no antecedent noun is expressed, *what* can be used to mean *that which* **{Is this what you were looking for?}**. But if there is an antecedent, use a different relative pronoun: *who* **{Where is the man who spoke?}**, *that* (if the relative clause is restrictive, i.e., essential to the sentence's basic meaning) **{Where are the hunters that Jones told us about?}**, or *which* (if the relative clause is nonrestrictive, i.e., could be deleted without affecting the sentence's basic meaning) **{the sun, which is shining brightly, feels warm on my face}**. See also 5.38.

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5 : Grammar and Usage

5.61 Possessive forms

The forms *of whom* and *of which* are possessives **{the child, the mother of whom we talked about, is in kindergarten}** **{this foal, the sire of which Belle owns, will be trained as a hunter/jumper}**. (These forms have an old-fashioned sound and can often be rephrased more naturally **{the child whose mother we talked about is in kindergarten}**.) The relative *what* forms the possessive *of what* **{The purpose of what?}**. The relative *that* forms the possessive *of that* (the preposition being placed at the end of the phrase) **{no legend that we know of}** or *of which* **{no legend of which we know}**. On ending a sentence with a preposition, see 5.169.

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5.62 “Whose” and “of which”

The relatives *who* and *which* can both take *whose* as a possessive form (*whose* substitutes for *of which*) **{a movie the conclusion of which is unforgettable} {a movie whose conclusion is unforgettable}**. Some writers object to using *whose* as a replacement for *of which*, especially when the subject is not human, but the usage is centuries old and widely accepted as preventing unnecessary awkwardness. Compare *the company whose stock rose faster* with *the company the stock of which rose faster*. Either form is acceptable, but the possessive *whose* is smoother.

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5.63 Compound relative pronouns

Who, *whom*, *what*, and *which* form compound relative pronouns by adding the suffix *ever*. The compound relatives *whoever*, *whomever*, *whichever*, and *whatever* apply universally to any or all persons or things **{whatever you do, let me know} {whoever needs to write a report about this book may borrow it}**. See also 5.202 under *whoever; whomever*.

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5.64 Indefinite pronouns

An indefinite pronoun is one that generally or indefinitely represents an object, usually one that has already been identified or doesn't need specific identification. The most common are *another*, *any*, *both*, *each*, *either*, *neither*, *none*, *one*, *other*, *some*, and *such*. There are also compound indefinite pronouns, such as *anybody*, *anyone*, *anything*, *everybody*, *everyone*, *everything*, *nobody*, *no one*, *oneself*, *somebody*, and *someone*. *Each*, *either*, and *neither* are also called distributive pronouns because they separate the objects referred to from others referred to nearby. Indefinite pronouns have number. When an indefinite pronoun is the subject of a verb, it is usually singular **{everyone is enjoying the dinner} {everybody takes notes during the first week}**. But sometimes an indefinite pronoun carries a plural sense **{nobody could describe the music; they hadn't been listening to it} {everyone understood the risk, but they were lured by promises of big returns}**. The forms of indefinite pronouns are not affected by gender or person, and the nominative and objective forms are the same. To form the possessive, the indefinite pronoun may take *'s* **{that is no one's fault} {Is this anyone's jacket?}** or the adverb *else* plus *'s* **{don't interfere with anybody else's business} {no one else's cups were broken}**.

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5.65 Adjective pronouns

An adjective pronoun (also called a pronominal adjective) functions as a noun modifier. All pronouns other than personal pronouns, *who*, and *none* may serve as adjectives **{those windows} {some coyotes}**.

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5.66 Definition

An adjective is a word that adds a new idea to a noun or pronoun either by describing it more definitely or fully (a descriptive adjective) or by narrowing a noun's or pronoun's meaning (a limiting adjective). Some suffixes that distinguish adjectives are *able* **{manageable}**, *al* **{mystical}**, *ary* **{elementary}**, *en* **{wooden}**, *ful* **{harmful}**, *ible* **{inaccessible}**, *ic* **{artistic}**, *ish* **{foolish}**, *ive* **{demonstrative}**, *less* **{helpless}**, *like* **{childlike}**, *ous* **{perilous}**, *some* **{lonesome}**, and *y* **{sunny}**.

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5.67 Proper adjectives

A proper adjective is one that, being or deriving from a proper name, begins with a capital letter **{a New York minute} {a Cuban cigar} {a Canadian dollar}**. The proper name used attributively is still capitalized, but it does not cause the noun it modifies to be capitalized. Where the connection between the proper noun and its attributive use is weak or obscure, the noun is often lowercase **{french fry} {diesel engine}**. See also 8.65, 8.85. A place-name containing a comma—such as *Toronto, Ontario*, or *New Delhi, India*—should generally not be used as an adjective because a second comma may be deemed obligatory **{we met in a Toronto, Ontario, restaurant}** (the comma after *Ontario* is awkward). Compare the readability of *a New Delhi, India, marketplace* with *a New Delhi marketplace* or *a marketplace in New Delhi, India* (substituting a prepositional phrase for the proper adjective). See also 6.43.

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5.68 Participial adjectives

A participial adjective is simply a participle (see 5.108) that modifies a noun. It can be a present participle (verb ending in *ing*) **{the dining room} {a walking stick} {a rising star}** or a past participle (usually a verb ending in *ed*) **{an endangered species} {a completed assignment} {a proven need}**. Some irregular past participles have only this adjectival function **{a shaven face} {a graven image}**, the past-participial verb having taken a different form **{shaved} {engraved}**. See also 5.84.

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5.69 Definition of an article

An article is a limiting adjective that precedes a noun or noun phrase and determines the noun's or phrase's use to indicate something definite (*the*) or indefinite (*a* or *an*). An article might stand alone or be used with other adjectives **{a road} {a brick road} {the yellow brick road}**. When present, it is always the first word in a noun phrase.

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5.70 Definite article

The definite article points to a definite object that (1) is so well understood that it does not need description (e.g., *the package is here* is a shortened form of *the package that was expected is here*); (2) is a thing that is about to be described **{the sights in Chicago}**; or (3) is important **{won the grand prize}**. The definite article may precede a singular or a plural noun. Mass nouns may also take the definite article **{the evidence}** **{the herd}**.

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5.71 Indefinite article

An indefinite article points to nonspecific objects, things, or persons that are not distinguished from the other members of a class. The thing may be singular **{a student at Princeton}**, or uncountable **{a multitude}**, or generalized **{an idea inspired by Milton's Paradise Lost}**.

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5.72 Exceptions

In a few usages, the indefinite article provides a specific reference **{I saw a great movie last night}** and the definite article a generic reference **{the Scots are talking about independence}** (generalizing by nationality).

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5.73 Choosing “a” or “an”

With the indefinite article, the choice of *a* or *an* depends on the sound of the word it precedes. *A* comes before words with a consonant sound, including /y/, /h/, and /w/, no matter how the word is spelled **{a eulogy} {a hotel suite} {a Ouachita tribe member}**. *An* comes before words with a vowel sound **{an LSAT exam room} {an X-Files episode} {an hour ago}**. See also 5.202, 7.46, 15.9.

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5.74 Articles with coordinate nouns

With a series of coordinate nouns, an article should appear before each noun **{the rosebush and the hedge need trimming} {a letter and a magazine came in the mail today}**. If the things named make up a single idea, the article need not be repeated **{in the highest degree of dressage, the horse and rider appear to be one entity}**. And if the named things are covered by one plural noun, the definite article should not be repeated with each modifier **{in the first and second years of college}**.

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5.75 Effect on meaning

Because articles have a demonstrative value, the meaning of a phrase may shift depending on the article used. For example, *an officer and gentleman escorted Princess Plum to her car* suggests (though ambiguously) that the escort was one man with two descriptive characteristics. But *an officer and a friend escorted Princess Plum to her car* suggests that two people acted as escorts. Similarly, *Do you like the red and blue cloth?* suggests that the cloth contains both red and blue threads. But *Do you like the red and the blue cloth?* suggests that two different fabrics are being discussed. If ambiguity is likely in a given context, the clearest way to express the idea that the cloth contains both red and blue is to hyphenate the phrase as a compound modifier: *red-and-blue cloth*; and with two kinds of cloth, the clear expression is either to repeat the word *cloth* (*the red cloth and the blue cloth*) or to use *cloth* with the first adjective rather than the second (*the red cloth and the blue*).

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5.76 Zero article

Some usages call for a zero article, an article implicitly present, usually before a mass or plural noun **{although both new and washed bottles are stacked nearby, cider is poured into new bottles only}** (*the* is implicit before *new bottles*).

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5.77 Omitted article

The absence of an article may alter a sentence's meaning—for example, the meaning of *the news brought us little comfort* (we weren't comforted) changes if *a* is inserted before *little*: *the news brought us a little comfort* (we felt somewhat comforted).

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5.78 Article as pronoun substitute

An article may sometimes substitute for a pronoun. For example, the blanks in *a patient who develops the described rash on ___ hands should inform ___ doctor* may be filled in with the pronoun phrase *his or her* or the article *the*. See also 5.204.

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5.79 Use and punctuation

Dates are often used as descriptive adjectives, more so today than in years past. If a month-and-year or month-and-day date is used as an adjective, no hyphen or comma is needed **{October 31 festivities} {December 2003 financial statement}**. If a full month-day-year date is used, then a comma is considered necessary both before and after the year **{the May 18, 2002, commencement ceremonies}**. But this construction seems awkward because the adjective (which is forward-looking) contains two commas (which are backward-looking); the construction is therefore best avoided **{commencement ceremonies on May 18, 2002}**. See also 6.46.

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5.80 Basic rules

An adjective that modifies a noun or noun phrase usually precedes it **{perfect storm} {spectacular view} {good bowl of soup}**. An adjective may follow the noun if (1) special emphasis is needed **{reasons innumerable} {captains courageous}**; (2) it occurs in this position in standard usage **{court-martial} {notary public}**; (3) it is normally a predicate adjective (see 5.83) **{the city is asleep}**; or (4) the noun is of a type usually followed by the adjective **{anything good} {everything yellow} {nothing important} {something wicked}**.

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5.81 After possessive noun or pronoun

When a noun phrase includes a possessive and an adjective, both modifying the same noun, the adjective typically follows the possessive **{children's athletic shoes} {the company's former president}**.

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5.82 Adjective modifying pronoun

When modifying a pronoun, an adjective usually follows the pronoun **{the searchers found him unconscious}** **{some like it hot}**, sometimes as a predicate adjective **{it was insensitive}** **{Who was so jealous?}**.

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5.83 Predicate adjective

A predicate adjective is an adjective that follows a linking verb (see 5.101) but modifies the subject **{the child is afraid} {the night became colder} {this tastes delicious} {I feel bad}**. If an adjective in the predicate modifies a noun or pronoun in the predicate, it is not a predicate adjective. For example, in *the train will be late,* the adjective *late* modifies the subject *train*. But in *the train will be here at a late hour,* the adjective *late*modifies the predicate noun *hour*.

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5.84 Dangling participle

A participial adjective often correctly appears before a main clause **{watching constantly, the lioness protected her cubs from danger}**. But such a participial phrase is said to "dangle" when the participle lacks grammatical connection to a noun that performs the action denoted by the participle. This occurs when a participial form is not immediately followed by the noun it modifies—for example, *before receiving the medal, the general congratulated the soldier* (*receiving* is meant to apply to *soldier*, not *general)*. The same problem arises when a possessive follows the participial phrase—for example, *dodging the traffic, his cell phone got dropped in the street* (the cell phone wasn't dodging traffic). Recasting the sentence to eliminate the dangler will improve the style **{the general congratulated the soldier before awarding the medal} {dodging the traffic, he dropped his cell phone in the street}**. For certain participles functioning as prepositions (or subordinating conjunctions) and therefore exempt from the rule against dangling, see 5.164.

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5.85 Three degrees

An adjective has three degrees of comparison: the positive **{hard}**, the comparative **{harder}**, and the superlative **{hardest}**. A positive adjective simply expresses an object's quality without reference to any other thing **{a big balloon} {bad news}**.

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5.86 Comparative forms

A comparative adjective expresses the relationship between two things in terms of a specified quality they share, often to determine which has more or less of that quality **{a cheaper ticket} {a happier ending}**. The suffix *er* usually signals the comparative form of a common adjective having one or sometimes two syllables **{light–lighter} {merry–merrier}**. An adjective with three or more syllables takes *more* instead of a suffix to form the comparative **{intelligent–more intelligent} {purposeful–more purposeful}**. Some adjectives with two syllables take the *er* suffix **{lazy–lazier} {narrow–narrower}**, but most take *more* **{more hostile} {more careless}**.

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5.87 Superlative forms

A superlative adjective expresses the relationship between at least three things and denotes an extreme of intensity or amount in a particular shared quality **{the biggest house on the block} {the bitterest pill of all}**. The suffix *est* usually signals the superlative form of a common adjective having one or sometimes two syllables **{lighter–lightest} {narrower–narrowest}**. An adjective with three or more syllables takes *most* instead of a suffix to form the superlative **{quarrelsome–most quarrelsome} {humorous–most humorous}**. Some adjectives with two syllables take the *est* suffix **{holy–holiest} {noble–noblest}**, but most take *most* **{most fruitful} {most reckless}**.

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5 : Grammar and Usage

5.88 Forming comparatives and superlatives

There are a few rules for forming a short regular adjective's comparative and superlative forms. (1) If the adjective is a monosyllable ending in a single vowel followed by a single consonant, the final consonant is doubled before the suffix is attached **{red–redder–reddest}**. (2) If the adjective ends in a silent *e*, the *e* is dropped before adding the suffix **{polite–politer–politest}**. (3) A participle used as an adjective requires *more* or *most* before the participle; no suffix is added to form the comparative or the superlative **{this teleplay is more boring than the first one} {I am most tired on Fridays}**. Many adjectives are irregular—there is no rule that guides their comparative and superlative forms **{good–better–best} {less–lesser–least}**. A good dictionary will show the forms of an irregular adjective.

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5 : Grammar and Usage

5.89 Past-participial adjectives

When a past participle functioning as an adjective has a modifier, that modifier is usually modified with an adverb such as *quite* **{quite surprised}**, *barely* **{barely concealed}**, or *little* **{little known}**, or an adverbial phrase such as *very much* **{very much distrusted}**. If the past participle has gained a strong adjectival quality, *very* will do the job alone without the quantitative *much* **{very tired} {very drunk}**. But if the participial form seems more like a verb, *very* needs *much* to help do the job **{very much appreciated} {very much delayed}**. A few past participles (such as *bored*, *interested*, *pleased*, *satisfied*) are in the middle of the spectrum between those having mostly adjectival qualities and those having mostly verbal qualities. With these few, the quantitative *much* is normally omitted. See 5.159.

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5 : Grammar and Usage

5.90 Uncomparable adjectives

An adjective that, by definition, describes an absolute state or condition—for example, *entire*, *impossible*, *pregnant*, *unique*—is called uncomparable. It cannot take a comparative suffix and cannot be coupled with one of the comparative terms *more*, *most*, *less*, and *least*. Nor can it be intensified by a word such as *very*, *largely*, or *quite*. But on the rare occasion when a particular emphasis is needed, a good writer may depart from this rule and use a phrase such as *more perfect*, as the framers of the United States Constitution did in composing its preamble **{We the People of the United States, in order to form a more perfect Union . . .}**.

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5 : Grammar and Usage

5.91 Coordinate adjectives

A coordinate adjective is one that appears in a sequence with one or more related adjectives to modify the same noun. Coordinate adjectives should be separated by commas or by *and* **{skilled, experienced chess player}** **{nurturing and loving parent}**. But if one adjective modifies the noun and another adjective modifies the idea expressed by the combination of the first adjective and the noun, the adjectives are not considered coordinate and should not be separated by a comma. For example, *a lethargic soccer player* describes a soccer player who is lethargic. Likewise, phrases such as *red brick house* and *wrinkled canvas jacket* are unpunctuated because the adjectives are not coordinate: they have no logical connection in sense (a red house could be made of many different materials; so could a wrinkled jacket). The most useful test is this: if *and* would fit between the two adjectives, a comma is necessary. See also 6.39–40.

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5 : Grammar and Usage

5.92 Phrasal adjectives

A phrasal adjective (also called a compound modifier) is a phrase that functions as a unit to modify a noun. A phrasal adjective follows these basic rules: (1) Generally, if it is placed before a noun, you should hyphenate the phrase to avoid misdirecting the reader **{dog-eat-dog competition}**. There may be a considerable difference between the hyphenated and the unhyphenated forms. For example, compare *small animal hospital* with *small-animal hospital*. (2) If a compound noun is an element of a phrasal adjective, the entire compound noun must be hyphenated to clarify the relationship among the words **{video-game-magazine dispute}** **{college-football-halftime controversy}**. (3) If more than one phrasal adjective modifies a single noun, hyphenation becomes especially important **{nineteenth-century song-and-dance numbers}** **{state-inspected assisted-living facility}**. (4) If two phrasal adjectives end in a common element, the ending element should appear only with the second phrase, and a suspension hyphen should follow the unattached words to show that they are related to the ending element **{the choral- and instrumental-music programs}**. But if two phrasal adjectives *begin* with a common element, a hyphen is usually inappropriate, and the element should be repeated **{left-handed and left-brained executives}**. (5) If the phrasal adjective denotes an amount or a duration, plurals should be dropped. For instance, *pregnancy lasts nine months* but is *a nine-month pregnancy*, and a shop *open twenty-four hours a day* requires *a twenty-four-hour-a-day schedule*. The plural is retained only for fractions **{a two-thirds majority}**. (6) If a phrasal adjective becomes awkward, the sentence should probably be recast. For example, *The news about the lower-than-expected third-quarter earnings disappointed investors* could become *The news about the third-quarter earnings, which were lower than expected, disappointed investors*. Or perhaps this:

Investors were disappointed by the third-quarter earnings, which were lower than expected. See also 7.82–90.

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5 : Grammar and Usage

5.93 Exceptions for hyphenating phrasal adjectives

There are exceptions for hyphenating phrasal adjectives: (1) If the phrasal adjective follows a verb, it is usually unhyphenated—for example, compare *a well-trained athlete* with *an athlete who is well trained*. (2) When a proper name begins a phrasal adjective, the name is not hyphenated **{the Monty Python school of comedy}**. (3) A two-word phrasal adjective that begins with an adverb ending in *ly* is not hyphenated **{a sharply worded reprimand}** (but *a not-so-sharply-worded reprimand*).

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5 : Grammar and Usage

5.94 Adjectives as nouns

Adjective-to-noun transitions are relatively common in English. Some adjectives are well established as nouns and are perfectly suitable for most contexts. For example, *a postmortem examination* is often called *a postmortem*; *collectible objects* are *collectibles*; and *French citizens* are *the French*. Any but the most established among such nouns should be used only after careful consideration. If there is an alternative, it will almost certainly be better. For example, there is probably no good reason to use the adjective *collaborative* as a noun (i.e., as a shortened form of *collaborative enterprise*) when the perfectly good *collaboration* is available.

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5.95 Adjectives as verbs

Adjective-to-verb transitions are uncommon in English but occur once in a while, usually as jargon or slang **{the cargo tanks were inerted by introducing carbon dioxide into them} {it would be silly to low-key the credit for this achievement}**. They are not acceptable in formal prose.

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5 : Grammar and Usage

5.96 Other parts of speech functioning as adjectives

Words that ordinarily function as other parts of speech, but sometimes as adjectives, include nouns (see 5.30), pronouns (see 5.52), and verbs (see 5.107).

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5.97 Verbs

A verb shows the performance or occurrence of an action or the existence of a condition or a state of being, such as an emotion. Action verbs include *walk*, *shout*, *taste*, and *fly*. Nonaction verbs include *imagine*, *exist*, and *dread*. A verb is the most essential part of speech—the only one that can express a thought by itself, in a complete grammatical sentence (with the subject understood) **{Run!} {Enjoy!} {Think!}**.

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5.98 Transitive and intransitive verbs

Depending on its relationship with objects, a verb is classified as transitive or intransitive. A transitive verb requires an object to express a complete thought; the verb indicates what action the subject exerts on the object (but see 5.99). For example, in *the cyclist hit a curb,* the verb *hit* expresses what the subject (*cyclist*) did to the object (*curb*). An intransitive verb does not require an object to express a complete thought **{the rescuer jumped}**, although it may be followed by a prepositional phrase **{the rescuer jumped to the ground}**. Many verbs are both transitive and intransitive. The different usages are distinguishable by their meanings. For example, when used transitively, as in *the king's heir will succeed him*, *succeed* means "to follow and take the place of"; when used intransitively, as in *the chemist will succeed in identifying the toxin*, it means "to accomplish a task." A verb that is normally used transitively may sometimes be used intransitively to emphasize the verb and leave the object undefined or unknown **{the patient is eating poorly}** (*how well* the patient eats is more important than *what* the patient eats).

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5.99 Ergative verbs

Some verbs, called ergative verbs, can be used transitively or intransitively with a noun that becomes the object when the verb's use is transitive, and the subject when the verb's use is intransitive. For example, with the noun *door* and the verb *open*, one can say *I opened the door* (transitive) or *the door opened* (intransitive). Many words undergo ergative shifts. For example, the verb *ship* was once exclusively transitive **{the company shipped the books on January 16}**, but in commercial usage it is now often intransitive **{the books shipped on January 16}**. Likewise, *grow* (generally an intransitive verb) was transitive only in horticultural contexts **{the family grew several types of crops}**, but commercial usage now makes it transitive in many other contexts **{how to grow your business}**. Careful writers and editors employ such usages cautiously if at all, preferring well-established idioms.

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5.100 Regular and irregular verbs

Depending on its inflections (changes of form), a verb is classified as regular or irregular. The irregular verbs are among the most challenging. Although an irregular verb usually forms the present participle in the same way as a regular verb **{ride–riding}** **{spring–springing}**, there are no modern rules on how an irregular verb forms the past tense and past participle **{ride–rode–ridden}** **{spring–sprang–sprung}**. A good dictionary of usage or general dictionary is an essential aid. Fortunately, the great majority of English verbs are regular and are inflected according to rules. A regular verb that ends in a double consonant **{block}**, two vowels and a consonant **{cook}**, or a vowel other than *e* **{veto}** forms the present participle by adding *ing* to its simple form **{blocking}** **{cooking}** **{vetoing}**. It forms the past tense and past participle by adding *ed* to its simple form **{block–blocked–blocked}** **{cook–cooked–cooked}** **{veto–vetoed–vetoed}**. If a regular verb ends in a single vowel before a consonant, the consonant is doubled before taking the present or past form's ending **{drip–dripping–dripped}**. If a regular verb ends in a silent *e*, the *e* is dropped to form the present participle **{bounce–bouncing}**; only a *d* is added to form the past tense and past participle **{bounce–bounced}**. If a regular verb ends in *y* preceded by a consonant, the *y* changes to an *i* before forming the past tense and past participle with *ed* **{hurry–hurried}**. A few regular verbs have an alternative past tense and past participle formed by adding *t* to the simple verb form **{dream–dreamed}** **{dream–dreamt}**. When these alternatives are available, American English tends to prefer the forms in *ed* (e.g., *dreamed*, *learned*, *spelled*), while British English tends to prefer the forms in *t* (*dreamt*, *learnt*, *spelt*).

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5.101 Linking verbs

A linking verb (also called a copula or connecting verb) is one that links the subject to an equivalent word in the sentence—a predicate pronoun, predicate noun, or predicate adjective. The linking verb itself does not take an object. There are two kinds of linking verbs: forms of *to be* and intransitive verbs that are used in a weakened sense, such as *seem*, *smell*, *appear*, *feel*, and *look*. When used as a link, the weakened intransitive verb often has a figurative sense akin to that of *became*, as in *he fell heir to a large fortune* (he didn't physically fall on or into anything) or *the river ran dry* (a waterless river doesn't run—it has dried up). See 5.158.

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5.102 Phrasal verbs

A phrasal verb is usually a verb plus a preposition (or particle) **{settle down} {get up}**. A phrasal verb is not hyphenated, even though its equivalent noun or phrasal adjective might be—compare *to flare up* with *a flare-up*, and compare *to step up the pace* with *a stepped-up pace*. Three rules apply: (1) if the phrasal verb has a sense distinct from the component words, use the entire phrase—e.g., *hold up* means "to rob" or "to delay," and *get rid of* and *do away with* mean "to eliminate"; (2) avoid the phrasal verb if the verb alone conveys essentially the same meaning—e.g., *rest up* is equivalent to *rest*; and (3) don't compress the phrase into a one-word verb, especially if it has a corresponding one-word noun form —e.g., one *burns out* and suffers *burnout*.

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5 : Grammar and Usage

5.103 Principal and auxiliary verbs

Depending on its uses, a verb is classified as principal or auxiliary (also termed modal). A principal verb is one that can stand alone to express an act or state **{he jogs} {I dreamed about Xanadu}**. If combined with another verb, it expresses the combination's leading thought **{a tiger may roar}**. An auxiliary verb is used with a principal verb to form a verb phrase that indicates mood, tense, or voice **{You must study for the exam!} {I will go to the store} {the show was interrupted}**. The most commonly used auxiliaries are *be*, *can*, *do*, *have*, *may*, *must*, *ought*, *shall*, and *will*. For more on auxiliary verbs, see 5.132–40.

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5.104 Verb phrases

The combination of an auxiliary verb with a principal verb is a verb phrase, such as *could happen*, *must go*, or *will be leaving*. When a verb phrase is modified by an adverb, the modifier typically goes directly after the first auxiliary verb, as in *could certainly happen*, *must always go*, and *will soon be leaving*. The idea that verb phrases should not be "split" in this way is quite mistaken (see 5.160). A verb phrase is negated by placing *not,* the negative adverb, after the first auxiliary **{we have not called him}**. In an interrogative sentence, the first auxiliary begins the sentence and is followed by the subject **{Must I repeat that?} {Do you want more?}**. An interrogative can be negated by placing *not* after the subject **{Do you not want more?}**, but contractions are often more natural **{Don't you want more?}**. Most negative forms can be contracted **{we do not–we don't} {I will not–I won't} {he has not–he hasn't} {she does not–she doesn't}**, but *I am not* is contracted to *I'm not* (or, jocularly or in dialect, *I ain't*—but never *I amn't*). The corresponding interrogative form is *aren't I*. Sometimes the negative is emphasized if the auxiliary is contracted with the pronoun and the negative is left standing alone **{he is not–he isn't–he's not} {we are not–we aren't–we're not} {they have not–they haven't–they've not}**.

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5.105 Definition

An infinitive, also called a verb's root or stem, is the part of a verb that in its principal uninflected form may be preceded by *to* **{to dance} {to dive}**. In the active voice, *to* is generally dropped when the infinitive follows an auxiliary verb **{you must flee}** and can be dropped after several verbs, such as *bid*, *dare*, *feel*, *hear*, *help*, *let*, *make*, *need*, and *see* **{You dare say that to me!}**. But when the infinitive follows one of these verbs in the passive voice, *to* should be retained **{she saw him leave, but he was seen to return later} {they cannot be made to listen}**. The *to* should also be retained after *ought* (see 5.138).

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5 : Grammar and Usage

5.106 Split infinitive

Although from about 1850 to 1925 many grammarians stated otherwise, it is now widely acknowledged that adverbs sometimes justifiably separate the *to* from the principal verb **{they expect to more than double their income next year}**. See 5.160.

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5.107 Uses of the infinitive

The infinitive has great versatility. It is sometimes called a verbal noun because it can function as a verb or a noun. The infinitive also has limited uses as an adjective or an adverb. As a verb, it can take (1) a subject **{we wanted the lesson to end}**; (2) an object **{to throw the javelin}**; (3) a predicate complement **{to race home}**; or (4) an adverbial modifier **{to think quickly}**. As a noun, the infinitive can perform as (1) the subject of a finite verb **{to fly is a lofty goal}**; or (2) the object of a transitive verb or participle **{I want to hire a new assistant}**. The infinitive can be used as an adjective to modify a noun **{a compulsion to steal}**. It can also be used adverbially to indicate a motive or purpose or to denote a result **{he's too nice to do such awful things}**.

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5.108 Forming participles

Two participles are formed from the verb stem: the present participle invariably ends in *ing*, and the past participle usually ends in *ed*. The present participle denotes the verb's action as in progress or incomplete at the time expressed by the sentence's principal verb **{watching intently for a mouse, the cat settled in to wait} {hearing his name, Jon turned to answer}**. The past participle denotes the verb's action as completed **{planted in the spring} {written last year}**.

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5.109 Participial phrases

A participial phrase is made up of a participle plus any closely associated word or words, such as modifiers or complements. It can be used (1) as an adjective to modify a noun or pronoun **{nailed to the roof, the slate will stop the leaks}**, or (2) as an adverb to modify the predicate, or any adverb or adjective in the predicate **{she will succeed, persevering despite discouragement} {she pointed to the chef drooping behind the counter}**. For more on participial adjectives, see 5.68, 5.84.

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5.110 Gerunds

A gerund is a present participle used as a noun. Being a noun, the gerund can be used as (1) the subject of a verb **{complaining about it won't help}**; (2) the object of a verb **{I don't like your cooking}**; (3) a predicate nominative or complement **{his favorite hobby is sleeping}**; or (4) the object of a preposition **{reduce erosion by terracing the fields}**.

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5.111 Five properties

A verb has five properties: voice, mood, tense, person, and number.

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5.112 Active and passive voice

Voice shows whether the subject acts (active voice) or is acted on (passive voice)—that is, whether the subject performs or receives the action of the verb. Only transitive verbs are said to have voice. The clause *the judge levied a $50 fine* is in the active voice because the subject (*judge*) is acting. But *the tree's branch was broken by the storm* is in the passive voice because the subject (*branch*) does not break itself—it is acted on by the object (*storm*). The passive voice is always formed by joining an inflected form of *to be* (or, in colloquial usage, *to get*) with the verb's past participle. Compare *the ox pulls the cart* (active voice) with *the cart is pulled by the ox* (passive voice). A passive-voice verb in a subordinate clause often has an implied *be*: in *the advice given by the novelist*, the implied (or understood) words *that was* come before *given*; so the passive construction is *was given*. Although the inflected form of *to be* is sometimes implicit, the past participle must always appear. Sometimes the agent remains unnamed **{his tires were slashed}**. As a matter of style, passive voice **{the matter will be given careful consideration}** is typically, though not always, inferior to active voice **{we will consider the matter carefully}**.

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5.113 Progressive conjugation and voice

If an inflected form of *to be* is joined with the verb's present participle, a progressive conjugation is produced **{the ox is pulling the cart}**. The progressive conjugation is in active voice because the subject is performing the action, not being acted on.

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5.114 Mood

Mood (or mode) indicates the way in which the verb expresses an action or state of being. The three moods are indicative, imperative, and subjunctive. The indicative mood makes statements or asks questions **{amethysts cost very little} {the botanist lives in a garden cottage} {Does that bush produce yellow roses?}**. The imperative mood expresses commands or requests and usually has an understood *you* as the sentence's subject **{give me the magazine} {take good care of yourself}**. The subjunctive mood expresses an action or state not as a reality but as a mental conception. Typically, this means that the subjunctive expresses an action or state as doubtful, imagined, desired, conditional, or otherwise contrary to fact **{if I were wealthy, I could travel} {I wish I had some alternatives}**. It also often expresses a suggestion **{I suggest that you be early}** or a requirement **{the requirement that all exams be completed by 2:00 p.m.}**. The subjunctive appears in the base form of the verb (*be* in the example just given), instead of an inflected form. Note that not every *if* takes a subjunctive verb: when the action or state might be true but the writer does not know, the indicative is called for **{if I am right about this, please call} {if Napoleon was in fact poisoned with arsenic, historians will need to reconsider his associates}**. See also 5.127, 5.130.

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5.115 Tenses

Tense shows the time in which an act, state, or condition occurs or occurred. The three major divisions of time are present, past, and future. (Some modern grammarians hold that English has no future tense; see 5.118.) Each division of time breaks down further into a perfect tense that indicates a comparatively more remote time: present perfect, past perfect, and future perfect.

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5.116 Present tense

The present-tense form is the infinitive verb's stem (with an added *s* in the third-person singular), also called the present indicative **{walk} {drink}**. It primarily denotes acts, conditions, or states that occur in the present **{I see} {you understand} {the water runs}**. It is also used (1) to express a habitual action or general truth **{cats prowl nightly} {polluted water is a health threat}**; (2) to refer to memorable persons and to works of the past that are still extant or enduring **{Julius Caesar describes his strategies in The Gallic War} {the Pompeiian mosaics are exquisite}**; and (3) to narrate a fictional work's plot **{the scene takes place aboard the Titanic}**. This third point is important for those who write about literature. Characters in books, plays, and films *do* things—not *did* them. If you want to distinguish between present action and past action in literature, the present perfect tense is helpful **{Hamlet, who has spoken with his father's ghost, reveals what he has learned to no one but Horatio}**. See 5.119. The present continuous tense denotes continuing or progressive action and consists of the present tense of the verb *to be* plus a present participle **{the children are swimming} {the water is evaporating}**. See also 5.141.

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5 : Grammar and Usage

5.117 Past tense

The past tense is formed by inflection (see 5.100); the basic inflected form is called the past indicative **{walked} {drank}**. It denotes an act, state, or condition that occurred or existed at some point in the past **{the auction ended yesterday} {we returned the shawl}**.

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5 : Grammar and Usage

5.118 Future tense

The future tense is formed by using *will* with the verb's stem form **{will walk} {will drink}**. It refers to an expected act, state, or condition **{the artist will design a wall mural} {the restaurant will open soon}**. *Shall* may be used instead of *will* in the first person **{I shall arrive tomorrow} {we shall see}**, but in American English *shall* typically appears only in first-person questions **{Shall we go?}** and in third-person legal commands **{the debtor shall pay within thirty days}**. In most contexts, *will* is preferred. Incidentally, some linguists are now convinced that English has no future tense at all—that *will* is simply a modal verb that should be treated with all the others (see 5.132).[6] Yet the future tense remains a part of traditional grammar and is discussed here in the familiar way. See also 5.140.

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6. R. L. Trask, *Language: The Basics* (London: Routledge, 1996), 58.

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5 : Grammar and Usage

5.119 Present perfect tense

The present perfect tense is formed by using *have* or *has* with the principal verb's past participle **{have walked} {has drunk}**. It denotes an act, state, or condition that is now completed or continues up to the present **{I have put away the clothes} {it has been a long day}**. The present perfect is distinguished from the past tense because it refers to (1) a time in the indefinite past **{I have played golf there before}**, or (2) a past action that comes up to and touches the present **{I have worked here for eighteen years}**. The past tense, by contrast, indicates a more specific or a more remote time in the past.

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5 : Grammar and Usage

5.120 Past perfect tense

The past perfect (or pluperfect) tense is formed by using *had* with the principal verb's past participle **{had walked} {had drunk}**. It refers to an act, state, or condition that was completed before another specified past time or past action **{the engineer had driven the train to the roundhouse before we arrived} {by the time we stopped to check the map, the rain had begun falling}**.

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5 : Grammar and Usage

5.121 Future perfect tense

The future perfect tense is formed by using *will have* with the verb's past participle **{will have walked} {will have drunk}**. It refers to an act, state, or condition that is expected to be completed before some other future act or time **{the entomologist will have collected sixty more specimens before the semester ends} {the court will have adjourned by five o'clock}**. *Shall have* can also be used in the first person, but is usually avoided for the reasons discussed in 5.118.

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5 : Grammar and Usage

5.122 Person

A verb's person reflects whether the act, state, or condition is that of (1) the person speaking (first person, *I* or *we*), (2) the person spoken to (second person, *you*), or (3) the person or thing spoken of (third person, *he, she, it*, or *they*).

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5.123 Number

The number of a verb must agree with the number of the noun or pronoun used with it. In other words, the verb must be singular or plural. Only the third-person present-indicative singular changes form to indicate number and person **{you sketch} {she sketches} {they sketch}**. The second-person verb is always plural in form, whether one person or more than one person is spoken to **{you are a wonderful person} {you are wonderful people}**.

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5 : Grammar and Usage

5.124 Seven parts

Conjugation is the changing (inflecting) of a verb's form to reflect voice, mood, tense, person, and number. A verb has seven conjugated parts: the present indicative, the present participle, the present subjunctive, the past indicative, the past participle, the past subjunctive, and the imperative. Except for the auxiliary verbs, the rules for conjugation are explained in the following sections.

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5.125 Verb stem (present indicative)

The present indicative is the verb stem for all persons, singular and plural, in the present tense—except for the third-person singular, which adds an *s* to the stem **{takes} {strolls}**. If the verb ends in *o*, an *es* is added **{goes} {does}**. If the verb ends in *y*, the *y* is changed to *i* and then an *es* is added **{identify–identifies} {carry–carries}**.

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5.126 Forming present participles

The present participle is formed by adding *ing* to the stem of the verb **{reaping} {wandering}**. If the stem ends in *ie*, the *ie* usually changes to *y* before the *ing* is added **{die–dying} {tie–tying}**. If the stem ends in a silent *e*, that *e* is usually dropped before the *ing* is added **{giving} {leaving}**. There are two exceptions: the silent *e* is retained when (1) the word ends with *oe* **{toe–toeing} {hoe–hoeing} {shoe–shoeing}**, and (2) the verb has a participle that would resemble another word but for the distinguishing *e* (e.g., *dyeing* means something different from *dying*, and *singeing* means something different from *singing*). The present participle is the same for all persons and numbers **{I am studying} {they are leaving}**.

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5 : Grammar and Usage

5.127 Present subjunctive

Apart from a few set phrases (e.g., *so be it*, *be they*, *she need not*), in present-day English the present subjunctive typically appears in the form *if I (he, she, it) were* **{if I were king} {if she were any different}**. That is, the present subjunctive ordinarily uses a past-tense verb (e.g., *were*) to connote uncertainty or impossibility. Compare *if I am threatened, I will quit* (indicative) with *if I were threatened, I would quit* (subjunctive), or *if the canary sings, I smile* (indicative) with *if the canary sang* (or *should sing*, or *were to sing*), *I would smile* (subjunctive). See also 5.114.

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5.128 Past indicative

The past indicative is formed by adding *ed* to a regular verb's stem **{like–liked} {spill–spilled}**. Irregular verbs form the past tense in various ways **{give–gave} {stride–strode} {read–read}**. A good dictionary will show an irregular verb's past indicative form.

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5.129 Forming past participles

With regular verbs, the past participle is formed in the same way as the past indicative—that is, the past-indicative and past-participial forms are always identical **{stated–stated} {pulled–pulled}**. For irregular verbs, the forms are sometimes the same **{paid–paid} {sat–sat}** and sometimes different **{forsook–forsaken} {shrank–shrunk}**. A good dictionary will show the past participles.

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5 : Grammar and Usage

5.130 Past subjunctive

The past subjunctive typically appears in the form *if I (he, she, it) had* **{if I had gone} {if he had been there}**. That is, the past subjunctive ordinarily uses a past-perfect verb (e.g., *had been*) to connote uncertainty or impossibility. Compare *if it arrived, it was not properly filed* (indicative) with *if it had arrived, it could have changed the course of history* (subjunctive). See also 5.114.

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5.131 Imperative

The imperative is the verb's stem used to make a command, a request, an exclamation, or the like **{Please come here.} {Give me a clue.} {Help!}**.

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5.132 Definition

An auxiliary verb (sometimes termed a modal or helping verb) is a highly irregular verb that is used with other verbs to form voice, tense, and mood. The main ones are explained in the following sections. See also 5.103.

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5.133 “Can”

This verb uses only its stem form in the present indicative **{I can} {it can} {they can}**. In the past indicative, *can* becomes *could* for all persons **{he could see better with glasses}**. *Can* does not have an infinitive form (*to be able to* is substituted) or a present or past participle. Because it denotes ability or permission, *can* is always followed by an explicit or implicit principal verb **{Can you carry the trunk? Yes, I certainly can.}**.

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5.134 “Do”

This verb has two forms in the present indicative: *does* for the third-person singular, and *do* for all other persons. In the past indicative, the only form for all persons is *did*. The past participle is *done*. As an auxiliary verb, *do* is used only in the present and past indicative **{Did you speak?} {we do plan some charity work}**. When denoting performance, *do* can also act as a principal verb **{he does well in school} {they do good work}**. *Do* can sometimes substitute for a verb, thereby avoiding repetition **{Marion dances well, and so do you} {he caught fewer mistakes than you did}**.

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5 : Grammar and Usage

5.135 "Have"

This verb has two forms in the present indicative: *has* for the third-person singular, and *have* for all other persons. In the past indicative, the only form for all persons is *had*; the past participle is also *had*. As an auxiliary verb, when the present or past indicative of *have* precedes the past participle of any verb, that verb's present-perfect or past-perfect indicative mood is formed **{I have looked everywhere} {he had looked for a better rate}**. When denoting possession, *have* can also be a sentence's principal verb **{she has a car and a boat} {you have a mosquito on your neck}**.

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5 : Grammar and Usage

5.136 “May”

This verb has only its stem form in the present indicative **{I may} {it may} {they may}**. The past indicative, *might* **{he asked if he might bring a friend}**, is also used with a present or present-perfect meaning to express greater uncertainty than *may* **{we may be delayed} {we might win the lottery} {the jeweler may have forgotten to call} {the jeweler might have given you the wrong diamond}**. *May* does not have an infinitive form or a present or past participle. As an auxiliary, *may*, denoting wishfulness or purpose, forms a subjunctive equivalent **{may you always be happy} {give so that others may live}**.

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5.137 “Must”

This verb does not vary its form in either the present or past indicative. It does not have an infinitive form (*to have to* is substituted) or a present or past participle. Denoting obligation, necessity, or inference, *must* is always used with an express or implied infinitive **{we must finish this design} {everyone must eat} {the movie must be over by now}**.

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5.138 “Ought”

This verb does not vary its form in either the present or past indicative. It has no infinitive form or present or past participle. Denoting a duty or obligation, *ought* is nearly always used with an infinitive, even in the negative **{we ought to invite some friends} {the driver ought not to have ignored the signal}**. Although *to* is occasionally omitted after *not* **{you ought not worry}**, the better usage is to include it **{you ought not to worry}**. See also 5.105.

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5.139 “Shall”

This verb uses only its stem form in the present indicative. It is a relatively rare word in present-day American English, except in first-person questions (see 5.118) **{Shall we dance?} {Shall I fetch you some coffee?}**. The past indicative form, *should*, is used for all persons, and always with a principal verb **{they should be at home} {Should you read that newspaper?}**. *Should* does not have an infinitive form or a present or past participle. *Should* often carries a sense of duty or compulsion **{I should review those financial-planning tips} {you should clean the garage today}**; sometimes it carries a sense of inference **{the package should have been delivered today}**.

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5.140 "Will"

This verb uses only its stem form in the present indicative **{she will} {they will}**. In the past indicative, the only form for all persons is *would* **{we would go fishing on Saturdays} {She would say that!}**. *Would* sometimes expresses a condition **{I would slide down the hill if you lent me your sled}**. *Will* often carries a sense of the future (see 5.118) **{she will be at her desk tomorrow}** or, in the past form *would*, expresses a conditional statement **{I would recognize the house if I saw it again}**.

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5 : Grammar and Usage

5.141 Forms

The verb *to be* has eight forms (*is*, *are*, *was*, *were*, *been*, *being, be,* and *am*) and has several special uses. First, it is sometimes a sentence's principal verb meaning "exist" **{I think, therefore I am}**. Second, it is more often used as an auxiliary verb **{I was born in Lubbock}**. When joined with a verb's present participle, it denotes continuing or progressive action **{the train is coming} {the passenger was waiting}**. When joined with a past participle, the verb becomes passive **{a signal was given} {an earring was dropped}** (see 5.112). Often this type of construction can be advantageously changed to active voice **{he gave a signal} {she dropped her earring}**. Third, *to be* is the most common linking verb that connects the subject with something affirmed about the subject **{truth is beauty} {we are the champions}**. Occasionally, a form of *to be* is used as part of an adjective **{a would-be hero}** or noun **{a has-been} {a rock-star wannabe [want to be]}**.

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5.142 Conjugation

To be is conjugated differently from other verbs. (1) The stem is not used in the present-indicative form. Instead, *to be* has three present-tense forms: for the first-person singular, *am*; for the third-person singular, *is*; and for all other persons, *are*. (2) The present participle is formed by adding *ing* to the root *be* **{being}**. It is the same for all persons, but the present continuous requires also using *am*, *is*, or *are* **{I am being} {it is being} {you are being}**. (3) The past indicative has two forms: the first- and third-person singular use *was*; all other persons use *were* **{she was} {we were}**. (4) The past participle for all persons is *been* **{I have been} {they have been}**. (5) The imperative is the verb's stem **{Be yourself!}**.

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5 : Grammar and Usage

5.143 Definition

An adverb is a word that qualifies, limits, describes, or modifies a verb, an adjective, or another adverb **{she studied constantly}** (*constantly* qualifies the verb *studied*); **{the juggler's act was really unusual}** (*really* qualifies the adjective *unusual*); **{the cyclist pedaled very swiftly}** (*very* qualifies the adverb *swiftly*). An adverb may also qualify a preposition, a conjunction, or a clause **{the birds flew right over the lake}** (*right* qualifies the preposition *over*); **{this is exactly where I found it}** (*exactly* qualifies the conjunction *where*); **{apparently you forgot to check your references}** (*apparently* qualifies the rest of the clause). Finally, grammarians have traditionally used the term "adverb" as a catchall to sweep in words that aren't readily put into categories (such as the *to* in an infinitive [see 5.105] and the particle in a phrasal verb [see 5.102]).

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5.144 With suffixes

Many adjectives have corresponding adverbs distinguished by the suffix *ly* or, after most words ending in *ic*, *ally* **{slow–slowly}** **{careful–carefully}** **{pedantic–pedantically}** but **{public–publicly}**. But adjectives ending in *le* or *ly* do not make appealing adverbs **{juvenile–juvenilely}** **{silly–sillily}**. If an *ly* adverb looks clumsy (e.g., *juvenilely* or *uglily*), either rephrase the sentence or use a phrase (e.g., *in a juvenile manner* or *in an ugly way*).

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5.145 Without suffixes

Many adverbs do not have an identifying suffix (e.g., *almost*, *never*, *here*, *now*, *just*, *seldom*, *late*, *near*, *too*). And not every word ending in *ly* is an adverb—some are adjectives (e.g., *lovely*, *curly*). A few nouns form adverbs by taking the ending *ways* **{side–sideways}**, *ward* **{sky–skyward}**, or *wise* **{clock–clockwise}**.

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5.146 Distinguished from adjectives

An adverb is distinguishable from an adjective because an adverb doesn't modify a noun or pronoun **{we made an early start and arrived at the airport early}** (the first *early* is an adjective modifying the noun *start*; the second is an adverb modifying *arrived*). Some adverbs are identical to prepositions (e.g., *up* or *off*) but are distinguishable because they are not attached to a following noun **{he ran up a large bill} {let's cast off}**. These prepositional adverbs (sometimes called particles or particle adverbs) are typically parts of phrasal verbs. See 5.102.

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5.147 Simple and flat adverbs

A simple adverb is a single word that qualifies a single part of speech **{hardly} {now} {deep}**. A flat or bare adverb is one that has an *ly* form but whose adjective form may work equally well or even better, especially when used with an imperative in an informal context **{drive slow} {hold on tight} {tell me quick}**. Some flat adverbs are always used in their adjective form **{work fast}** because the *ly* has become obsolete (although it may linger in derived words—e.g., *steadfast* and *steadfastly*). And the flat adverb may have a different meaning from that of the *ly* adverb. Compare *I am working hard* with *I am hardly working*.

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5.148 Phrasal and compound adverbs

A phrasal adverb consists of two or more words that function together as an adverb **{in the meantime} {for a while} {here and there}**. A compound adverb appears to be a single word but is a combination of several words **{notwithstanding} {heretofore} {thereupon}**. Compound adverbs should be used cautiously and sparingly because they make the tone stuffy.

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5.149 Three degrees

Like adjectives (see 5.85), adverbs have three degrees: the positive, the comparative, and the superlative. A positive adverb simply expresses a quality without reference to any other thing **{the nurse spoke softly}** **{the choir sang merrily}**.

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5.150 Comparative forms

Most one-syllable adverbs that do not end in *ly* form the comparative by taking the suffix *er* **{sooner} {harder}**. Multisyllable adverbs usually form the comparative with *more* or *less* **{the Shakespearean villain fenced more ineptly than the hero} {the patient is walking less painfully today}**. A comparative adverb compares the quality of a specified action or condition shared by two things **{Bitey worked longer than Arachne} {Rachel studied more industriously than Edith}**.

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5.151 Superlative forms

Most one-syllable adverbs that do not end in *ly* form the superlative by taking the suffix *est* **{soonest} {hardest}**. Multisyllable adverbs usually form the superlative with *most* or *least* **{everyone's eyesight was acute, but I could see most acutely} {of all the people making choices, he chose least wisely}**. A superlative adverb compares the quality of a specified action or condition shared by at least three things **{Sullie bowled fastest of all the cricketers} {of the three doctoral candidates, Rebecca defended her dissertation the most adamantly}**. In a loose sense, the superlative is sometimes used for emphasis rather than comparison **{the pianist played most skillfully}**.

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5 : Grammar and Usage

5.152 Irregular adverbs

A few adverbs have irregular comparative and superlative forms **{badly–worse–worst} {little–less–least}**. A good dictionary is the best resource for finding an irregular adverb's forms of comparison.

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5.153 Uncomparable adverbs

Many adverbs are uncomparable. Some, by their definitions, are absolute and cannot be compared **{eternally} {never} {singly} {uniquely} {universally}**. Most adverbs indicating time **{now} {then}**, position **{on}**, number

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5.154 Intensifiers

An adverb can be intensified with words such as *very* and *quite* **{the very fashionably dressed actor} {everyone ate quite heartily}**.

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5 : Grammar and Usage

5.155 Placement as affecting meaning

To avoid miscues, the adverb should generally be placed as near as possible to the word it is intended to modify. For example, in *the marathoners submitted their applications to compete immediately*, what does *immediately* modify—*compete* or *submitted*? Placing the adverb with the word it modifies makes the meaning clear **{the marathoners immediately submitted their applications to compete}**. A misplaced adverb can completely change a sentence's meaning. For example, *we nearly lost all our camping equipment* states that the equipment was saved; *we lost nearly all our camping equipment* states that almost everything was lost.

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5 : Grammar and Usage

5.156 Modifying words other than verbs

If the adverb qualifies an adjective, an adverb, a preposition, or a conjunction, it should immediately precede the word or phrase qualified **{our vacation was very short} {the flight took too long} {your fence is partly over the property line} {leave only when the bell rings}**.

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5.157 Modifying intransitive verbs

If the adverb qualifies an intransitive verb, it should immediately follow the verb **{the students sighed gloomily when homework was assigned} {the owl perched precariously on a thin branch}**. Some exceptions are *always*, *never*, *often*, *generally*, *rarely*, and *seldom*, which may precede the verb **{mountaineers seldom succeed in climbing K2}**.

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5 : Grammar and Usage

5.158 Adverbs and linking verbs

Adverbs do not generally follow linking verbs (see 5.101) such as *be*, *appear*, *seem*, *become*, *look*, *smell*, *taste*, *hear*, and *feel*. A verb of this kind connects a descriptive word with the clause's subject; the descriptive word applies to the subject, not the verb **{he seems modest}**. To determine whether a verb is a linking verb, consider whether the descriptive word describes the action or condition rather than the subject. For example, *the sculptor feels badly* literally describes the act of feeling or touching as not done well. But *the sculptor feels bad* describes the sculptor as unwell or perhaps experiencing guilt.

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5 : Grammar and Usage

5.159 Adverbs with past-participial adjectives

If a past participle is used to describe something, use a single adverb as a modifier **{a very distinguished speaker} {too tired to continue} {badly beaten challenger}**. If the past participle is part of the predicate and expresses deep feeling or emotion or strong force, then use a phrase as a modifier **{too densely packed to remove} {very much distressed by the failure}**. See 5.89.

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5.160 Adverb within verb phrase

When an adverb qualifies a verb phrase, the natural place for the adverb is between the auxiliary verb and the principal verb **{the administration has consistently repudiated this view} {the reports will soon generate controversy} {public opinion is sharply divided}**. See 5.104. Some adverbs may follow the principal verb **{you must go quietly} {Are you asking rhetorically?}**. There is no rule against adverbial modifiers between the parts of a verb phrase. In fact, it's typically preferable to put them there **{the heckler was abruptly expelled} {the bus had been seriously damaged in the crash}**. And sometimes it is perfectly appropriate to split an infinitive verb with an adverb to add emphasis or to produce a natural sound. See 5.106. A verb's infinitive or *to* form is split when an intervening word immediately follows *to* **{to bravely assert}**. If the adverb bears the emphasis in a phrase **{to boldly go} {to strongly favor}**, then leave the split infinitive alone. But if moving the adverb to the end of the phrase doesn't suggest a different meaning or impair the sound, then it is an acceptable way to avoid splitting the verb. Recasting a sentence just to eliminate a split infinitive or avoid splitting the infinitive can alter the nuance or meaning: for example, *it's best to always get up early* (*always* modifies *get up*) is not quite the same as *it's always best to get up early* (*always* modifies *best*). Or an unnatural phrasing can result: *it's best to get up early always*.

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5.161 Importance of placement

An adverb's placement is also important because adverbs show time **{we'll meet again}**, place or source **{put the flowers here}** **{Where did you get that idea?}**, manner **{speak softly}**, degree or extent **{sales are very good}** **{How far is it to the pub?}**, reason **{I don't know how Patricia found the right answer}**, consequence **{I want to be on time so we can get good seats}**, and number **{fool me twice, shame on me}**.

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5.162 Definition

A preposition is a word or phrase that links an object (a noun or noun equivalent) to another word in the sentence to show the relationship between them. A preposition's object is usually a noun or pronoun in the objective case **{between me and them}**, but an adjective, adverb, verb, or phrase may follow instead. Usually a preposition comes before its object, but there are exceptions. For example, the preposition can end a clause, especially a relative clause, or sentence **{this isn't the pen that Steve writes with}**. And a preposition used with the relative pronoun *that* (or with *that* understood) always follows the object **{this is the moment [that] I've been waiting for}**. It also frequently, but not always, follows the pronouns *which* **{Which alternative is your decision based on?} {this is the alternative on which my decision is based}** and *whom* **{there is a banker [whom] I must speak with} {I can't tell you to whom you should apply}**.

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5.163 Simple and compound

Many prepositions are relatively straightforward. A simple preposition consists of a single monosyllabic word such as *as*, *at*, *by*, *down*, *for*, *from*, *in*, *like*, *of*, *off*, *on*, *plus*, *since*, *through*, *to*, *toward*, *up*, or *with*. A compound preposition has two or more syllables; it may be made up of two or more words **{into} {outside} {upon}**. Some examples are *about*, *above*, *across*, *after*, *against*, *alongside*, *around*, *before*, *below*, *beneath*, *between*, *despite*, *except*, *inside*, *onto*, *opposite*, *throughout*, *underneath*, *until*, and *without*.

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5.164 Participial prepositions

A participial preposition is a participial form that functions as a preposition (or sometimes as a subordinating conjunction). Examples include *assuming*, *barring*, *concerning*, *considering*, *during*, *notwithstanding*, *owing to*, *provided*, *regarding*, *respecting*, and *speaking*. Unlike other participles, these words do not create dangling modifiers when they have no subject **{Considering the road conditions, the trip went quickly} {Regarding Watergate, he had nothing to say}**. See 5.84.

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5.165 Phrasal prepositions

A phrasal preposition consists of two or more separate words used as a prepositional unit. These include *according to*, *because of*, *by means of*, *by reason of*, *by way of*, *contrary to*, *for the sake of*, *in accordance with*, *in addition to*, *in case of*, *in consideration of*, *in front of*, *in regard to*, *in respect to*, *in spite of*, *instead of*, *on account of*, *out of*, *with reference to*, *with regard to*, and *with respect to*. Many of these phrasal prepositions are symptoms of officialese, bureaucratese, or other verbose styles. If a simple preposition will do in context, use it. For example, if *about* will replace *with regard to* or *in connection with*, prefer the simpler expression.

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5.166 Definition

A prepositional phrase consists of a preposition, its object, and any words that modify the object. A prepositional phrase can be used as a noun **{for James to change his mind would be a miracle}**, an adverb (in which case it is also called an adverbial phrase) **{we strolled through the glade}**, or an adjective (also called an adjectival phrase) **{the cathedrals of Paris}**.

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5.167 Placement

A prepositional phrase with an adverbial or adjectival function should be as close as possible to the word it modifies to avoid awkwardness, ambiguity, or unintended meanings **{Is a person with blond hair named Sandy here?}**.

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5.168 Refinements on placement

If a prepositional phrase equally modifies all the elements of a compound construction, the phrase follows the last element in the compound **{the date, the place, and the budget for the wedding have been decided}**. If the subject is singular and followed by a plural prepositional phrase, the predicate is singular: compare the predicate in *the man and two daughters have arrived* with that in *the man with two daughters has arrived* and in *the man has arrived with his two daughters*.

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5.169 Ending a sentence with a preposition

The traditional caveat of yesteryear against ending sentences with prepositions is, for most writers, an unnecessary and pedantic restriction. As Winston Churchill famously said, “That is the type of arrant pedantry up with which I shall not put.” A sentence that ends in a preposition may sound more natural than a sentence carefully constructed to avoid a final preposition. Compare *Those are the guidelines an author should adhere to* with *Those are the guidelines to which an author should adhere*. The “rule” prohibiting terminal prepositions was an ill-founded superstition.

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5.170 Clashing prepositions

If a phrasal verb **{give in}** precedes a prepositional phrase **{in every argument}**, the back-to-back prepositions will clash **{he gives in in every argument}**. Recast the sentence when possible to avoid juxtaposed prepositions: *rather than continue arguing, he always gives in*; or *in every argument, he gives in*. For more on phrasal verbs, see 5.102.

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5.171 Elliptical phrases

Sometimes a prepositional phrase is elliptical, being an independent expression without an antecedent. It often starts a clause and can usually be detached from the statement without affecting the meaning. Elliptical prepositional phrases include *for example*, *for instance*, *in any event*, *in a word*, *in the last analysis*, and *in the long run* **{in any event, call me when you arrive}**.

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5.172 Functional variation

Some words that function as prepositions may also function as other parts of speech. The distinguishing feature of a preposition is that it always has an object. A word such as *above*, *behind*, *below*, *by*, *down*, *in*, *off*, *on*, or *up* can be used as either an adverb or a preposition. When used as a preposition, it takes an object **{let's slide down the hill}**. When used as an adverb, it does not **{we sat down}**. Some conjunctions may serve as prepositions (e.g., *than* and *but*). The conjunction joins a clause containing an explicit or implied separate action. Compare the prepositional *but* in *everyone but Fuzzy traveled abroad last summer* (*but* is used to mean "except") with the conjunctive *but* in *I like the cut but not the color* (*but* joins a clause containing an implied separate action: *I don't like the color*).

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5.173 Use and misuse of “like”

Like is probably the least-understood preposition. Its traditional function is adjectival, not adverbial, so that *like* governs nouns and noun phrases **{teens often see themselves as star-crossed lovers like Romeo and Juliet}**. As a preposition, *like* is followed by a noun or pronoun in the objective case **{the person in that old portrait looks like me}**. Increasingly (but loosely) today in ordinary speech, *like* displaces *as* or *as if* as a conjunction to connect clauses. For example, in *it happened just like I said it would happen*, *like* should read *as*; and in *you’re looking around like you’ve misplaced something*, *like* should read *as if*. Because they are conjunctions, *as* and *as if* are followed by nouns or pronouns in the nominative case **{Do you work too hard, as I do?}**.

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5.174 Avoiding overuse

Prepositions can easily be overused. Stylistically, a good ratio to strive for is one preposition for every ten to fifteen words. Five editorial methods can reduce the number of prepositions in a sentence.

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5.175 Cutting prepositional phrases

If the surrounding prose permits, a prepositional phrase can be eliminated. For example, *the most important ingredient in this recipe* could be reduced to *the most important ingredient* when it appears within a passage focused on a particular recipe.

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5.176 Cutting unnecessary prepositions

A noun ending in *ance*, *ence*, *ity*, *ment*, *sion*, or *tion* is often formed from a verb **{qualification–qualify}** **{performance–perform}**. These nouns are sometimes called “nominalizations” or “buried verbs,” and they often require additional words, especially prepositions. *During her performance of the concerto* is essentially equivalent to *while she performed the concerto*. Using the verb form often eliminates more than one preposition. For example, *toward maximization of* becomes simply *to maximize*, so that *our efforts toward maximization of profits failed* might be edited down to *our efforts to maximize profits failed*.

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5.177 Replacing with adverbs

A strong adverb can often replace a weak prepositional phrase. For example, *the cyclist pedaled with fury* is weak compared with *the cyclist pedaled furiously*.

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5.178 Replacing with possessives

A possessive may replace a prepositional phrase, especially an *of*-phrase. For example, *I was dismayed by the complexity of the street map* essentially equals *The street map's complexity dismayed me*. See 5.25.

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5.179 Using active voice

Changing from passive voice to active almost always eliminates a preposition—that is, whenever the actor appears in a *by* -phrase. For example, *the ship was sailed by an experienced crew* equals *an experienced crew sailed the ship*.

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5.180 Definition and types

A conjunction connects sentences, clauses, or words within a clause **{my daughter graduated from college in December, and my son will graduate from high school in May}** (*and* connects two independent clauses); **{I said hello, but no one answered}** (*but* connects two independent clauses); **{we're making progress slowly but surely}** (*but* joins two adverbs within an adverbial clause). The two main classes of conjunctions are coordinate and subordinate. Some words that are typically considered adverbs also serve as conjunctions; among these are *nevertheless* (see 5.184), *otherwise* (see 5.185), and *consequently* (see 5.186). See also 6.19–20, 6.32–34, 6.36–37, 6.58–59.

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5.181 Coordinating conjunctions

Coordinating conjunctions join words or groups of words of equal grammatical rank, that is, independent elements such as two nouns, two verbs, two phrases, or two clauses **{Are you speaking to him or to me?} {the results are disappointing but not discouraging}**. A coordinating conjunction may be either a single word or a correlative conjunction.

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5.182 Correlative conjunctions

Correlative conjunctions are used in pairs, often to join successive clauses that depend on each other to form a complete thought. Correlative conjunctions must frame structurally identical or matching sentence parts **{an attempt both to win the gold medal and to set a new record}**; in other words, each member of the pair should immediately precede the same part of speech **{they not only read the book but also saw the movie}** **{if the first claim is true, then the second claim must be false}**. Some examples of correlative conjunctions are *as–as*, *if–then*, *either–or*, *neither–nor*, *both–and*, *where–there*, *so–as*, and *not only–but also*.

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5.183 Copulative conjunctions

Copulative (or additive) coordinating conjunctions denote addition. The second clause states an additional fact that is related to the first clause. The conjunctions include *and*, *also*, *moreover*, and *no less than* **{one associate received a raise, and the other was promoted} {the jockeys' postrace party was no less exciting than the race itself}**.

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5.184 Adversative conjunctions

Adversative or contrasting coordinating conjunctions denote contrasts or comparisons. The second clause usually qualifies the first clause in some way. The conjunctions include *but*, *still*, *yet*, and *nevertheless* **{the message is sad but inspiring} {she's earned her doctorate, yet she's still not satisfied with herself}**.

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5.185 Disjunctive conjunctions

Disjunctive or separative coordinating conjunctions denote separation or alternatives. Only one of the statements joined by the conjunction may be true; with some conjunctions, both may be false. The conjunctions include *either*, *or*, *else*, *but*, *nor*, *neither*, *otherwise*, and *other* **{that bird is neither a heron nor a crane} {you can wear the blue coat or the green one}**.

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5.186 Final conjunctions

Final (or illative) coordinating conjunctions denote inferences or consequences. The second clause gives a reason for the first clause's statement, or it shows what has been or ought to be done in view of the first clause's expression. The conjunctions include *consequently*, *for*, *hence*, *so*, *thus*, *therefore*, *as a consequence*, *as a result*, *so that*, and *so then* **{he had betrayed the king; therefore he was banished} {it's time to leave, so let's go}**.

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5.187 Subordinating conjunctions

A subordinating conjunction connects clauses of unequal grammatical rank. The conjunction introduces a clause that is dependent on the main clause **{follow this road until you reach the highway}** **{that squirrel is friendly because people feed it}** **{Marcus promised that he would help}**. A pure subordinating conjunction has no antecedent and is not a pronoun or an adverb **{take a message if someone calls}**.

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5.188 Special uses of subordinating conjunctions

Subordinating conjunctions or conjunctive phrases often denote the following relationships: (1) Comparison or degree: *than* (if it follows comparative adverbs or adjectives, or if it follows *else*, *rather*, *other*, or *otherwise*), *as*, *else*, *otherwise*, *rather*, *as much as*, *as far as*, and *as well as* **{Is a raven less clever than a magpie?} {these amateur musicians play as well as professionals} {it's not true as far as I can discover}**. (2) Time: *since*, *until*, *as long as*, *before*, *after*, *when*, *as*, and *while* **{while we waited, it began to snow} {the tire went flat as we were turning the corner} {we'll start the game as soon as everyone understands the rules} {the audience returned to the auditorium after the concert's resumption was announced}**. (3) Condition or assumption: *if*, *though*, *unless*, *except*, *without*, and *once* **{once we agree on a design, we can begin remodeling the house} {your thesis must be presented next week unless you have a good reason to postpone it} {I'll go on this business trip if I can fly first class}**. (4) Reason or concession: *as*, *inasmuch as*, *why*, *because*, *for*, *since*, *though*, *although*, and *albeit* **{since you won't share the information, I can't help you} {Sir John decided to purchase the painting although it was very expensive} {she deserves credit because it was her idea}**. (5) Purpose or result: *that*, *so that*, *in order that*, and *such that* **{we dug up the yard so that a new water garden could be laid out} {he sang so loudly that he became hoarse}**. (6) Place: *where* **{I found a great restaurant where I didn't expect one to be}**. (7) Manner: *as if* and *as though* **{he swaggers around the office as if he were an executive}**. (8) Appositions: *and*, *or*, *what*, and *that* **{the buffalo, or American bison, was once nearly extinct} {we received a message that everything went well} {the supervisor explained what had gone wrong}**. (9)

Indirect questions: *whether*, *why*, and *when* **{he could not say whether we were going the right way}**. See also 6.36.

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5.189 Relative pronouns and interrogative adverbs as conjunctions

In addition to its pronoun function, a relative pronoun serves a conjunctive function. So do interrogative adverbs. In fact, relative pronouns and interrogative adverbs may be treated as a special class of subordinating conjunctions when they join sentences. A relative conjunction has an antecedent in the main clause **{bring me the suitcase that is upstairs}** (*that* refers to *suitcase*). A relative adverbial conjunction does the same job as an adverbial conjunction, but the conjunction has an antecedent **{Do you recall the place where we first met?}** (*where* has the antecedent *place* and also modifies *met*). Some common examples of conjunctive relative adverbs are *after*, *as*, *before*, *until*, *as*, *now*, *since*, *so*, *when*, and *where*. Interrogative adverbs are used to ask direct and indirect questions; the most common are *why*, *how*, *when*, *where*, and *what* **{Barbara asked when we were supposed to leave}** **{I don't see how you reached that conclusion}**.

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5.190 “With” used loosely as a conjunction

The word *with* is sometimes used as a quasi-conjunction meaning *and*. This construction is slovenly because the *with* -clause appears to be tacked on as an afterthought. For example, the sentence *everyone else grabbed the easy jobs with me being left to scrub the oven* could be revised as *since everyone else grabbed the easy jobs, I had to scrub the oven*. Or it could be split into two sentences joined by a semicolon: *Everyone else grabbed the easy jobs; I had to scrub the oven*. Instead of *with*, find the connecting word, phrase, or punctuation that best shows the relationship between the final thought and the first, and then recast the sentence.

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5 : Grammar and Usage

5.191 Beginning a sentence with a conjunction

There is a widespread belief—one with no historical or grammatical foundation—that it is an error to begin a sentence with a conjunction such as *and*, *but*, or *so*. In fact, a substantial percentage (often as many as 10 percent) of the sentences in first-rate writing begin with conjunctions. It has been so for centuries, and even the most conservative grammarians have followed this practice. Charles Allen Lloyd's 1938 words fairly sum up the situation as it stands even today: "Next to the groundless notion that it is incorrect to end an English sentence with a preposition, perhaps the most widespread of the many false beliefs about the use of our language is the equally groundless notion that it is incorrect to begin one with 'but' or 'and.' As in the case of the superstition about the prepositional ending, no textbook supports it, but apparently about half of our teachers of English go out of their way to handicap their pupils by inculcating it. One cannot help wondering whether those who teach such a monstrous doctrine ever read any English themselves."[7] Still, *but* as an adversative conjunction can occasionally be unclear at the beginning of a sentence. Evaluate the contrasting force of the *but* in question and see whether the needed word is really *and*; if *and* can be substituted, then *but* is almost certainly the wrong word. Consider this example: *He went to school this morning. But he left his lunchbox on the kitchen table*. Between those sentences is an elliptical idea, since the two actions are in no way contradictory. What is implied is something like this: *He went to school, intending to have lunch there, but he left his lunch behind*. Because *and* would have made sense in the passage as originally stated, *but* is not the right word. To sum up, then, *but* is a perfectly proper way to open a sentence, but only if the idea it introduces truly contrasts with what precedes. For that matter, *but* is often an

effective way of introducing a paragraph that develops an idea contrary to the one preceding it.

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7. Charles Allen Lloyd, *We Who Speak English: And Our Ignorance of Our Mother Tongue* (New York: Thomas Y. Crowell, 1938), 19.

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5 : Grammar and Usage

5.192 Definition

An interjection or exclamation is a word, phrase, or clause that denotes strong feeling **{Never again!} {You don't say!}**. An interjection has little or no grammatical function in a sentence; it is used absolutely **{really, I can't understand why you put up with the situation} {Oh no, how am I going to fix the damage?} {Hey, it's my turn next!}**. It is frequently allowed to stand as a sentence by itself **{Oh! I've lost my wallet!} {Ouch! I think my ankle is sprained!} {Get out!} {Whoa!}**. Introductory words such as *well* and *why* may also act as interjections when they are meaningless utterances **{well, I tried my best} {why, I would never do that}**. The punctuation offsetting the interjections (see 6.29) distinguishes them. Compare the different meanings of *Well, I didn't know him* with *I didn't know him well* and *Why, here you are!* with *I have no idea why you are here* and *Why? I have no idea*.

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5 : Grammar and Usage

5.193 Usage

Interjections are natural in speech **{your order should be shipped, oh, in eight to ten days}** and are frequently used in poetry and dialogue. They may also imply irony or a range of emotions, from humor to disappointment **{because our business case was, ahem, poorly presented, our budget will not be increased this year}**.

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5 : Grammar and Usage

5.194 Functional variation

Because interjections are usually grammatically independent of the rest of the sentence, most parts of speech may be used as interjections. A word that is classified as some other part of speech but used with the force of an interjection is called an exclamatory noun, exclamatory adjective, and so forth. Some examples are *Good!* (adjective); *Idiot!* (noun); *Help!* (verb); *Indeed!* (adverb); *Dear me!* (pronoun); *If only!* (conjunction).

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5 : Grammar and Usage

5.195 Words that are exclusively interjections

Some interjections are used only as such. Words such as *ouch*, *whew*, *ugh*, *psst*, and *oops* are not used as any other parts of speech (except when referred to as words, as here, and therefore functioning as nouns).

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5 : Grammar and Usage

5.196 Punctuating interjections

An exclamation mark usually follows an interjection **{Oh no!}** or the point where the strong feeling ends **{Oh no, I've forgotten the assignment!}**. A comma follows *oh* only when a natural pause occurs **{Oh yes!}** **{Oh, my new books!}**.

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5 : Grammar and Usage

5.197 “Oh” and “O”

The interjection *oh* takes the place of other interjections to express an emotion such as pain **{Ow!}**, surprise **{What!}**, wonder **{Strange!}**, or aversion **{Ugh!}**. It is lowercase if it doesn’t start the sentence, and it is typically followed by a comma **{Oh, why did I have to ask?} {The scenery is so beautiful, but, oh, I can’t describe it!}**. The vocative *O*, a form of classically stylized direct address, is always capitalized and is typically unpunctuated **{O Jerusalem!}**. It most often appears in poetry. See 7.47.

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5 : Grammar and Usage

5.198 Grammar versus usage

The great mass of linguistic issues that writers and editors wrestle with don't really concern grammar at all—they concern usage: the collective habits of a language's native speakers. It is an arbitrary fact, but ultimately an important one, that *corollary* means one thing and *correlation* something else. And it seems to be an irresistible law of language that two words so similar in sound will inevitably be confounded by otherwise literate users of language. Some confusions, such as the one just cited, are relatively new. Others, such as *lay* versus *lie* and *infer* versus *imply*, are much older.

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5 : Grammar and Usage

5.199 Standard Written English

In any age, careful users of language will make distinctions; careless users will blur them. We can tell, by the words someone uses and the way they go together, something about the education and background of that person. We know whether people speak educated English and write what is commonly referred to as Standard Written English.

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5 : Grammar and Usage

5.200 Dialect

Of course, some writers and speakers prefer to use dialect, and they use it to good effect. Will Rogers is a good example. He had power as a speaker of dialect, as when he said: “Liberty don’t work near as good in practice as it does in speeches.” And fiction writers often use dialect in dialogue. They may even decide to put the speaker’s voice in dialect.

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5 : Grammar and Usage

5.201 Focus on tradition

In the short space of this chapter, only the basics of Standard Written English can be covered. Because no language stands still—because the standards of good usage change, however slowly—no guide could ever satisfy all professional editors. What is intended here is a guide that steers writers and editors toward the unimpeachable uses of language—hence it takes a fairly traditional view of usage. For the writer or editor of most prose intended for a general audience, the goal is to stay within the mainstream of literate language as it stands today.

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5 : Grammar and Usage

5.202 Good usage versus common usage

Although this book recommends *Merriam-Webster's Collegiate Dictionary* (see bibliog. 3.1), one must use care and judgment in consulting *any* dictionary. The mere presence of a word in the dictionary's pages does not mean that the word is in all respects fit for print. The dictionary merely describes how speakers of English use the language; despite occasional usage notes, lexicographers generally disclaim any intent to guide writers and editors on the thorny points of English usage—apart from collecting evidence of what others do. So *infer* is recorded as meaning, in one of its senses, *imply*; *irregardless* may mean *regardless*; *restauranteur* may mean *restaurateur*, and on and on. That is why, in the publishing world, it is generally necessary to consult a usage guide in addition to a dictionary. The standards of good usage make demands on writers and editors, whereas common usage can excuse any number of slipshod expressions. Even so, good usage should make reasonable demands—not set outlandishly high standards. The following glossary sets out the reasonable demands of good usage as it stands today. It focuses on how the terms are commonly misused and is not intended as an exhaustive list of the terms' definitions and uses.

a; an. Use the indefinite article *a* before any word beginning with a consonant sound **{a utopian dream}**. Use *an* before any word beginning with a vowel sound **{an officer} {an honorary degree}**. The word *historical* and its variations cause missteps, but since the *h* in these words is pronounced, it takes an *a* **{an hourlong talk at a historical society}**. Likewise, an initialism (whose letters are sounded out individually) may be paired with one article, while an acronym (which is pronounced as a word) beginning with the same letter is paired with the other **{an HTML document describing a HUD program}**. See 5.73.

ability; capability; capacity. *Ability* refers to a person's physical or mental skill or power to achieve something **{the ability to ride a bicycle}**. *Capability* refers more generally to power or ability **{she has the capability to play soccer professionally}** or to the quality of being able to use or be used in a certain way **{a jet with long-distance-flight capability}**. *Capacity* refers especially to a vessel's ability to hold or contain something **{a high-capacity fuel tank}**. Used figuratively, *capacity* refers to a person's physical or mental power to learn **{an astounding capacity for mathematics}**.

abjure; adjure. To *abjure* is to deny or renounce under oath **{the defendant abjured the charge of murder}** or to declare one's permanent abandonment of a place **{abjure the realm}**. To *adjure* is to require someone to do something as if under oath **{I adjure you to keep this secret}** or to urge earnestly **{the executive committee adjured all the members to approve the plan}**.

about; approximately. When idiomatically possible, use the adverb *about* instead of *approximately*. In the sciences, however, *approximately* is preferred **{approximately thirty coding-sequence differences were identified}**. Avoid coupling either word with another word of approximation, such as *guess* or *estimate*.

abstruse. See obtuse.

accord; accordance. The first word means "agreement" **{we are in accord on the treaty's meaning}**; the second word means "conformity" **{the book was printed in accordance with modern industry standards}**.

accuse; charge. A person is *accused of* or *charged with* a misdeed. *Accused* is less formal than *charged* (which suggests official action). Compare *Jill accused Jack of eating her chocolate bar* with *Maynard was charged with theft*.

actual fact, in. Redundant. Try *actually* instead, or simply omit.

addicted; dependent. One is physically *addicted* to something, but psychologically *dependent* on something. Still, to avoid the harsh connotations of *addiction,* we say that victims of diseases are physically *dependent* on medications, some of them habit-forming, that they must routinely take.

adduce; deduce; induce. To *adduce* is to give as a reason, offer as a proof, or cite as an example **{as**

evidence of reliability, she adduced her four years of steady volunteer work as a nurse's aide}. *Deduce* and *induce* are opposite processes. To *deduce* is to reason from general principles to specific conclusions, or to draw a specific conclusion from general bases **{from these clues, one deduces that the butler did it}**. To *induce* is to form a general principle based on specific observations **{after years of studying ravens, the researchers induced a few of their social habits}**.

adequate; sufficient; enough. *Adequate* refers to the suitability of something in a particular circumstance **{an adequate explanation}**. *Sufficient* refers to an amount of material (always with a mass noun) **{sufficient water} {sufficient information}**. *Enough* modifies both count nouns **{enough people}** and mass nouns **{enough oil}**.

adherence; adhesion. With a few exceptions, the first term is figurative, the second literal. Your *adherence* to the transportation code requires the *adhesion* of an inspection sticker to your windshield.

adjure. See abjure.

admission; admittance. *Admission* is figurative, suggesting particularly the rights and privileges granted upon entry **{the student won admission to a first-rate university}**. *Admittance* is purely physical **{no admittance beyond this point}**.

adverse; averse. *Adverse* means either "strongly opposed" or "unfortunate" and typically refers to things (not people) **{adverse relations between nations} {an adverse wind blew the ship off course}**. *Averse* means "feeling negatively about" and refers to people **{averse to asking for directions}**.

affect; effect. *Affect*, almost always a verb, means "to influence, have an effect on" **{the adverse publicity affected the election}**. (The noun *affect* has a specialized meaning in psychology: an emotion or mood. Consult your dictionary.) *Effect*, usually a noun, means "an outcome, result" **{the candidate's attempted explanations had no effect}**. But it may also be a verb meaning "to make happen, produce" **{the goal had been to effect a major change in campus politics}**.

affirmative, in the; in the negative. These are slightly pompous ways of saying *yes* and *no*. They result in part because people are unsure how to punctuate *yes* and *no*. The ordinary way is this: *he*

said yes (without quotation marks about *yes*, and without a capital); *she said no* (ditto).

afflict. See inflict.

affront. See effrontery.

after having (plus past participle). Though common, this phrasing is redundant. Try instead *after* (plus present participle): change *after having passed the audition, she . . .* to *after passing the audition, she . . . ;* or, *having passed the audition, she. . . .* See 5.108.

afterward, adv.; afterword, n. The first means "later"; the second means "an epilogue." On *afterward(s)*, see toward.

aged (four) years old. Redundant. Write *aged four years*, *four years old*, or *four years of age*.

aggravate. Traditionally, *aggravate* means "to intensify (something bad)" **{aggravate an injury} {an aggravated crime}**. If the sense is "to bother," use *annoy* or *irritate*.

alibi. Avoid this as a synonym for *excuse*. The traditional sense is "the defense of having been elsewhere when a crime was committed."

all (of). Delete the *of* whenever possible **{all the houses} {all my children}**. The only common exceptions occur when *all of* precedes a nonpossessive pronoun **{all of us}** and when it precedes a possessive noun **{all of North Carolina's players}**.

all ready. See already.

all right. Two words. Avoid *alright*.

all together. See altogether.

allude; elude; illude. To *allude* is to refer to something indirectly **{allude to a problem}**. It is often loosely used where *refer* or *quote* would be better—that is, where there is a direct mention or quotation. To *elude* is to avoid capture **{elude the hunters}**. To *illude* (quite rare) is to deceive **{your imagination might illude you}**.

allusion; reference. An *allusion* is an indirect or casual mention or suggestion of something **{the cockroach in this story is an allusion to Kafka}**. A *reference* is a direct or formal mention **{the references in this scholarly article have been meticulously documented}**.

alongside. This term, meaning "at the side of," should not be followed by *of*.

a lot. Two words, not one.

already; all ready. The first refers to time **{the movie**

has already started}; the second refers to people's preparation **{Are the actors all ready?}**.

alright. See all right.

altar, n.; alter, vb. An *altar* is a table or similar object used for sacramental purposes. To *alter* is to change.

alternate, adj. & n.; alternative, adj. & n. *Alternate* implies (1) substituting for another **{we took the alternate route}** or (2) taking turns with another **{her alternate chaired the meeting}**. *Alternative* implies a choice between two or more things **{I prefer the second alternative}**.

altogether; all together. *Altogether* means "wholly" or "entirely" **{that story is altogether false}**. *All together* refers to a unity of time or place **{we were all together at Thanksgiving}**.

ambiguous; ambivalent. Language that has more than one reasonable meaning is *ambiguous* **{the question is ambiguous}**. Views that express contradictory ideas or mixed feelings are *ambivalent* **{Bjay expressed an ambivalent opinion about the value of vitamin G}** **{Nancy's reaction to the news was ambivalent}**.

amend; emend. The first is the general term, meaning "to change or add to" **{the city amended its charter to abolish at-large council districts}**. The second means "to correct (text, etc.)" **{for the second printing, the author emended several typos that had reached print in the first}**. The noun corresponding to *amend* is *amendment*; the one corresponding to *emend* is *emendation*.

amiable; amicable. Both mean "friendly," but *amiable* refers to people **{an amiable waiter}** and *amicable* to relationships **{an amicable divorce}**.

amid. See between.

among. See between.

amount; number. Amount is used with mass nouns **{a decrease in the amount of pollution}**, *number* with count nouns **{a growing number of dissidents}**.

an. See a.

and. Popular belief to the contrary, this conjunction usefully begins sentences, typically outperforming *moreover*, *additionally*, *in addition*, *further*, and *furthermore*. See 5.191.

and/or. This Janus-faced term can often be replaced by *and* or *or* with no loss in meaning. Where it seems needed **{take a sleeping pill and/or a warm drink}**, try *or . . . or both* **{take a sleeping pill or a warm drink or both}**, or think of other possibilities

{take a sleeping pill with a warm drink}.[8] Only in nonliterary contexts where it unambiguously means *or . . . or both* and where elegance must give way to economy should a writer resort to *and/or*.

anticipate. Avoid this word as a loose synonym for *expect*. Strictly, it means "to foresee, take care of in advance, or forestall."

anxious. Avoid it as a synonym for *eager*. The standard sense is "worried, distressed."

anyone; any one. The one-word *anyone* is a singular indefinite pronoun **{anyone would know that}**. The two-word phrase *any one* is a more emphatic form of *any*, referring to a single person or thing in a group **{Do you recognize any one of those boys?} {I don't know any one of those stories}**.

any place. See anywhere.

anywhere; any place. The first is preferred for an indefinite location **{my keys could be anywhere}**. But *any place* (two words) is narrower when you mean "any location" **{they couldn't find any place to sit down and rest}**. Avoid the one-word *anyplace*.

appertain. See pertain.

appraise; apprise. To *appraise* is to put a value on something **{the jeweler appraised the necklace}**. To *apprise* is to inform or notify someone **{keep me apprised of any developments}**.

appreciate. Three senses: (1) to understand fully; (2) to increase in value; (3) to be grateful for (something). Sense 3 often results in verbose constructions; instead of *I would appreciate it if you would let me know*, use *I would appreciate your letting me know* or, more simply, *please let me know*.

apprise. See appraise.

approve; endorse. *Approve* implies positive thought or a positive attitude rather than action apart from consent. *Endorse* implies both a positive attitude and active support.

approve (of). *Approve* alone connotes official sanction **{the finance committee approved the proposed budget}**. *Approve of* suggests favor **{she approved of her sister's new hairstyle}**.

approximately. See about.

apt; likely. Both mean "fit, suitable," but *apt* is used for general tendencies or habits **{the quarterback is apt to drop the football}**. *Likely* expresses probability **{because he didn't study, it's likely that**

he'll do poorly on the exam}. Although *likely* is traditional as a synonym of *probable*, many writers and editors object to its use as a synonym of *probably*.

area. Often a nearly meaningless filler word, as in *the area of partnering skills*. Try deleting *the area of*. In the sciences, however, its more literal meaning is often important.

as far as. Almost always wordy. Avoid the nonstandard phrasing that uses *as far as* in place of *as for*—that is, using *as far as* without the completing verb *is concerned* or *goes*. Compare *as far as change is concerned, it's welcome* with *as for change, it's welcome*.

as is. In reference to an acquisition, *as is* is framed in quotation marks and refers to the acceptance of something without guarantees or representations of quality **{purchased "as is"}**. The phrase *on an "as is" basis* is verbose.

as of yet. See as yet.

as per. This phrase, though common in the commercial world, has long been considered nonstandard. Instead of *as per your request*, write *as you requested* or (less good) *per your request*.

assault; battery. These are popularly given the same meaning. But in traditional common law, *assault* refers to a threat that causes someone to reasonably fear physical violence, and *battery* refers to a violent or repugnant intentional physical contact with another person. Assault doesn't involve touching; battery does.

assemblage; assembly. An *assemblage* is an informal collection of people or things. An *assembly* is a group of people organized for a purpose.

assent; consent. The meanings are similar, but *assent* connotes enthusiasm; *consent* connotes mere allowance.

as such. This pronominal phrase always requires an antecedent for *such* **{satellite TV is a luxury and, as such, has a limited market}**. The phrase is now often loosely used as a synonym for *therefore*.

assumption; presumption. An *assumption* is not drawn from evidence; typically, it is a hypothesis **{your assumption can be tested by looking at the public records}**. A *presumption* implies a basis in evidence; if uncontradicted, a *presumption* may support a decision **{the legal presumption of innocence}**.

assure. See ensure.

as to. This two-word preposition is best used only to begin a sentence that could begin with *on the question of* or *with regard to* **{as to those checks, she didn't know where they came from}**. Otherwise, use *about* or some other preposition.

as yet; as of yet. Stilted and redundant. Use *yet*, *still*, *so far*, or some other equivalent.

at the present time; at this time; at present. These are turgid substitutes for *now*, *today*, *currently*, or even *nowadays* (a word of perfectly good literary standing). Of the two-word versions, *at present* is least suggestive of bureaucratese.

at the time that; at the time when. Use the plain and simple *when* instead.

avenge, vb.; revenge, vb. & n. *Avenge* connotes a just exaction for a wrong **{historically, family grudges were privately avenged}**. The corresponding noun is *vengeance*. *Revenge* connotes the infliction of harm on another out of anger or resentment **{the team is determined to revenge its humiliating loss in last year's championship game}**. *Revenge* is much more commonly a noun **{they didn't want justice—they wanted revenge}**.

averse. See adverse.

avocation; vocation. An *avocation* is a hobby **{stamp collecting is my weekend avocation}**. A *vocation* is one's profession or, especially in a religious sense, one's calling **{she had a true vocation and became a nun}**.

awhile; a while. The one-word version is adverbial **{let's stop here awhile}**. The two-word version is a noun phrase that follows the preposition *for* or *in* **{she worked for a while before beginning graduate studies}**.

backward(s). See toward.

based on. This phrase has two legitimate and two illegitimate uses. It may unimpeachably have verbal force (*base* being a transitive verb, as in *they based their position on military precedent*) or, in a passive sense, adjectival force (*based* being read as a past-participial adjective, as in *a sophisticated thriller based on a John LeCarré novel*). Two uses, however, are traditionally considered slipshod. *Based on* should not have adverbial force **{rates are adjusted annually, based on the ninety-one-day Treasury bill}** or prepositional force (as a dangling participle) **{Based on this information, we decided to stay}**.

Try other constructions **{rates are adjusted annually on the basis of the ninety-one-day Treasury bill}** **{with this information, we decided to stay}**.

basis. Much overworked, this word most properly means "foundation." It often appears in the phrase *on a ___ basis* or some similar construction. When possible, substitute adverbs (*personally*, not *on a personal basis*) or simply state the time (*daily*, not *on a daily basis*). The plural is *bases* **{the legislative bases are complicated}**.

battery. See assault.

behalf. *In behalf of* means "in the interest or for the benefit of" **{the decision is in behalf of the patient}**. *On behalf of* means "acting as agent or representative of" **{on behalf of Mr. Scott, I would like to express heartfelt thanks}**.

between; among; amid. *Between* indicates one-to-one relationships **{between you and me}**. *Among* indicates undefined or collective relationships **{honor among thieves}**. *Between* has long been recognized as being perfectly appropriate for more than two objects if multiple one-to-one relationships are understood from the context **{trade between members of the European Union}**. *Amid* is used with mass nouns **{amid talk of war}**, *among* with plurals of count nouns **{among the children}**. Avoid *amidst* and *amongst*.

bi; semi. Generally, *bi* means "two" (*biweekly* means "every two weeks"), while *semi* means "half" (*semiweekly* means "twice a week"). Because these prefixes are often confounded, writers should be explicit about the meaning.

biannual; semiannual; biennial. *Biannual* and *semiannual* both mean "twice a year" **{these roses bloom biannually}**. But *biennial* means "once every two years" or "every other year" **{the state legislature meets biennially}**. To avoid confusion, write *semiannual* (instead of *biannual*), and consider writing *once every two years* (instead of *biennial*).

billion; trillion. The meanings vary in different countries. In the United States, a *billion* is 1,000,000,000. In Great Britain, some parts of Canada, and Germany, a *billion* is a thousand times more than that (a million millions, or what Americans call a *trillion*). Further, in Great Britain a trillion is a million million millions, what Americans would call a quintillion (1,000,000,000,000,000,000). The American definitions are gaining acceptance, but

writers need to remember the historical geographic distinctions. See 9.10.

born; borne. *Born* is used only as an adjective **{a born ruler}** or in the fixed passive-voice verb *to be born* **{the child was born into poverty}**. *Borne* is the past participle of *bear* **{this donkey has borne many heavy loads} {she has borne three children}**. It is also used as a suffix in the sciences **{foodborne} {vectorborne}**.

breach, n. & vb.; breech, n. A *breach* is a gap in or violation of something **{a breach of contract}**. To *breach* is to break, break open, or break through **{breach the castle walls}**. A *breech* refers to the lower or back part of something, especially the buttocks **{a breech birth}**.

bring; take. The distinction may seem obvious, but the error is common. The simple question is Where is the action directed? If it's toward you, use *bring* **{bring home the bacon}**. If it's away from you, use *take* **{take out the trash}**. You *take* (not *bring*) your car to the mechanic.

but. Popular belief to the contrary, this conjunction usefully begins contrasting sentences, typically better than *however*. See 5.191.

by means of. Often verbose. Use *by* or *with* if either one suffices.

by reason of. Use *because* or *because of* unless *by reason of* is part of an established phrase **{by reason of insanity}**.

can; could. *Can* means "to be able to" and expresses certainty **{I can be there in five minutes}**. *Could* is better for a sense of uncertainty or a conditional statement **{Could you stop at the cleaners today?} {if you send a deposit, we could hold your reservation}**. See 5.133.

can; may. *Can* most traditionally applies to physical or mental ability **{she can do calculations in her head} {the dog can leap over a six-foot fence}**. In colloquial English, *can* also expresses a request for permission **{Can I go to the movies?}**, but this usage is not recommended in formal writing. *May* suggests possibility **{the class may have a pop quiz tomorrow}** or permission **{you may borrow my car}**. A denial of permission is properly phrased formally with *may not* **{you may not borrow my credit card}** or with *cannot* or *can't* **{you can't use the computer tonight}**. See 5.133, 5.136.

capability. See ability.

capacity. See ability.

capital; capitol. A *capital* is a seat of government (usually a city) **{Austin is the capital of Texas}**. A *capitol* is a building in which a legislature meets **{the legislature opened its new session in the capitol today}**.

carat; karat; caret. *Carat* measures the weight of a gemstone; *karat* measures the purity of gold. To remember the difference, think of 24K. *Caret* is a mark on a manuscript indicating where matter is to be inserted.

career; careen. The word *career*'s career as a verb meaning "to go full speed" may be about over. Its duties have been assumed by *careen* ("to tip to one side while moving"), even though nothing in that verb's definition denotes high speed. Still, careful writers recognize the distinction.

caret. See carat.

case. This word is often a sign of verbal inflation. For example, *in case* means *if*; *in most cases* means *usually*; *in every case* means *always*. The word is justifiably used in law (in which a *case* is a lawsuit or judicial opinion) and in medicine (in which the word refers to an instance of a disease or disorder).

censer; censor, n.; sensor. The correct spellings can be elusive. A *censer* is either a person who carries a container of burning incense or the container itself. A *censor* is a person who suppresses objectionable subject matter. A *sensor* is a mechanical or electronic detector.

censor, vb.; censure, vb. To *censor* is to review and cut out objectionable material—that is, to suppress **{soldiers' letters are often censored in wartime}**. To *censure* is to criticize strongly or disapprove, or to officially reprimand **{the House of Representatives censured the president for the invasion} {In some countries the government censors the press. In the United States the press often censures the government.}**.

center around. Although this illogical phrasing does have apologists, stylists tend to use either *center on* or *revolve around*.

certainty; certitude. If you are absolutely sure about something, you display both *certainty* (firm conviction) and *certitude* (cocksureness). That fact you are sure about, however, is a *certainty* but not a *certitude*—the latter is a trait reserved for people.

chair; chairman; chairwoman; chairperson. *Chair* is

widely regarded as the best gender-neutral choice. Since the mid-seventeenth century, *chair* has referred to an office of authority. See 5.204.

charge. See accuse.

childish; childlike. *Childlike* is used positively to connote innocence, mildness, and freshness **{a childlike smile}**. *Childish* is pejorative; it connotes immaturity and unreasonableness **{childish ranting}**.

circumstances. Both *in the circumstances* and *under the circumstances* are acceptable, but *under* is now much more common.

cite, n.; site. As a noun, *cite* is colloquial for *citation*, which refers to a source of information **{a cite to Encyclopaedia Britannica}**. A *site* is a place or location **{building site} {Web site}**.

citizen; subject. In a governmental sense, these are near synonyms that should be distinguished. A *citizen* owes allegiance to a nation whose sovereignty is a collective function of the people **{a citizen of Germany}**. A*subject* owes allegiance to an individual sovereign **{a subject of the queen}**.

class. This word denotes a category or group of things **{the class of woodwind instruments}**, never one type **{an oboe is a type of woodwind}** or one kind of thing **{a drum is one kind of percussion instrument}**.

classic; classical. *Classic* means "important, authoritative" **{The Naked Night is one of Bergman's classic films}**. *Classical* applies to the traditional "classics" of literature, music, and such **{classical Greek} {a classical composer}**. *Classical* is also used in the sciences to refer to the best- or earliest-characterized form **{classical physics} {classical EEC syndrome} {classical sporadic Creutzfeldt-Jakob disease}**.

cleave. This verb was originally two different words, and that difference is reflected in its opposite meanings: (1) to cut apart **{to cleave meat}**, and (2) to cling together **{standing in the rain, his clothes cleaving to his body}**. The conjugations are (1) *cleave*, *cleft* (or *clove*), *cloven*, and (2) *cleave*, *cleaved*, *cleaved*.

clench; clinch. *Clench* connotes a physical action **{he clenched his hand into a fist}**. *Clinch* generally has figurative uses **{she clinched the victory with her final putt}**.

climactic; climatic. *Climactic* is the adjective

corresponding to *climax* **{during the movie's climactic scene, the projector broke}**. *Climatic* corresponds to *climate* **{the climatic conditions of northern New Mexico}**.

clinch. See clench.

close proximity. Redundant. Write either *close* or *in proximity*.

cohabit; cohabitate. *Cohabit* is the traditional verb. *Cohabitate*, a back-formation from *cohabitation*, is best avoided.

collegial; collegiate. *Collegial* answers to *colleague*; *collegiate* answers to *college*.

commendable; commendatory. What is done for a worthy cause is *commendable* **{commendable dedication to helping the poor}**. What expresses praise is *commendatory* **{commendatory plaque}**.

common; mutual. What is *common* is shared by two or more people **{born into different families but having a common ancestor}**. What is *mutual* is reciprocal or directly exchanged by and toward each other **{mutual obligations}**. Strictly, *friend in common* is better than *mutual friend* in reference to a third person who is a friend of two others.

commonweal; commonwealth. The *commonweal* is the public welfare. A *commonwealth* is a nation or state.

compare. To *compare with* is to discern both similarities and differences between things. To *compare to* is to note primarily similarities between things.

compelled; impelled. If you are *compelled* to do something, you have no choice in the matter **{Nixon was compelled by the unanimous Supreme Court decision to turn over the tapes}**. If you are *impelled* to do something, you still may not like it, but you are convinced that it must be done **{the voter disliked some candidates but was impelled by the income-tax issue to vote a straight party ticket}**.

compendious; voluminous. These are not synonyms, as many apparently believe. *Compendious* means "concise, abridged." *Voluminous*, literally "occupying many volumes," most commonly means "vast" or "extremely lengthy."

complacent; complaisant; compliant. To be *complacent* is to be content with oneself and one's life—with the suggestion that one may be smug and unprepared for future trouble. To be *complaisant* is

to be easygoing and eager to please. To be *compliant* is to be amenable to orders or to a regimen.

compliment; complement. A *compliment* is a flattering or praising remark **{a compliment on your skill}**. A *complement* is something that completes or brings to perfection **{the lace tablecloth was a complement to the antique silver}**. The words are also verbs: to *compliment* is to praise, while to *complement* is to supplement adequately or to complete.

comprise; compose. Use these with care. To *comprise* is "to be made up of, to include" **{the whole comprises the parts}**. To *compose* is "to make up, to form the substance of something" **{the parts compose the whole}**. The phrase *comprised of*, though increasingly common, is poor usage. Instead, use *composed of* or *consisting of*.

concept; conception. Both words may refer to an abstract thought, but *conception* also means "the act of forming an abstract thought." Avoid using either word as a high-sounding equivalent of *idea*, *design*, *thought*, or *program*.

condole, vb.; console, vb. These are closely related, but not identical. To *condole with* is to express sympathy to **{community leaders condoled with the victims' families}**. The corresponding noun is *condolence* **{they expressed their condolences at the funeral}**. To *console* is to comfort **{the players consoled their humiliated coach}**. The corresponding noun is *consolation* **{their kind words were little consolation}**.

confidant; confidante; confident. *Confidant* is a close companion, someone (male or female) you confide in. *Confidante*, a feminine form, is a fading alternative spelling of *confidant* (used only in reference to a female confidant). It reflects French gender spellings. *Confident* is the adjective meaning "having faith, being certain."

congruous; congruent. Both terms mean "in harmony, in agreement." The first is seen most often in its negative form, *incongruous*. The second is used in geometry to describe figures that are identical in size and shape and in arithmetic to describe two numbers whose difference is evenly divisible by a given modulus.

connive; conspire. A person who secretly allows or deliberately avoids noticing something objectionable *connives* **{the parents connived at the child's**

misbehavior}. But a person who makes secret plans with another to do something harmful or illegal *conspires* **{he conspired with his friend to spoil the reunion}**.

connote; denote. To *connote* (in reference to language) is to convey an additional meaning, especially an emotive nuance **{the new gerund "parenting" and all that it connotes}**. To *denote* (again in reference to language) is to specify the literal meaning of something **{the phrase "freezing point" denotes thirty-two degrees Fahrenheit or zero degrees Celsius}**. Both words have figurative uses **{all the joy that young love connotes} {a smile may not denote happiness}**.

consent. See assent.

consequent; subsequent. The first denotes causation; the second does not. A *consequent* event always happens after the event that caused it, as does a *subsequent* event. But a *subsequent* event is not necessarily a consequence of the first event.

consider. Add *as* only when you mean "to examine or discuss for a particular purpose" **{handshaking considered as a means of spreading disease}**. Otherwise, omit *as* **{we consider him qualified}**.

consist. There are two distinct phrases: *consist of* and *consist in*. The first applies to the physical components that make up a tangible thing **{the computer-system package consists of software, the CPU, the monitor, and a printer}**. The second refers to the essence of a thing, especially in abstract terms **{moral government consists in rewarding the righteous and punishing the wicked}**.

console. See condole.

conspire. See connive.

contact, vb. If you mean *write* or *call* or *e-mail*, say so. But *contact* is undeniably a useful way of referring to communication without specifying the means.

contagious; infectious. *Contagious* refers to mode of transmission; a *contagious* disease spreads by contact, direct or nearly direct, with an infected person or animal **{rabies is a contagious disease}**. *Infectious* refers to cause; an infection involves invasion by and multiplication of a pathogen, regardless of how transmission occurs. An *infectious* disease may or may not be contagious **{influenza is infectious and contagious} {tetanus is infectious but not contagious}**.

contemporary; contemporaneous. Both express

coinciding time, but *contemporary* usually applies to people, and *contemporaneous* only to things or actions. Because *contemporary* has the additional sense "modern," it is unsuitable for contexts involving multiple times. That is, a reference to *Roman, Byzantine, and contemporary belief systems* is ambiguous; change *contemporary* to *modern*.

contemptuous; contemptible. If you are *contemptuous,* you are feeling contempt for someone or something. If you are *contemptible*, others will have that attitude toward you.

content; contents. *Content* applies to the topic of a written or oral presentation **{the lecture's content was offensive to some who were present}**. *Contents* usually denotes physical ingredients **{the package's contents were easy to guess}**. If the usage suggests many items, material or nonmaterial, *contents* is correct **{table of contents} {the investigative report's contents}**.

continual; continuous. What is *continual* is intermittent or frequently repeated. What is *continuous* never stops—it remains constant or uninterrupted.

contravene; controvert. To *contravene* is to conflict with or violate **{the higher speed limit contravenes our policy of encouraging fuel conservation}**. To *controvert* is to challenge or contradict **{the testimony controverts the witness's prior statement}**.

convince. See persuade.

copyright, vb. The verb is conjugated *copyright–copyrighted–copyrighted*. Note the spelling, which has nothing to do with *write*.

corollary; correlation. A *corollary* is either (1) a subsidiary proposition that follows from a proven mathematical proposition, often without requiring additional evidence to support it, or (2) a natural or incidental result of some action or occurrence. A *correlation* is a positive connection between things or phenomena. If used in the context of physics or statistics, it denotes the degree to which the observed interactions and variances are not attributable to chance alone.

corporal; corporeal. What is *corporal* relates in some way to the body **{corporal punishment}**; what is *corporeal* has a body **{not our spiritual, but our corporeal existence}**.

correlation. See corollary.

could. See can.

couldn't care less. This is the standard phrasing. Avoid the illogical form *could care less*.

councillor; counselor. A *councillor* is one who sits on a council **{city councillor}**. A *counselor* is a person who gives advice **{personal counselor}**.

couple of. Using *couple* as an adjective is poor phrasing. Add *of* **{we watched a couple of movies}**.

court-martial. The two words are joined by a hyphen, whether the phrase functions as a noun or as a verb. Because *martial* acts as an adjective meaning "military," the plural of the noun is *courts-martial*.

credible; credulous; creditable. A trustworthy person or a believable story is *credible* ("believable"). A person who will believe anything is *credulous* (cf. incredible; incredulous). Something that brings one honor or deserves respect is *creditable* ("meritorious").

crevice; crevasse. Size matters. A crack in the sidewalk is a *crevice* (accent on the first syllable); a fissure in a glacier or a dam is a *crevasse* (accent on the second syllable).

criminal. See unlawful.

criteria. This is the plural form of *criterion* ("a standard for judging"). One *criterion*, two *criteria*.

damp, vb.; dampen. Both words convey the sense "to moisten." *Damp* also means "to reduce with moisture" **{damp the fire}** or "to diminish vibration or oscillation of (a wire or voltage)" **{damp the voltage}**. In a figurative sense, *dampen* means "to depress, curtail" **{dampen one's hopes}**.

data. Though originally this word was a plural of *datum*, it is now commonly treated as a mass noun and coupled with a singular verb. In formal writing (and always in the sciences), use *data* as a plural.

deadly; deathly. *Deadly* means "capable of causing death" **{deadly snake venom}**. *Deathly* means "deathlike" **{deathly silence}**.

decide whether; decide if. See determine whether.

decimate. This word literally means "to kill every tenth person," a means of repression that goes back to Roman times. But the word has come to mean "to inflict heavy casualties," and that use is accepted. Less accepted is the further extension to mean "to inflict heavy damage." Avoid *decimate* (1) when you are referring to complete destruction or (2) when a percentage is specified. That is, don't say that a city was "completely decimated," and don't say that

some natural disaster “decimated 23 percent of the city’s population.”

deduce. See adduce.

defamation; libel; slander. *Defamation* is the communication of a falsehood that damages someone’s reputation. If it is recorded, especially in writing, it is *libel*; otherwise it is *slander*.

definite; definitive. *Definite* means “clear, exact” **{a definite yes}**. *Definitive* means “conclusive, final, most authoritative” **{a definitive treatise}**.

delegate. See relegate.

denote. See connote.

denounce; renounce. To *denounce* is either to criticize harshly or to accuse. To *renounce* is either to relinquish or to reject.

dependent. See addicted.

deprecate. In general, to *deprecate* is to disapprove. But in the phrase *self-deprecating*—which began as a mistaken form of *self-depreciating* but is now standard—the sense of *deprecate* is “to belittle.” In the computer-software world, *deprecate* serves as a warning: a *deprecated* feature or function is one that will be phased out of future release of software, so that users should quickly begin looking for alternatives.

derisive; derisory. What is *derisive* ridicules **{derisive laughter}**. What is *derisory* invites or deserves ridicule **{that derisory “banana” hat}**.

deserts; desserts. The first are deserved **{your just deserts}**, the second eaten **{the many desserts on the menu}**.

despite; in spite of. For brevity, prefer *despite*.

determine whether; determine if. The first phrasing is irreproachable style; the second is acceptable, though less formal. The same is true of *decide whether* versus *decide if*. See also whether.

different. The phrasing *different from* is generally preferable to *different than* **{this company is different from that one}**, but sometimes the adverbial phrase *differently than* is all but required **{she described the scene differently than he did}**.

disburse; disperse. To *disburse* is to distribute money. To *disperse* can be to distribute other things or to break up, as an unruly crowd.

disc. See disk.

discomfort; discomfit. *Discomfort* is a noun meaning “uncomfortableness.” It can also be used as a verb meaning “to make ill at ease.” But doing so often

invites confusion with *discomfit*, which originally meant "to defeat utterly." Today it means "to thwart or confuse" **{the ploy discomfited the opponent}**. The distinction has become a fine one, since a *discomfited* person is inevitably uncomfortable. *Discomfiture* is the corresponding noun.

discreet; discrete. *Discreet* means "circumspect, judicious" **{a discreet silence}**. *Discrete* means "separate, distinct, unconnected" **{six discrete parts}**.

discriminating, adj.; discriminatory. The word *discrimination* can be used in either a negative or a positive sense, and these adjectives reflect that ambivalence. *Discriminating* means "analytical, discerning, tasteful" **{a discriminating palate}**. *Discriminatory* means "reflecting a biased treatment" **{discriminatory employment policy}**.

disinterested. This word should be reserved for the sense "not having a financial or personal interest at stake, impartial." Avoid it as a replacement for *uninterested* (which means "unconcerned, bored").

disk; disc. *Disk* is the usual spelling **{floppy disk}**. But *disc* is preferred in a few specialized applications **{compact disc} {disc brakes} {disc harrow}**.

disorganized; unorganized. Both mean "not organized," but *disorganized* suggests a group in disarray, either thrown into confusion or inherently unable to work together **{the disorganized 1968 Democratic National Convention in Chicago}**.

disperse. See disburse.

distinctive; distinguished; distinguishable. A *distinctive* feature is something that makes a person (or place or thing) easy to distinguish (pick out) from others. But it does not necessarily make that person *distinguished* (exalted) **{the distinguished professor wears a distinctive red bow tie}**. It does, however, make the person *distinguishable*, a term that does not carry the positive connotation of *distinguished*.

dive, vb. The preferred conjugation is *dive–dived–dived*. The form *dove*, though common in certain regions and possibly on the rise, has not traditionally been considered good form.

doctrinal; doctrinaire. *Doctrinal* means "of, relating to, or constituting a doctrine"; it is neutral in connotation **{doctrinal differences}**. *Doctrinaire* means "dogmatic," suggesting that the person described is stubborn and narrow-minded **{a**

doctrinaire ideologue}.

doubtless, adv. Use this form—not *doubtlessly*.

doubt that; doubt whether; doubt if. *Doubt that* conveys a negative sense of skepticism or questioning **{I doubt that you'll ever get your money back}**. *Doubt whether* also conveys a sense of skepticism **{the official says that he doubts whether the company could survive}**. *Doubt if* is a casual phrasing for *doubt that*.

drag. Conjugated *drag–dragged–dragged*. The past form *drug* is dialectal.

dream. Either *dreamed* (more typical in American English) or *dreamt* (more typical in British English) is acceptable for the past-tense and past-participial forms.

drink, vb. Correctly conjugated *drink–drank–drunk* **{they had not drunk any fruit juice that day}**.

drown, vb. Conjugated *drown–drowned–drowned*.

drunk, adj.; drunken. *Drunk* describes a current state of intoxication **{drunk driver}**. (By contrast, a *drunk*—like a *drunkard*—is someone who is habitually intoxicated.) *Drunken* describes either a trait of habitual intoxication **{drunken sot}** or intoxicated people's behavior **{a drunken brawl}**.

due to. In strict traditional usage, *due to* should be interchangeable with *attributable to* **{the erratic driving was due to some prescription drugs that the driver had taken} {coughs due to colds}**. When used adverbially, *due to* is often considered inferior to *because of* or *owing to*. So in the sentence *due to the parents' negligence, the entire family suffered*, the better phrasing would be *because of* [or *owing to*] *the parents' negligence, the entire family suffered*.

due to the fact that. Use *because* instead.

dumb. This word means either "stupid" or "unable to speak." In the second sense, *mute* is clearer for most modern readers.

dying; dyeing. *Dying* is the present participle of *die* ("to cease living"); *dyeing* is the present participle of *dye* ("to color with a liquid").

each other; one another. Traditionalists use *each other* when two things or people are involved, *one another* when more than two are involved.

eatable. See edible.

economic; economical. *Economic* means "of or relating to large-scale finances" **{federal economic policy}**. *Economical* means "thrifty; financially

efficient" **{an economical purchase}**.

edible; eatable. What is *edible* is fit for human consumption **{edible flowers}**. What is *eatable* is at least minimally palatable **{the cake is slightly burned but still eatable}**.

effect. See affect.

effete. Traditionally, it has meant "decadent, worn out, sterile." Today it is often used to mean either "snobbish" or "effeminate." Because of its ambiguity, the word is best avoided altogether.

effrontery; affront. *Effrontery* is an act of shameless impudence or audacity. An *affront* is a deliberate insult.

e.g. See i.e.

elemental; elementary. Something that is *elemental* is an essential constituent **{elemental ingredients}** or a power of nature **{elemental force}**. Something that is *elementary* is basic, introductory, or easy **{an elementary math problem}**.

elicit; illicit. *Elicit* ("to draw out [an answer, information, etc.]") is a verb **{to elicit responses}**; *illicit* ("illegal") is an adjective **{an illicit scheme}**. Writers often use *illicit* when they mean *elicit*.

elude. See allude.

emend. See amend.

emigrate. See immigrate.

empathy; sympathy. *Empathy* is putting yourself in someone else's shoes to understand that person's situation. *Sympathy* is compassion and sorrow one feels for another.

endemic. See epidemic.

endorse. See approve.

enervate; innervate. These words are antonyms. To *enervate* is to weaken or drain of energy. To *innervate* is to stimulate or provide with energy.

enormity; enormousness. *Enormity* means "monstrousness, moral outrageousness, atrociousness" **{the enormity of the Khmer Rouge's killings}**. *Enormousness* means "abnormally great size" **{the enormousness of Alaska}**.

enough. See adequate.

ensure; insure; assure. *Ensure* is the general term meaning to make sure that something will (or won't) happen. In best usage, *insure* is reserved for underwriting financial risk. So we *ensure* that we can get time off for a vacation, and *insure* our car against an accident on the trip. We *ensure* events and *insure* things. But we *assure* people that their

concerns are being addressed.

enthused, adj. Use *enthusiastic* instead. And avoid *enthuse* as a verb.

enumerable; innumerable. These are nearly opposite near-homonyms. *Enumerable* means "able to be counted"; *innumerable* means "too many to count."

envy. See jealousy.

epidemic; endemic; pandemic. An *epidemic* disease breaks out, spreads through a limited area (such as a state), and then subsides **{an epidemic outbreak of measles}**. (The word is frequently used as a noun **{a measles epidemic}**.) An *endemic* disease is perennially present within a region or population **{malaria is endemic in parts of Africa}**. (Note that *endemic* describes a disease and not a region: it is incorrect to say *this region is endemic for* [a disease].) A *pandemic* disease is prevalent over a large area, such as a nation or continent, or the entire world **{the 1919 flu pandemic}**.

equally as. This is typically faulty phrasing. Delete *as*.

et al. This is the abbreviated form of *et alii* ("and others")—the *others* being people, not things. Since *al*. is an abbreviation, the period is required. Cf. etc.

etc. This is the abbreviated form of *et cetera* ("and other things"); it should never be used in reference to people. *Etc*. implies that a list of things is too extensive to recite. But often writers seem to run out of thoughts and tack on *etc*. for no real purpose. Also, two redundancies often appear with this abbreviation: (1)*and etc.*, which is poor style because *et* means "and," and (2)*etc*. at the end of a list that begins with *e.g*., which properly introduces a short list of examples. Cf. et al.

event. The phrase *in the event that* is a long and formal way of saying *if*.

eventuality. This term often needlessly displaces more specific everyday words such as *event*, *result*, and *possibility*.

every day, adv.; everyday, adj. The first is adverbial, the second adjectival. One may wear one's *everyday* clothes *every day*.

every one; everyone. The two-word version is an emphatic way of saying "each" **{every one of them was there}**; the second is a pronoun equivalent to *everybody* **{everyone was there}**.

exceptional; exceptionable. What is *exceptional* is uncommon, superior, rare, or extraordinary **{an exceptional talent}**. What is *exceptionable* is

objectionable or offensive **{an exceptionable slur}**.

explicit; implicit. If something is *explicit,* it is deliberately spelled out, as in the writing of a contract or the text of a statute. If it is *implicit,* it is not specifically stated but either is suggested in the wording or is necessary to effectuate the purpose. Avoid *implicit* to mean "complete, unmitigated."

fact that, the. This much-maligned phrase is not always avoidable. But hunt for a substitute before deciding to use it. Sometimes *that* alone suffices.

farther; further. The traditional distinction is to use *farther* for a physical distance **{we drove farther north to see the autumn foliage}** and *further* for a figurative distance **{let's examine this further}** **{look no further}**.

fax, n. & vb. Derived from *facsimile transmission*, the foreshortened *fax* is almost universally preferred for convenience. The plural is *faxes*. Note that the word is governed by the same rules of capitalization as other common nouns. *FAX* is incorrect: the word is not an acronym.

faze; phase, vb. To *faze* is to disturb or disconcert **{Jones isn't fazed by insults}**. To *phase* (usually *phase in* or *phase out*) is to schedule or perform a plan, task, or the like in stages **{phase in new procedures}** **{phase out the product lines that don't sell}**.

feel. This verb is weak when used as a substitute for *think* or *believe*.

feel bad. Invariably, the needed phrase is *feel bad* (not *badly*). See 5.158.

fewer. See less.

fictional; fictitious; fictive. *Fictional* (from *fiction* as a literary genre) means "of, relating to, or characteristic of imagination" **{a fictional story}**. *Fictitious* means "imaginary; counterfeit; false" **{a fictitious name}**. *Fictive* means "possessing the talent for imaginative creation" **{fictive gift}**.

finalize. Meaning "to make final or bring to an end," this word has often been associated with inflated jargon. Although its compactness may recommend it in some contexts, use *finish* or *make final* when possible.

first. In enumerations, use *first, second, third*, and so forth. Avoid the *ly* forms.

fit. This verb is undergoing a shift. It has traditionally been conjugated *fit–fitted–fitted*, but today *fit–fit–fit* is prevalent in American English **{when she tried on**

the dress, it fit quite well}. In the passive voice, however, *fitted* is still normal **{the horse was fitted with a new harness}**.

flair. See flare.

flammable; inflammable. *Flammable* was invented as an alternative to the synonymous word *inflammable*, which some people misunderstood—dangerously—as meaning "not combustible." Today *flammable* is the standard term.

flare; flair. A *flare* is an unsteady and glaring light **{an emergency flare}** or a sudden outburst **{a flare-up of fighting}**. A *flair* is an outstanding talent **{a flair for mathematics}** or originality and stylishness **{performed with flair}**.

flaunt; flout. The first word, meaning "to show off ostentatiously" **{they flaunted their wealth}**, should not be confused with the second, *flout*, meaning "to treat with disdain or contempt" **{flouting the rules}**.

flounder; founder. Keep the figurative meanings of these terms straight by remembering their literal meanings. To *flounder* is to struggle awkwardly, as though walking through deep mud **{the professor glared while the unprepared student floundered around for an answer}**. To *founder* is to sink or to fall to the ground **{with no editorial expertise, the publisher soon foundered}**.

flout. See flaunt.

following. Avoid this word as an equivalent of *after*. Consider: *Following the presentation, there was a question-and-answer session*. *After* is both simpler and clearer. Where causation is implied, however, *following* may be preferable **{organ rejection following transplantation}**.

forbear, vb.; forebear, n. The terms are unrelated, but the spellings are frequently confused. To *forbear* is to refrain **{he wanted to speak but decided to forbear}**. (The conjugation is *forbear–forbore–forborne*.) A *forebear* is an ancestor **{the house was built by Murray's distant forebears}**.

forego; forgo. To *forego* is to go before **{the foregoing paragraph}**. (The word appears most commonly in the phrase *foregone conclusion*.) To *forgo*, by contrast, is to do without or renounce **{they decided to forgo that opportunity}**.

foreword; preface. A *foreword* (not *forward*) is a book's introduction that is written by someone other than the book's author. An introduction written by

the book's author is called a *preface*. See 1.48–49.

forgo. See forego.

former; latter. In the best usage, these words apply only to pairs. The *former* is the first of two, the *latter* the second of two.

fortuitous; fortunate. *Fortuitous* means "by chance," whether the fortune is good or bad **{the rotten tree could have fallen at any time; it was just fortuitous that the victims drove by when they did}**. *Fortunate* means "blessed by good fortune" **{we were fortunate to win the raffle}**.

forward(s). See toward.

founder. See flounder.

fulsome, adj. Although some dictionaries give "characterized by abundance" or a variation as one definition for this word, many readers (and writers) adhere to the sense "too much, excessive to the point of being repulsive." Avoid using *fulsome* to mean "very full."

further. See farther.

future, in the near. Use *soon* or *shortly* instead.

gentleman. This word is a vulgarism when used as a synonym for *man*. When used in reference to a cultured, refined man, it is susceptible to some of the same objections as those leveled against *lady*. Use it cautiously. Cf. lady.

get. Though shunned by many writers as too casual, *get* often sounds more natural than *obtain* or *procure* **{get a divorce}**. It can also substitute for a stuffy *become* **{get hurt}**. The verb is conjugated *get–got–gotten* in American English, and *get–got–got* in British English.

gibe; jibe. A *gibe* is a biting insult or taunt; *gibes* are figuratively thrown at their target **{the angry crowd hurled gibes as the suspect was led into the courthouse}**. *Jibe* means "to fit or coincide" **{the verdict didn't jibe with the judge's own view of the facts}**.

gild. See guild.

go. This verb is conjugated *go–went–gone*. *Went* appears as a past participle only in dialect.

gourmet; gourmand. Both are aficionados of good food and drink. But a *gourmet* knows and appreciates the fine points of food and drink, whereas a *gourmand* is a glutton.

graduate, vb. Whereas *graduate* means "to grant a diploma to or confer a degree on," *graduate from* means "to receive a diploma or degree from (a

school, university, or other institution).” A school can *graduate* a student or a student can *graduate from* a school, but a student can never *graduate* a school.

grateful; gratified. To be *grateful* is to be thankful or appreciative. To be *gratified* is to be pleased, satisfied, or indulged.

grisly; grizzly; grizzled. What is *grisly* is gruesome or horrible **{grisly details}**. What is *grizzly* is grayish; one subspecies of brown bear gets its name from its silver-tipped fur **{grizzly bear}**. On people, gray hair is more often described as *grizzled* **{the hermit’s grizzled beard}**.

guild, n.; gild, vb. A *guild* is an organization of persons with a common interest or profession **{a guild of goldsmiths}**. To *gild* is to put a thin layer of gold on something **{gild a picture frame}**.

half (of). Delete the *of* whenever possible **{half the furniture}**.

handful. If *handful* applies to a mass noun, use a singular verb **{a handful of trouble is ahead}**. But if *handful* applies to a plural count noun, use a plural verb **{there are only a handful of walnut trees lining Main Street}**.

hangar; hanger. One finds *hangars* at an airport **{airplane hangars}**. Everywhere else, one finds *hangers* **{clothes hangers}** **{picture hangers}**.

hanged; hung. *Hanged* is used as the past participle of *hang* only in its transitive form when referring to the killing (just or unjust) of a human being by suspending him or her by the neck **{criminals were hanged at Tyburn Hill}**. But if death is not intended or likely, or if the person is suspended by a body part other than the neck, *hung* is correct **{he was hung upside down as a cruel prank}**. In most senses, of course, *hung* is the past form of *hang* **{Mark hung up his clothes}**.

hanger. See hangar.

harebrained. So spelled (after the timid, easily startled animal)—not *hairbrained*.

healthy; healthful. Traditionally, a living thing that is *healthy* enjoys good health; something that is *healthful* promotes health **{a healthful diet will keep you healthy}**. But *healthy* is gradually taking over both senses.

help (to). Omit the *to* when possible **{talking will help resolve the problem}**.

he or she. To avoid sexist language, many writers use this alternative phrasing (in place of the generic *he*).

Use it sparingly—preferably after exhausting all less obtrusive methods of achieving gender neutrality. But *he or she* is preferable to *he/she*, *s/he*, *(s)he*, and the like. See also 5.43, 5.203–6.

historic; historical. *Historic* refers to what is momentous in history **{January 16, 1991, was a historic day in Kuwait}**; *historical* refers simply to anything that occurred in the past.

holocaust. When capitalized, this word refers to the Nazi genocide of European Jews in World War II. When not capitalized, it refers (literally or figuratively) to extensive devastation caused by fire, or to the systematic and malicious killing of human beings on a vast scale.

home in. This phrase is frequently misrendered *hone in*. (*Hone* means "to sharpen.") *Home in* refers to what homing pigeons do; the meaning is "to come closer and closer to a target."

hopefully. The old meaning of the word ("in a hopeful manner") seems unsustainable; the newer meaning ("I hope" or "it is to be hoped") seems here to stay. But many careful writers deplore the new meaning.

hung. See hanged.

I; me. When you need the first person, use it. It's not immodest to use it; it's superstitious not to.

idyllic. An *idyll* is a short pastoral poem, and by extension *idyllic* means "charming" or "picturesque." It is not synonymous with *ideal* (perfect).

i.e.; e.g. The first is the abbreviation for *id est* ("that is"); the second is the abbreviation for *exempli gratia* ("for example"). The English equivalents are preferable in formal prose, though sometimes the quickness of these two-letter abbreviations makes them desirable. Always put a comma after either of them.

if; whether. See determine whether.

illegal. See unlawful.

illegible; unreadable. Handwriting or printing that is *illegible* is not clear enough to be read **{illegible scrawlings}**. Writing that is *unreadable* is so poorly composed as to be either incomprehensible or intolerably dull.

illicit. See elicit; unlawful.

illude. See allude.

immigrate; emigrate. To *immigrate* is to enter a country to live, leaving a past home. To *emigrate* is to leave one country to live in another one. The cognate forms also demand attention. Someone who

moves from Ireland to the United States is an *immigrant* here, and an *emigrant* there. An *emigré* is also an *emigrant*, but especially one in political exile.

impact. Resist using this word as a verb unless in a physical context. Try *affect* or *influence* instead. Besides being hyperbolic, *impact* is widely considered a solecism (though it is gaining ground).

impelled. See compelled.

implicit. See explicit.

imply; infer. The writer or speaker *implies* (hints, suggests); the reader or listener *infers* (deduces). Writers and speakers often use *infer* as if it were synonymous with *imply*, but careful writers always distinguish between the two words.

in actual fact. See actual fact, in.

inasmuch as. *Because* or *since* is almost always a better choice.

in behalf of. See behalf.

in connection with. This is a vague, fuzzy phrase **{she explained the financial consequences in connection with the transaction} {a liking for everything in connection with golf} {Phipson was compensated in connection with its report}**. Try replacing the phrase with *of*, *related to*, or *associated with* **{she explained the financial consequences of the transaction}**, *about* **{a liking for everything about golf}**, or *for* **{Phipson was compensated for its report}**.

incredible; incredulous. *Incredible* properly means "unbelievable." Colloquially, it is used to mean "astonishing (in a good way)" **{it was an incredible trip}**. *Incredulous* means "disbelieving, skeptical" **{people are incredulous about the rising gas costs}**.

inculcate; indoctrinate. One *inculcates* values *into* a child but *indoctrinates* the child *with* values. That is, *inculcate* always has a value or values as its object, followed by the preposition *into* **{inculcate courage into soldiers}**. *Indoctrinate* takes a person as its object **{indoctrinate children with the habit of telling the truth}**.

indicate. Often vague. When possible, use a more direct verb such as *state*, *comment*, *show*, *suggest*, or *say*.

individual. Use this word to distinguish a single person from a group. When possible, use a more specific term, such as *person*, *adult*, *child*, *man*, or *woman*.

indoctrinate. See inculcate.

induce. See adduce.

in excess of. Try replacing this verbose phrase with *more than* or *over*.

infectious. See contagious.

infer. See imply.

inference. Use the verb *draw*, not *make*, with *inference* **{they drew the wrong inferences}**. Otherwise, readers may confuse *inference* with *implication*.

inflammable. See flammable.

inflict; afflict. Events, illnesses, punishments, and such are *inflicted on* living things or entities **{an abuser inflicts cruelty}**. The sufferers are *afflicted with* or *by* disease or troubles **{agricultural communities afflicted with drought}**.

ingenious; ingenuous. These words are similar in form but not in meaning. *Ingenious* describes what is intelligent, clever, and original **{an ingenious invention}**. *Ingenuous* describes what is candid, naive, and without dissimulation **{a hurtful but ingenuous observation}**.

innervate. See enervate.

innumerable. See enumerable.

in order to; in order for. Often these expressions can be reduced to *to* and *for*. When that is so, and rhythm and euphony are preserved or even heightened, use *to* or *for*.

in proximity. See close proximity.

in regard to. This is the phrase, not *in regards to*. Try a single-word substitute instead: *about*, *regarding*, *concerning*.

in spite of. See despite.

insure. See ensure.

intense; intensive. *Intense* is always preferred outside philosophical and scientific usages. But *intensive* should be retained in customary phrases such as *labor-intensive* and *intensive care*.

in the affirmative. See affirmative, in the.

in the event that. See event.

in the near future. See future.

in the negative. See affirmative, in the.

irregardless. An error. Use *regardless* (or possibly *irrespective*).

it is I; it is me. Both are correct and acceptable. The first phrase is strictly grammatical (and stuffy); the second is idiomatic (and relaxed), often contracted to *it's me*. In the third-person constructions, however, a greater stringency holds sway in good English **{this is he}** **{it isn't she who has caused**

such misery}.

its; it's. *Its* is the possessive form of *it*; *it's* is the contraction for *it is* **{it's a sad dog that scratches its fleas}**.

jealousy; envy. *Jealousy* connotes feelings of resentment toward another, particularly in matters relating to an intimate relationship. *Envy* refers to covetousness of another's advantages, possessions, or abilities.

jibe. See gibe.

karat. See carat.

lady. When used as a synonym for *woman*—indeed, when used anywhere but in the phrase *ladies and gentlemen*—this word will be considered objectionable by some readers who think of it as a patronizing stereotype. This is especially true when it is used for unprestigious jobs **{cleaning lady}** or as a condescending adjective **{lady lawyer}**. Some will insist on using it to describe a refined woman. If they've consulted this entry, they've been forewarned. Cf. gentleman**.**

latter. See former.

laudable; laudatory. *Laudable* means "praiseworthy" **{a laudable effort}**. *Laudatory* means "expressing praise" **{laudatory phone calls}**.

lay; lie. *Lay* is a transitive verb—it demands a direct object **{lay your pencils down}**. It is inflected *lay–laid–laid* **{I laid the book there yesterday} {these rumors have been laid to rest}**. *Lie* is an intransitive verb—it never takes a direct object **{lie down and rest}**. It is inflected *lie–lay–lain* **{she lay down and rested} {he hasn't yet lain down}**.

leach; leech. To *leach* is to percolate or to separate out solids in solution by percolation. A *leech* is a bloodsucker (both literal and figurative).

lend, vb.; loan, vb. & n. *Lend* is the correct term for letting someone use something with the understanding that it (or its equivalent) will be returned. The verb *loan* is standard only when money is the subject of the transaction. *Loan* is the noun corresponding to both *lend* and *loan*, vb. The past-tense and past-participial form of *lend* is *lent*.

less; fewer. Reserve *less* for mass nouns, or amounts—for example, less salt, dirt, water. Reserve *fewer* for countable things—fewer people, calories, grocery items, suggestions. One easy guideline is to use *less* with singular nouns and *fewer* with plural nouns.

libel. See defamation.

lie. See lay.

life-and-death; life-or-death. Logic aside (life and death being mutually exclusive), the first phrase is the standard idiom **{a life-and-death decision}**.

likely. See apt.

literally. This word means "actually; without exaggeration." It should not be used oxymoronically in figurative senses, as in *they were literally glued to their seats* (unless glue had in fact been applied).

loan. See lend.

loathe, vb.; loath, adj. To *loathe* something is to detest it or to regard it with disgust **{I loathe tabloid television}**. Someone who is *loath* is reluctant **{Tracy seems loath to admit mistakes}**.

lose; loose, vb.; loosen. To *lose* something is to be deprived of it. To *loose* something is to release it from fastenings or restraints. To *loosen* is to make less tight or to ease a restraint. *Loose* conveys the idea of complete release, whereas *loosen* refers to only a partial release.

luxuriant; luxurious. The two terms are fairly often confused. What is *luxuriant* is lush and grows abundantly **{a luxuriant head of hair}**. What is *luxurious* is lavish and extravagant **{a luxurious resort}**.

malevolent; maleficent. *Malevolent* means "evil in mind" **{with malevolent intent}**. *Maleficent* means "evil in deed" **{a maleficent bully}**.

malodorous. See odious.

maltreatment. See mistreatment.

mantle; mantel. A *mantle* is a long, loose garment like a cloak. A *mantel* is a wood or stone structure around a fireplace.

masterful; masterly. *Masterful* describes a person who is dominating and imperious. *Masterly* describes a person who has mastered a craft, trade, or profession; the word often means "authoritative" **{a masterly analysis}**.

may; can. See can.

may; might. *May* expresses what is possible, is factual, or could be factual **{I may have turned off the stove, but I can't recall doing it}**. *Might* suggests something that is uncertain, hypothetical, or contrary to fact **{I might have won the marathon if I had entered}**. See 5.136.

me. See I.

media; mediums. In scientific contexts and in

reference to mass communications, the plural of *medium* is *media* **{some bacteria flourish in several types of media}** **{the media are now issuing reports}**. But if *medium* refers to a spiritualist, the plural is *mediums* **{several mediums have held séances here}**.

memoranda; memorandums. Both plural forms are correct, although *memoranda* is more common. *Memoranda* is sometimes misused as if it were singular.

might. See may.

militate. See mitigate.

mistreatment; maltreatment. *Mistreatment* is the more general term. *Maltreatment* denotes a harsh form of *mistreatment*, involving abuse by rough or cruel handling.

mitigate; militate. *Mitigate*, like its synonym *extenuate*, means "to lessen or soften"; so *mitigating circumstances* lessen the seriousness of a crime. *Militate*, by contrast, means "to have a marked effect on" and is usually followed by *against* **{his nearsightedness militated against his ambition to become a commercial pilot}**.

much; very. *Much* generally intensifies past-participial adjectives **{much obliged}** **{much encouraged}** and some comparatives **{much more}** **{much worse}** **{much too soon}**. *Very* intensifies adverbs and most adjectives **{very carefully}** **{very bad}**, including past-participial adjectives that have more adjectival than verbal force **{very bored}**. See 5.89.

mutual. See common.

myself. Avoid using *myself* as a pronoun in place of *I* or *me*. Use it reflexively **{I did myself a favor}** or emphatically **{I myself have tried to get through that tome!}**.

nauseous; nauseated. Whatever is *nauseous* induces a feeling of nausea—it makes us feel sick to our stomachs. To feel sick is to be *nauseated*. The use of *nauseous* to mean *nauseated* may be too common to be called error anymore, but strictly speaking it is poor usage. Because of the ambiguity in *nauseous*, the wisest course may be to stick to the participial adjectives *nauseated* and *nauseating*.

necessary; necessitous. *Necessary* means "required under the circumstances" **{the necessary arrangements}**. *Necessitous* means "impoverished" **{living in necessitous circumstances}**.

no. See affirmative, in the.

noisome. This word has nothing to do with *noise*. It means "noxious, offensive, foul-smelling" **{a noisome factory}**.

none. This word may take either a singular or a plural verb. A guideline: if it is followed by a singular noun, treat it as a singular **{none of the building was painted}**; if by a plural noun, treat it as a plural **{none of the guests were here when I arrived}**. But for special emphasis, it is quite proper (though possibly stilted) to use a singular verb when a plural noun follows **{none of the edits was accepted}**.

notable; noticeable; noteworthy. *Notable* ("readily noticed") applies both to physical things and to qualities **{notable sense of humor}**. *Noticeable* means "detectable with the physical senses" **{a noticeable limp}**. *Noteworthy* means "remarkable" **{a noteworthy act of kindness}**.

notwithstanding. One word. Less formal alternatives include *despite*, *although*, and *in spite of*. The word *notwithstanding* may precede or follow a noun **{notwithstanding her bad health, she decided to run for office} {her bad health notwithstanding, she decided to run for office}**.

number. See amount.

numerous. This is typically a bloated word for *many*.

observance; observation. *Observance* means "obedience to a rule or custom" **{the family's observance of Passover}**. *Observation* means either "a study of something" or "a remark based on such a study" **{a keen observation about the defense strategy}**. Each term is sometimes used when the other would be better.

obtuse; abstruse. *Obtuse* describes a person who can't understand; *abstruse* describes an idea that is hard to understand. A person who is *obtuse* is dull and, by extension, dull-witted. What is *abstruse* is incomprehensible or nearly so.

odious; odorous; odoriferous; malodorous. *Odious* means "hateful" **{odious Jim Crow laws}**. It is not related to the other terms, but it is sometimes misused as if it were. *Odorous* means "detectable by smell, for better or worse." *Odoriferous* means essentially the same thing, although it has meant "fragrant" as often as it has meant "foul." *Malodorous* means "smelling quite bad." The mistaken form *odiferous* is often used as a jocular equivalent of *smelly*, but most dictionaries don't

record it.

odoriferous. See odious

off. Never put *of* after this word **{we got off the bus}**.

officious. A person who is *officious* is aggressively nosy and meddlesome. The word has nothing to do with an *officer* and should not be confused with *official*.

on; upon. Prefer *on* to *upon* unless introducing an event or condition **{put that on the shelf, please} {you'll get paid upon the job's completion}**. For more about *on*, see onto**.**

on behalf of. See behalf.

one another. See each other.

oneself. One word—not *one's self*.

onto; on to; on. When is *on* a preposition and when is it an adverb? The sense of the sentence should tell, but the distinction can be subtle. *Onto* implies a movement, so it has an adverbial flavor even though it is a preposition **{the gymnast jumped onto the bars}**. When *on* is part of the verbal phrase, it is an adverb and *to* is the preposition **{the gymnast held on to the bars}**. One trick is to mentally say "up" before *on*: if the sentence still makes sense, then *onto* is probably the right choice. Alone, *on* does not imply motion **{the gymnast is good on the parallel bars}**.

oppress; repress. *Oppress*, meaning "to persecute or tyrannize," is more negative than *repress*, meaning "to restrain or subordinate."

oral. See verbal.

oration. See peroration.

orient; orientate. To *orient* is to get one's bearings (literally to find east) **{it took the new employee a few days to get oriented to the firm's suite}**. Unless used in the sense "to face or turn to the east," *orientate* is a poor variation to be avoided.

ought; should. Both express a sense of duty, but *ought* is stronger. Unlike *should*, *ought* requires a fully expressed infinitive, even in the negative **{you ought not to see the movie}**. See 5.138–39.

outside. In spatial references, no *of* is necessary—or desirable—after this word. But *outside of* is acceptable as a colloquialism meaning "except for" or "aside from."

over. As an equivalent of *more than*, this word is perfectly good idiomatic English.

overly. Avoid this word, which is widely considered poor usage. Try *over* as a prefix or *unduly*.

pair. This is a singular form, despite the inherent sense

of twoness. The plural is *pairs* **{three pairs of shoes}**.

pandemic. See epidemic.

parameters. Though it may sound elegant or scientific, this word is usually just pretentious when it is used in nontechnical contexts. Stick to *boundaries*, *limits*, *guidelines*, *grounds*, *elements*, or some other word.

partake in; partake of. To *partake in* is to participate in **{the new student refused to partake in class discussions}**. To *partake of* is either to get a part of **{partake of the banquet}** or to have a quality, at least to some extent **{this assault partakes of revenge}**.

partly; partially. Both words convey the sense "to some extent; in part" **{partly disposed of}**. *Partly* is preferred in that sense. But *partially* has the additional senses of "incomplete" **{partially cooked}** and "unfairly; in a way that shows bias toward one side" **{he treats his friends partially}**.

peaceable; peaceful. A *peaceable* person or nation is inclined to avoid strife **{peaceable kingdom}**. A *peaceful* person, place, or event is serene, tranquil, and calm **{a peaceful day free from demands}**.

peak; peek; pique. These three sometimes get switched through writerly blunders. A *peak* is an apex, a *peek* is a quick or illicit glance, and a fit of *pique* is an episode of peevishness and wounded vanity. To *pique* is to annoy or arouse: an article *piques* (not *peaks*) one's interest.

pendant, n.; pendent, adj. A *pendant* is an item of dangling jewelry, especially one worn around the neck. What is *pendent* is hanging or suspended.

penultimate. This word means "the next to last." Many people have started misusing it as a fancy equivalent of *ultimate*.

people; persons. The traditional view is that *persons* is used for smaller numbers **{three persons}**, and *people* with larger ones **{millions of people}**. But today most people use *people* even for small groups **{only three people were there}**.

period of time; time period. Avoid these phrases. Try *period* or *time* instead.

peroration; oration. A *peroration*, strictly speaking, is the conclusion of an *oration* (speech). Careful writers avoid using *peroration* to refer to a rousing speech or writing.

perpetuate; perpetrate. To *perpetuate* something is to sustain it or prolong it indefinitely **{perpetuate the species}**. To *perpetrate* is to commit or perform

(an act) **{perpetrate a crime}**.

personally. Three points. First, use this word only when an actor does something that would normally be done through an agent **{the president personally signed this invitation}** or to limit other considerations **{Jean was affected by the decision but was not personally involved in it}**. Second, *personally* is redundant when combined with an activity that necessarily requires the actor's presence **{the senator personally shook hands with the constituents}**. Third, *personally* shouldn't appear with *I* when stating an opinion; it weakens the statement and doesn't reduce the speaker's liability for the opinion. The only exception arises if a person is required to advance someone else's view but holds a different personal opinion **{in the chamber I voted to lower taxes because of the constituencies I represented; but I personally believed that taxes should have been increased}**.

persons. See people.

persuade; convince. *Persuade* is associated with actions **{persuade him to buy a suit}**. *Convince* is associated with beliefs or understandings **{she convinced the auditor of her honesty}**. The phrase *persuade to (do)* has traditionally been considered better than *convince to (do)*. But either verb will take a *that*-clause **{the committee was persuaded that an all-night session was necessary} {my three-year-old is convinced that Santa Claus exists}**.

pertain; appertain. *Pertain to*, the more common term, means "to relate to" **{the clause pertains to assignment of risk}**. *Appertain to* means "to belong to by right" **{the defendant's rights appertaining to the Fifth Amendment}**.

phase. See faze.

phenomenon. This is a singular form. The plural is *phenomena*.

pique. See peak.

pitiable; pitiful. To be *pitiable* is to be worthy of pity. To be *pitiful* is to be contemptible.

pleaded; pled. The first is the standard past-tense and past-participial form **{he pleaded guilty} {they have pleaded with their families}**. Avoid *pled*.

pore. To *pore over* something written is to read it intently. Some writers confuse this word with *pour*.

practicable; possible; practical. These terms differ in shading. What is *practicable* is capable of being done; it's feasible. What is *possible* might be capable

of happening or being done, but there is some doubt. What is *practical* is fit for actual use.

precipitate, adj.; precipitous. What is *precipitate* occurs suddenly or rashly; it describes demands, actions, or movements. What is *precipitous* is dangerously steep; it describes cliffs and inclines.

precondition. Try *condition* or *prerequisite* instead.

predominant; predominate. Like *dominant*, *predominant* is an adjective **{a predominant point of view}**. Like *dominate*, *predominate* is a verb **{a point of view that predominates throughout the state}**. Using *predominate* as an adjective is common but loose usage.

preface. See foreword.

prejudice, vb. Although *prejudice* is a perfectly normal English noun to denote an all-too-common trait, and *prejudiced* is an unobjectionable adjective, the verb *to prejudice* is a legalism. For a plain-English equivalent, use *harm* or *hurt*.

preliminary to. Make it *before*, *in preparing for*, or some other natural phrasing.

prescribe. See proscribe.

presently. This word is ambiguous. Write *at present*, *now*, or *soon*, whichever you really mean.

presumption. See assumption.

preventive. Although the corrupt form *preventative* is fairly common, the strictly correct form is *preventive*.

previous to. Make it *before*.

prior to. Make it *before* or *until*.

process of, in the. You can almost always delete this phrase without affecting the meaning.

propaganda. This is a singular noun **{propaganda was everywhere}**. The plural is *propagandas*.

prophesy; prophecy. *Prophesy* is the verb **{the doomsayers prophesied widespread blackouts for Y2K}**. *Prophecy* is the noun **{their prophecies did not materialize}**. *Prophesize* is an erroneous form sometimes encountered.

proscribe; prescribe. To *proscribe* something is to prohibit it **{legislation that proscribes drinking while driving}**. To *prescribe* is to appoint or dictate a rule or course of action **{Henry VIII prescribed the order of succession to include three of his children}** or to specify a medical remedy **{the doctor prescribed anti-inflammatory pills and certain exercises}**.

protuberance. So spelled. Perhaps because *protrude* means “to stick out,” writers want to spell

protuberance (something that bulges out) with an extra *r* (after the *t*). But the words are from different roots.

proved; proven. *Proved* is the preferred past-participial form of *prove* **{it was proved to be true}**. Use *proven* as an adjective **{a proven success}**.

proximity. See close proximity.

purposely; purposefully. What is done *purposely* is done intentionally, or "on purpose." What is done *purposefully* is done with a certain goal in mind. An action may be done *purposely* without any particular interest in a specific result—that is, not *purposefully*.

question whether; question of whether; question as to whether. The first phrasing is the best, the second is next best, and the third is to be avoided. See as to.

quick(ly). *Quickly* is the general adverb. But *quick* is properly used as an adverb in the idiomatic phrases *get rich quick* and *come quick*. See 5.147.

quote; quotation. Traditionally a verb, *quote* is often used as an equivalent of *quotation* in speech and informal writing. Also, writers (especially journalists) tend to think of *quotes* as contemporary remarks usable in their writing and of *quotations* as being wisdom of the ages expressed pithily.

rack. See wrack.

reason why. Although some object to the supposed redundancy of this phrase, it is centuries old and perfectly acceptable English. And *reason that* is not always an adequate substitute.

reference. See allusion.

refrain; restrain. To *refrain* is to restrain yourself (or *refrain from* doing something); it is typically an act of self-discipline. Other people *restrain* you **{if you don't refrain from the disorderly conduct, the police will restrain you}**.

regrettable; regretful. What is *regrettable* is unfortunate or deplorable. A person who is *regretful* feels regret or sorrow for something done or lost. The adverb *regrettably*, not *regretfully*, is the synonym of *unfortunately*.

relegate; delegate. To *relegate* is to assign a lesser position **{the officer was relegated to desk duty pending an investigation}** or to hand over for decision or execution **{the application was relegated to the human services committee}**. To *delegate* is to authorize another to act on one's behalf **{Congress delegated environmental**

regulation to the EPA}.

renounce. See denounce.

repellent; repulsive. *Repellent* and *repulsive* both denote the character of driving others away. But *repulsive* has strong negative connotations of being truly disgusting.

repetitive; repetitious. Both mean "occurring over and over." But whereas *repetitive* is fairly neutral in connotation, *repetitious* has taken on an air of tediousness.

repress. See oppress.

repulsive. See repellent.

restive; restful. *Restive* has two senses: "impatient, stubborn" and "restless, agitated." *Restful* means "conducive to rest."

restrain. See refrain.

reticent. This word should not be used as a synonym for *reluctant*. It means "inclined to be silent; reserved; taciturn" **{when asked about the incident, the congressional representative became uncharacteristically reticent}**.

revenge. See avenge.

seasonal; seasonable. *Seasonal* means either "dependent on a season" **{snow skiing is a seasonal hobby}** or "relating to the seasons or a season" **{the seasonal aisle stays stocked most of the year, starting with Valentine's Day gifts in January}**. *Seasonable* means "timely" **{seasonable motions for continuance}** or "fitting the season" **{it was unseasonably cold for July}**.

self-deprecating. See deprecate.

semi. See bi.

semiannual. See biannual.

sensor. See censor.

sensual; sensuous. What is *sensual* involves indulgence of the senses—especially sexual gratification. What is *sensuous* usually applies to aesthetic enjoyment; only hack writers imbue the word with salacious connotations.

shine. When this verb is intransitive, it means "to give or make light"; the past tense is *shone* **{the stars shone dimly}**. When it is transitive, it means "to cause to shine"; the past tense is *shined* **{the caterer shined the silver}**.

should. See ought.

sight; site. A *sight* may be something worth seeing **{the sights of London}** or a device to aid the eye **{the sight of a gun}**, among other things. A *site* is a

place, whether physical **{a mall will be built on this site}** or electronic **{Web site}**. The figurative expression meaning "to focus on a goal" is *to set one's sights*. See also cite.

since. This word may relate either to time **{since last winter}** or to causation **{since I'm a golfer, I know what "double bogey" means}**. Some writers erroneously believe that the word relates exclusively to time. But the causal *since* was a part of the English language before Chaucer wrote in the fourteenth century, and it is useful as a slightly milder way of expressing causation than *because*. But if there is any possibility of confusion with the temporal sense, use *because*.

site. See cite; sight.

slander. See defamation.

slew; slough; slue. *Slew* is an informal word equivalent to *many* or *lots* **{you have a slew of cattle}**. It is sometimes misspelled *slough* (a legitimate noun meaning "a grimy swamp") or *slue* (a legitimate verb meaning "to swing around").

slow. This word, like *slowly*, may be an adverb. Generally, prefer *slowly* **{go slowly}**. But when used after the verb in a pithy statement, especially an injunction, *slow* often appears in colloquial usage **{Go slow!}** **{take it slow}**. See 5.147.

slue. See slew.

sneak. This verb is conjugated *sneak–sneaked–sneaked*. Reserve *snuck* for dialect and tongue-in-cheek usages.

spit. If used to mean "to expectorate," the verb is inflected *spit–spat–spat* **{he spat a curse}**. But if used to mean "to skewer," it's *spit–spitted–spitted* **{the hens have been spitted for broiling}**.

stanch. See staunch.

stationary; stationery. *Stationary* describes a state of immobility or of staying in one place **{if it's stationary, paint it}**. *Stationery* denotes writing materials **{love letters written on perfumed stationery}**. To remember the two, try associating the *er* in *stationery* with the *er* in *paper*; or remember that a *stationer* is someone who sells the stuff.

staunch; stanch. *Staunch* is an adjective meaning "ardent and faithful" **{a staunch Red Sox supporter}**. *Stanch* is a verb meaning "to stop the flow"; it is almost always used in regard to bleeding, literally and metaphorically **{after New Hampshire**

the campaign was hemorrhaging; only a big win in South Carolina could stanch the bleeding}.

subject. See citizen.

subsequent. See consequent.

subsequently. Try *later*.

subsequent to. Make it *after*.

such. This word, when used to replace *this* or *that*—as in "such building was later condemned"—is symptomatic of legalese. *Such* is actually no more precise than *the*, *this*, *that*, *these*, or *those*. It is perfectly acceptable, however, to use *such* with a mass noun or plural noun when the meaning is "of that type" or "of this kind" **{such impudence galled the rest of the family} {such vitriolic exchanges became commonplace in later years}**.

sufficient. See adequate.

sympathy. See empathy.

systematic; systemic. *Systematic* means "according to a plan or system, methodical, or arranged in a system." *Systemic* is limited in use to physiological systems **{a systemic disease affecting several organs}** or, by extension, other systems that may be likened to the body **{systemic problems within the corporate hierarchy}**.

take. See bring.

tantalizing; titillating. A *tantalizing* thing torments us because we want it badly and it is always just out of reach. A *titillating* thing tickles us pleasantly, either literally or figuratively.

thankfully. This word traditionally means "appreciatively; gratefully." It is not in good use as a substitute for *thank goodness* or *fortunately*.

that; which. These are both relative pronouns (see 5.58–62). In polished American prose, *that* is used restrictively to narrow a category or identify a particular item being talked about **{any building that is taller must be outside the state}**; *which* is used nonrestrictively—not to narrow a class or identify a particular item but to add something about an item already identified **{alongside the officer trotted a toy poodle, which is hardly a typical police dog}**. *Which* should be used restrictively only when it is preceded by a preposition **{the situation in which we find ourselves}**. Otherwise it is almost always preceded by a comma, a parenthesis, or a dash. In British English, writers and editors seldom observe the distinction between the two words.

therefore; therefor. The words have different senses.

Therefore, the common word, means "as a consequence; for that reason" **{the evidence of guilt was slight; the jury therefore acquitted the defendant}**. *Therefor*, a legalism, means "in return for" or "for it" **{he brought the unworn shirt back to the store and received a refund therefor}**.

thus. *Thus* is the adverb—not *thusly*.

till. This is a perfectly good preposition and conjunction **{open till 10:00 p.m.}**. It is not a contraction of *until* and should not be written *'til*.

timbre; timber. *Timbre* is a musical term meaning tonal quality. *Timber* is the correct spelling in all other uses.

time period. See period of time.

titillating. See tantalizing.

tolerance; toleration. *Tolerance* is the habitual quality of being tolerant; *toleration* is a particular instance of being tolerant.

torpid. See turbid.

tortious; tortuous; torturous. What is *tortious* relates to torts (civil wrongs) or to acts that give rise to legal claims for torts **{tortious interference with a contract}**. What is *tortuous* is full of twists and turns **{a tortuous path through the woods}**. What is *torturous* involves torture **{a torturous exam}**.

toward; towards. The preferred form is without the *s* in American English, with it in British English. The same is true for other directional words, such as *upward*, *downward*, *forward*, and *backward*, as well as *afterward*. The use of *afterwards* and *backwards* as adverbs is neither rare nor incorrect. But for consistency it is better to stay with the shorter forms.

transcript; transcription. A *transcript* is a written record, as of a trial or a radio program. *Transcription* is the act or process of creating a transcript.

trillion. See billion.

triumphal; triumphant. Things are *triumphal* **{a triumphal arch}**, but only people feel *triumphant* **{a triumphant Caesar returned to Rome}**.

turbid; turgid; torpid. *Turbid* water is thick and opaque from churned-up mud **{a turbid pond}**; by extension, *turbid* means "unclear, confused, or disturbed" **{a turbid argument}**. *Turgid* means "swollen" and, by extension, "pompous and bombastic" **{turgid prose}**. *Torpid* means "idle and lazy" **{a torpid economy}**.

unique. Reserve this word for the sense "one of a

kind." Avoid it in the sense "special, unusual." Phrases such as *very unique*, *more unique*, *somewhat unique*, and so on—in which a degree is attributed to *unique*—are poor usage. See 5.90.

unlawful; illegal; illicit; criminal. This list is in ascending order of negative connotation. An *unlawful* act may even be morally innocent (for example, letting a parking meter expire). But an *illegal* act is something that society formally condemns, and an *illicit* act calls to mind moral degeneracy **{illicit drug use}**. Unlike *criminal*, the first three terms can apply to civil wrongs.

unorganized. See disorganized.

unreadable. See illegible.

upon. See on.

utilize. Try the verb *use* instead. And instead of *utilization*, try the noun *use*.

venal; venial. A person who is *venal* is mercenary or open to bribery **{a venal government official}**; a thing that is *venal* is purchasable **{venal livestock}**. (The latter usage is archaic.) What is *venial* is pardonable or excusable **{a venial offense} {a venial error}**.

verbal; oral. If something is put into words, it is *verbal*. Technically, *verbal* covers both written and spoken utterance. But if you wish to specify that something was conveyed by word of mouth, use *oral*.

very. See much.

vocation. See avocation.

voluminous. See compendious.

whether. Generally, use *whether* alone—not with the words *or not* tacked on **{they didn't know whether to go}**. The *or not* is necessary only when you mean to convey the idea of "regardless of whether" **{we'll finish on time whether or not it rains}**. *Whether* is sometimes replaced by *if* in informal usage **{we didn't know if we would finish}**; in more formal usage, *whether* is preferred. See also determine whether.

which. See that.

while. *While* may substitute for *although* or *whereas*, especially if a conversational tone is desired **{while many readers may disagree, the scientific community has overwhelmingly adopted the conclusions here presented}**. Yet because *while* can denote either time or contrast, the word is occasionally ambiguous; when a real ambiguity

exists, *although* or *whereas* is the better choice.

who; whom. Here are the traditional rules: *Who* is a nominative pronoun used as (1) the subject of a finite verb **{it was Jim who bought the coffee today}**, or (2) a predicate nominative when it follows a linking verb **{that's who}**. *Whom* is an objective pronoun that may appear as (1) the object of a verb **{I learned nothing about the man whom I saw}**, or (2) the object of a preposition **{the woman to whom I owe my life}**. Today there are two countervailing trends: first, there's a decided tendency to use *who* colloquially in most contexts; second, among those insecure about their grammar, there's a tendency to overcorrect and use *whom* when *who* would be correct. Writers and editors of formal prose often resist the first of these; everyone should resist the second. See also 5.58.

whoever; whomever. Avoid the second unless you are certain of your grammar **{give this book to whoever wants it}** **{give it to whomever you choose}**. If you are uncertain why both these examples are correct, use *anyone who* in the first example and just *anyone* in the second.

whom. See who.

who's; whose. The first is a contraction **{Who's on first?}**, the second a possessive **{Whose life is it, anyway?}**. Unlike *who* and *whom*, *whose* may refer to things as well as people **{the Commerce Department, whose bailiwick includes intellectual property}**. See 5.62.

whosever; whoever's. The first is correct in formal writing **{we need to talk to whosever bag that is}**; the second is acceptable in casual usage **{whoever's dog got into our garbage can should clean up the mess}**.

wrack; rack. To *wrack* is to severely or completely destroy **{a storm-wracked ship}**. (*Wrack* is also a noun denoting wreckage **{the storm's wrack}**.) To *rack* is to torture by stretching with an instrument **{rack the prisoner until he confesses}** or to stretch beyond capacity **{to rack one's brains}**.

wrong; wrongful. These terms are not interchangeable. *Wrong* has two senses: (1) "immoral, unlawful" **{it's wrong to bully smaller children}**; and (2) "improper, incorrect, unsatisfactory" **{the math answers are wrong}**. *Wrongful* likewise has two senses: (1) "unjust, unfair" **{wrongful conduct}**; and (2) "unsanctioned

by law; having no legal right" **{it was a wrongful demand on the estate}**.

yes. See affirmative, in the.

your; you're. *Your* is the possessive form of *you*. *You're* is the contraction for *you are*.

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8. See Bryan A. Garner, *Legal Writing in Plain English* (Chicago: University of Chicago Press, 2001), 112–13.

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5 : Grammar and Usage

5.203 Maintaining credibility

Biased language—language that is either sexist or suggestive of other conscious or subconscious prejudices that are not central to the meaning of the work—distracts and may even offend readers, and in their eyes it makes the work less credible. Few texts warrant the deliberate display of linguistic biases. Nor is it ideal, however, to call attention to the supposed absence of linguistic biases, since this will also distract readers and weaken credibility.

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5 : Grammar and Usage

5.204 Gender bias

Consider the issue of gender-neutral language. On the one hand, it is unacceptable to a great many reasonable readers to use the generic masculine pronoun (*he* in reference to no one in particular). On the other hand, it is unacceptable to a great many readers either to resort to nontraditional gimmicks to avoid the generic masculine (by using *he/she* or *s/he*, for example) or to use *they* as a kind of singular pronoun. Either way, credibility is lost with some readers. What is wanted, in short, is a kind of invisible gender neutrality. There are many ways to achieve such language, but it takes thought and often some hard work. See 5.43, 5.51, 5.78.

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5 : Grammar and Usage

5.205 Other biases

The same is true of other types of biases, such as slighting allusions, assumptions, or stereotypes based on characteristics such as race, ethnicity, disability, religion, age, sexual orientation, or birth or family status. Careful writers avoid language that reasonable readers might find offensive or distracting—unless the biased language is central to the meaning of the writing.

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5 : Grammar and Usage

5.206 Editor's responsibility

A careful editor points out to authors any biased terms or approaches in the work (knowing, of course, that the bias may have been unintentional), suggests alternatives, and ensures that any biased language that is retained is retained by choice. Although some publishers prefer to avoid certain terms or specific usages in all cases, Chicago does not maintain a list of words or usages considered unacceptable. Rather, its editors adhere to the reasoning presented here and apply it to individual cases. They consult guides to avoiding bias in writing (see bibliog. 1.2) and work with authors to use the most appropriate language for the work.

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5 : Grammar and Usage

5.207 Idiomatic uses

Among the most persistent word-choice issues are those concerning prepositions. Which prepositions go with which words? You *imbue* A *with* B but *instill* B *into* A; you *replace* A *with* B but *substitute* B *for* A; you *prefix* A *to* B but *preface* B *with* A; you *force* A *into* B but *enforce* B *on* A; finally, A *implies* B, so you *infer* B *from* A. And that's only the beginning of it.

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5 : Grammar and Usage

5.208 Shifts in idiom

While prepositional idioms often give nonnative speakers of English nightmares, even native speakers sometimes need to double-check them. Often the language undergoes some shifting. There may be a difference between traditional literary usage (*oblivious of*) and prevailing contemporary usage (*oblivious to*). Sometimes the writer may choose one or the other preposition for reasons of euphony. (Is it better, in a given context, to *ruminate on, about*, or *over* a specified problem?) Sometimes, too, the denotative and connotative differences can be striking: it's one thing to be *smitten with* another and quite a different thing to be *smitten by* another.

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5 : Grammar and Usage

5.209 List of words and prepositions

Listed here are the words that most often give writers trouble. Where more than one preposition is given, the bracketed terms show the context where each is appropriate. Where two prepositions are followed by a single bracketed term, either can be used in a similar context. The notation "*none* (transitive)" indicates that no preposition is used when a verb is transitive. Examples of the first item in the list might be *abide with me; to abide by an agreement; I can't abide him*.

abide (vb.): with [stay]; by [obey]; *none* (transitive)
abound (vb.): in, with [resources]
absolve (vb.): from [guilt]; of [obligation]
abut (vb.): on, against [land]; *none* (transitive)
accompanied (adj.): by (not *with*) [something else]
accord (vb.): in *or* with [an opinion]; to [a person]
account (vb.): to [a person]; for [a thing or a person]
acquiesce (vb.): in [a decision]; to [pressure]
acquit (vb.): of (not *from*) [a charge]; *none* (transitive)
adept (vb.): at [an activity]; in [an art]
admit (vb.) ("acknowledge"): *none* (not *to*) (transitive)
admit (vb.) ("let in"): to, into
admit (vb.) ("allow"): of
agree (vb.): to, on, upon [terms]; about [concur]; with [a person]; in [a specified manner (e.g., *in general* or *in principle*)]
answer (vb.): to [a person]; for [an act]
anxious (adj.): about [a concern] (preferably not *to* [do something])
argue (vb.): with [a person]; over, about [a situation or thing]; for, against [a position]
badger (vb.): into [doing something]; about [a situation]
ban (n.): on [a thing; an activity]; from [a place]

ban (vb.): from [a place]
bank (vb.): on [rely]; off [carom]; at, with [a financial institution]
based (adj.): on (preferably not *upon*) [a premise]; in [a place; a field of study]
beguile (vb.): into [doing something]; with [gifts, flattery, etc.]
bestow (vb.): on (preferably not *upon*) [an honoree]
binding (adj.): on (preferably not *upon*) [a person]
blasphemy (n.): against [a religious tenet]
cajole (vb.): into [doing something]; out of [a possession]
caution (vb.): about [a situation]; against [doing something]
center (vb.): on, upon (not *around*) [a primary issue]
chafe (vb.): at [doing something]; under [an irritating authority]
coalesce (vb.): into [a unit]
coerce (vb.): into [doing something]
cohesion (n.): between, among [things; groups]
coincide (vb.): with [an event]
collude (vb.): with [a person to defraud another]
comment (n.): on [a thing]; about [another person]; to [a person]
commiserate (vb.): with [a person]
compare (vb.): with (literal comparison); to (poetic or metaphorical comparison)
comply (vb.): with (not *to*) [a rule; an order]
confide (vb.): to, in [a person]
congruence (n.): with [a standard]
connive (vb.): at [a bad act]; with [another person]
consider (vb.): *none* (transitive); as [one of several possible aspects (*not* as a substitute for “to be”)]; for [a position]
consist (vb.): of [components (said of concrete things)]; in [qualities (said of abstract things)]
contemporary (adj.): with [another event]
contemporary (n.): of [another person]
contiguous (adj.): with, to [another place]
contingent (adj.): on (preferably not *upon*)
conversant (adj.): with, in [a field of study]
convict (vb.): of, for [not *in*]
depend (vb.): on (preferably not *upon*)
differ (vb.): from [a thing or quality]; with [a person]; about, over, on [an issue]
different (adj.): from (but when an independent clause follows *different*, the conjunction *than* is a

defensible substitute for *from what*: "movies today are different than they were in the fifties")
dissent (n. & vb.): from, against (preferably not *to* or *with*)
dissimilar (adj.): to (not *from*)
dissociate (vb.): from
enamored (adj.): of (not *with*)
equivalent (adj.): to, in (preferably not *with*)
excerpt (n. & vb.): from (not *of*)
forbid (vb.): to (formal); from (informal)
foreclose (vb.): on [mortgaged property]
fraternize (vb.): with [certain people]
hail (vb.): as [an esteemed person]; from [a place]
hale (vb.): to, into [a place]; before [a magistrate]
hegemony (n.): over [rivals]; in [a region, a field]
identical (adj.): with (preferred by purists); to [something else]
impatience (n.): with [a person]; with, at, about [a situation]
impose (vb.): on (preferably not *upon*) [a person]
inaugurate (vb.): as [an officer]; into [an office]
inculcate (vb.): into, in [a person]
independent (adj.): of (not *from*) [something else]
infringe (vb.): *none* (transitive); on (preferably not *upon*) [a right]
inhere (vb.): in (not *within*) [a person; a thing]
inquire (vb.): into [situations]; of [people]; after [people]; about [a thing]
instill (vb.): in, into (not *with*) [a person]
lull (vb.): into [deception]; to [sleep]
mastery (n.): of [a skill]; over [people]
meant (vb.): as [an intention]; for [a destination, literal or figurative]
militate (vb.): against [an outcome]
mitigate (vb.): *none* (transitive)
oblivious (adj.): of (preferred); to [a danger; an opportunity]
off (prep. & adv.): *none* (not *of*)
predilection (n.): for [a preferred thing]
predominate (vb.) (not transitive): in [a field]; over [a rival]
preferable (adj.): to [not *than*]
pregnant (adj.): with [the child]; by [the father]
pretext (n.): for [a true intention]
purge (vb.): of [bad elements]; from [an organization; a society]
reconcile (vb.): with [a person]; to [a situation]

reticent (adj.): about [speaking; a topic]; in [manner]
sanction (n.): for [misbehavior]; of [a sponsoring body]; to [a person; an event]
shiver (vb.): from [cold]; at [something frightening]
skillful (adj.): at, in [an activity]; with [tools]
stigmatize (vb.): *none* (transitive); as [dishonorable]
subscribe (vb.): to [a periodical or an opinion]; for [stock]
succeed (vb.): in [an endeavor]; to [an estate]; as [a person in some position]
trade (vb.): for [swap]; in [sell]; with [do business with]; at [patronize]; on [buy and sell at]
trust (n.): in [faith]; for [beneficial trust]
undaunted (adj.): in [a task]; by [obstacles]
unequal (adj.): to [a challenge]; in [attributes]
used (adj.): to [accustomed]; for [applied]
vexed (adj.): with [someone]; about, at [something]

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6 : Punctuation

6.1 Function

Punctuation should be governed by its function, which is to promote ease of reading. Although punctuation, like word usage, allows for subjectivity, authors and editors should be aware of certain principles lest the subjective element obscure meaning. The guidelines offered in this chapter draw for the most part from traditional American practice.

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6 : Punctuation

6.2 Coverage

The rules and examples given below apply largely to regular text. For the special punctuation recommended in mathematics, foreign languages, notes, bibliographies, indexes, Internet publications, and so on, see the appropriate chapters in this manual and consult the index.

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6 : Punctuation

6.3 Punctuation and font: primary system

All punctuation marks should appear in the same font—roman or italic—as the main or surrounding text, except for punctuation that belongs to a title or an exclamation in a different font. This departure from Chicago's former usage serves both simplicity and logic. For parentheses and brackets, see 6.6. For an alternative system, see 6.5.

Smith played the title role in *Hamlet*, *Macbeth*, and *King Lear*; after his final performance, during which many in the audience wept, he announced his retirement.
Many editors admire *Wired Style*: it is both elegant and easy to use.
An Apache Life-way: The Economic, Social, and Religious Institutions of the Chiricahua Indians
Are you saying the wound was *self-inflicted*?
She is the author of *What Next?*
For light entertainment he reads *King Lear!*
The manual *Online!* is always at my elbow.
We heard his cries of "*Help!*"

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6 : Punctuation

6.4 Boldface

Punctuation marks following *boldface* should be dealt with case by case, depending on how the boldface word is used.

head margin. Top margin of a page.
Note: In what follows . . .
Danger! Take only as directed.
What is the point of clicking on **Help**? It seldom helps me.

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6 : Punctuation

6.5 Punctuation and font: alternative system

According to a more traditional system, periods, commas, colons, and semicolons should appear in the same font as the word, letter, character, or symbol immediately preceding them if different from that of the main or surrounding text. In the first example in 6.3, the first two commas and the semicolon would be italic. Question marks and exclamation points, however, should appear in the same font as the immediately preceding word only if they belong to a title or an exclamation (see examples in 6.3).

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6 : Punctuation

6.6 Parentheses and brackets

Even if the alternative system (see 6.5) is used, parentheses and brackets should appear in the same font—roman or italic—as the surrounding text, not in that of the material they enclose. This system, though it may occasionally cause typefitting problems when a slanting italic letter touches a nonslanting roman parenthesis or bracket, has two main virtues: it is easy to use, and it has long been practiced. A typesetter can be instructed to add a thin space between touching characters.

The Asian long-horned beetle (*Anoplophora glabripennis*) attacks maples.
The letter stated that my check had been "recieved [*sic*] with thanks."

When a phrase in parentheses or brackets appears on a line by itself, the parentheses or brackets are usually in the same font as the phrase.

[To be concluded]

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6 : Punctuation

6.7 Another practice

Another option is to have parentheses and brackets appear in the same font as the words they enclose, or at least the first and last words. If the first and last words are in different fonts, however, both the opening and the closing parentheses or brackets should appear in the font of the surrounding text, not each in a different font.

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6 : Punctuation

6.8 Periods and commas

Periods and commas precede closing quotation marks, whether double or single. This is a traditional style, in use well before the first edition of this manual (1906). As nicely expressed in William Strunk Jr. and E. B. White's *Elements of Style*, "Typographical usage dictates that the comma be inside the [quotation] marks, though logically it often seems not to belong there" (p. 36; see bibliog. 1.1). The same goes for the period. (An apostrophe at the end of a word should never be confused with a closing single quotation mark; punctuation always follows the apostrophe.) In the kind of textual studies where retaining the original placement of a comma in relation to closing quotation marks is essential to the author's argument and scholarly integrity, the alternative system described in 6.10 could be used, or rephrasing might avoid the problem. In computer-related writing, in which a file name or other character string enclosed in quotation marks might be rendered inaccurate or ambiguous by the addition of punctuation within the quotation marks, the alternative system may be used, or the character string may be set in another font, without quotation marks (see 7.79). For single versus double quotes, see 7.52, 7.58, 11.8, 11.33–35. For related matters in computer writing, see Eric S. Raymond, "Hacker Writing Style," in *The New Hacker's Dictionary* (bibliog. 5).

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6 : Punctuation

6.9 Colons, semicolons, question marks, and exclamation points

Unlike periods and commas, these all follow closing quotation marks unless a question mark or an exclamation point belongs within the quoted matter. (This rule applies the logic absent in 6.8.)

Take, for example, the first line of "To a Skylark": "Hail to thee, blithe spirit!"
I was asked to state my "name and serial number"; I have no serial number.
Which of Shakespeare's characters said, "All the world's a stage"?
"Where are you from?"
"Watch out!"

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6 : Punctuation

6.10 Alternative system

According to what is sometimes called the British style (set forth in *The Oxford Guide to Style* [the successor to *Hart's Rules*; see bibliog. 1.1]), a style also followed in other English-speaking countries, only those punctuation points that appeared in the original material should be included within the quotation marks; all others follow the closing quotation marks. This system, which requires extreme authorial precision and occasional decisions by the editor or typesetter, works best with single quotation marks. (The British tend to use double quotation marks only for quotations within quotations.)

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6 : Punctuation

6.11 Space between sentences

In typeset matter, one space, not two (in other words, a regular word space), follows any mark of punctuation that ends a sentence, whether a period, a colon, a question mark, an exclamation point, or closing quotation marks.

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6 : Punctuation

6.12 Display type

As long as no confusion results, commas may sometimes be omitted for aesthetic reasons at the ends of lines set in large display type (the kind of type used for title pages, chapter or article openings, subheads, and other elements different from the body text).

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6 : Punctuation

6.13 Use of the period

A period marks the end of a declarative or an imperative sentence. It is followed by a single space (see 2.12, 6.11). In colloquial style it is sometimes used with an incomplete sentence. For the many other uses of the period, consult the index.

The two faced each other in silence.
Wait here.
A hurricane was rapidly approaching. Which prompted us to leave.

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6 : Punctuation

6.14 Location of period

When an entire independent sentence is enclosed in parentheses or square brackets, the period belongs inside the closing parenthesis or bracket. When matter in parentheses or brackets, even a grammatically complete sentence, is included within another sentence, the period belongs outside (but see also 6.103). For the location of a period with quotation marks, see 6.8.

Fiorelli insisted on rewriting the paragraph. (He loved to alter others' drafts.)

Farnsworth had left an angry message for Isadora on the mantel (she noticed it while glancing in the mirror).

"She was determined never again to speak to him [her former employer]."

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6 : Punctuation

6.15 Omission of period

No period should follow display lines (chapter titles, subheads, and similar headings), running heads, column heads in tables, brief captions, datelines in correspondence, signatures, or addresses. Run-in subheads, however, such as the one at the beginning of this paragraph, are followed by periods. When an expression that takes a period ends a sentence, no additional period follows (see 6.122). For use or omission of the period in outline style, see 6.127. For periods in URLs and e-mail addresses, see 6.17.

Avoid using *op. cit.* Readers prefer a more precise reference.

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6 : Punctuation

6.16 Ellipses

For the use of ellipsis points (a series of periods), see 11.51–65.

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6 : Punctuation

6.17 URLs and e-mail addresses

In Internet addresses, no space follows a period (also known as a dot). If it is necessary to break a URL or an e-mail address at the end of a printed line, the period should appear on the new line, never at the end of the line above. See also 7.44, 17.11.

Chicago's Q&A Web site, which can be found at http://www.chicagomanualofstyle.org, has attracted much constructive comment.

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6 : Punctuation

6.18 Use of the comma

The comma, aside from its technical uses in mathematical, bibliographical, and other contexts, indicates the smallest break in sentence structure. It denotes a slight pause. Effective use of the comma involves good judgment, with ease of reading the end in view.

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6 : Punctuation

6.19 Comma needed

Items in a series are normally separated by commas (but see 6.60). When a conjunction joins the last two elements in a series, a comma—known as the serial or series comma or the Oxford comma—should appear before the conjunction. Chicago strongly recommends this widely practiced usage, blessed by Fowler and other authorities (see bibliog. 1.2), since it prevents ambiguity. If the last element consists of a pair joined by *and*, the pair should still be preceded by a serial comma and the first *and* (see the last two examples below).

She took a photograph of her parents, the president, and the vice president.
The owner, the agent, and the tenant were having an argument.
I want no ifs, ands, or buts.
Paul put the kettle on, Don fetched the teapot, and I made tea.
The meal consisted of soup, salad, and macaroni and cheese.
John was working, Jean was resting, and Alan was running errands and furnishing food.

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6 : Punctuation

6.20 Comma not needed

In a series whose elements are all joined by conjunctions, no commas are needed unless the elements are long and pauses helpful.

Is it by Snodgrass or Shapiro or Brooks?
You can turn left at the second fountain and right when you reach the temple, or turn left at the third fountain and left again at the statue of Venus, or just ask a local person how to get there.

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6 : Punctuation

6.21 Semicolons within series

When elements in a series involve internal punctuation, or when they are very long and complex, they should be separated by semicolons (see 6.60).

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6 : Punctuation

6.22 “Etc.” and “and so forth”

The abbreviation *etc.* (*et cetera*, literally “and others of the same kind”) is traditionally both preceded and followed by a comma when it is the final item in a series. Such English equivalents as *and so forth*, *and the like*, are usually treated the same way. (The use of *etc.* in formal prose is frowned on, though it is acceptable in lists and tables and within parentheses. When used, it should not be italicized.) See also 5.202 under *etc*.

Cats, dogs, parrots, etc., in transit must be confined to cages.

The carpenter’s saw, hammer, level, and so forth, were found in the attic.

An alternative and quite acceptable usage is to omit the second comma (after *etc*.), punctuating such expressions in the same way as the final element in any series

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6 : Punctuation

6.23 "Et al."

The abbreviation *et al.* (*et alia* [neut.], *et alii* [masc.], or *et aliae* [fem.], literally "and others"), whether used in regular text or (more often) in bibliographical references (see 16.44, 16.118, 17.29–30), should be treated as one would treat "and her colleagues" or "and their group." When it follows a single item, it requires no preceding or following comma; when it follows two or more names, the second comma is optional. Note that it is not italicized and that no period follows *et* (which is not an abbreviation).

Zonana et al. (2000) stated that HED-ID affects only males.
In swept the chair, the treasurer, et al., to announce their resignation.

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6 : Punctuation

6.24 Ampersand

When an ampersand is used instead of the word *and* (as in company names), the serial comma is omitted (except in legal style, with reference to three or more authors; see 17.280).

Winken, Blinken & Nod are experts in nightwear.

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6 : Punctuation

6.25 Introductory phrase with comma

An adverbial or participial phrase at the beginning of a sentence is usually followed by a comma, especially if a slight pause is intended. A single word or a very short introductory phrase does not require a comma except to avoid misreading.

After reading the note, Henrietta turned pale.
On the other hand, his vices could be considered virtues.
Exhausted by the morning's work, she lay down for a nap.
Having eaten the cat's dinner, Fido ate his own.
On Tuesday he tried to see the mayor.

but

Before eating, the members of the committee met in the assembly room.
To Anthony, Blake remained an enigma.

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6 : Punctuation

6.26 Introductory phrase without comma

A comma is not used after an introductory adverbial or participial phrase that immediately precedes the verb it modifies.

Out of the Mercedes stepped the woman we were looking for.
Running along behind the wagon was the archduke himself!

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6 : Punctuation

6.27 “Oh” and “ah”

A comma follows an exclamatory *oh* or *ah* only if a slight pause is intended. No comma follows vocative *oh* or (mainly poetic and largely archaic) *O*. See also 5.197.

“Oh, what a beautiful mornin’ . . .”
Ah, here we are at last!
Oh no! Ah yes! Oh yeah?
Oh mighty king!
“O wild West Wind . . .”

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6 : Punctuation

6.28 Direct address

A comma follows names or words used in direct address and informal correspondence.

Ms. Jones, will you please take a seat.
Friends, I am not here to discuss personalities.
Ma'am, your order is ready.
Dear Judy,

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6 : Punctuation

6.29 “Yes,” “no,” and the like

A comma usually follows *yes*, *no*, *well*, and the like, at the beginning of a sentence if a slight pause is intended.

Yes, I admit that Benson’s plan has gained a following.
No, that item is not on the agenda.
Well then, we shall have to take a vote.

but

No no no!

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6 : Punctuation

6.30 Parenthetical elements

Commas set off parenthetical elements if a slight break is intended. If a stronger break is needed or if there are commas within the parenthetical element, em dashes (6.88) or parentheses (6.97) should be used. An adverb essential to the meaning of the clause (as in the last two examples below) should not be enclosed in commas. See also 5.202 under *that*; *which*.

This, indeed, was exactly what Scali had feared would happen.
All the test animals, therefore, were reexamined.
We shall, however, take up the matter at a later date.
The Hooligan Report was, to say the least, a bombshell.
Wolinski, after receiving his instructions, left immediately for Algiers.
The most provocative, if not the most important, part of the statement came last.
Her words were true, if not compelling.
This road leads away from, rather than toward, your destination.
She knew that, in the end, truth would prevail.

but

The storehouse was indeed empty.
Two students cheated and were therefore disqualified.

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6 : Punctuation

6.31 Restrictive and nonrestrictive phrases

A phrase that is restrictive, that is, essential to the meaning of the noun it belongs to, should not be set off by commas. A nonrestrictive phrase, however, *should* be enclosed in commas or, if at the end of a sentence, preceded by a comma. See also 5.29.

The woman wearing a red coat is my sister.

but

My sister, wearing a red coat, set off for the city.
She set off for the city, wearing a red coat.

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6 : Punctuation

6.32 Conjunctions between clauses

When independent clauses are joined by *and*, *but*, *or*, *so*, *yet*, or any other conjunction, a comma usually precedes the conjunction. If the clauses are very short and closely connected, the comma may be omitted. (For the use of a semicolon between independent clauses, see 6.57.)

We bolted the door, but the intruder was already inside.
Everyone present was startled by the news, and one man fainted.
Do we want to preserve law and order, or are we interested only in our property?
The bus never came, so we took a taxi.

but

Timothy played the guitar and Betty sang.

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6 : Punctuation

6.33 Conjunctions in a series

When a sentence is composed of a series of short independent clauses with a conjunction joining the last two, commas should appear both between the clauses and before the conjunction (see 6.19).

Donald cooked, Sally trimmed the tree, and Maddie and Cammie offered hors d'oeuvres.

If independent clauses in a series themselves contain commas, they should be separated by semicolons (see 6.60).

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6 : Punctuation

6.34 Compound predicate

A comma is not normally used between the parts of a compound predicate—that is, two or more verbs having the same subject, as distinct from two independent clauses—though it may occasionally be needed to avoid misreading or to indicate a pause.

He had accompanied Sanford and had volunteered to write the report.

Kelleher tried to see the mayor but was told he was out of town.

but

She recognized the man who entered the room, and gasped.

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6 : Punctuation

6.35 Comma preceding main clause

A dependent clause that precedes a main clause should be followed by a comma.

If you accept our conditions, we shall agree to the proposal.

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6 : Punctuation

6.36 Comma following main clause

A dependent clause that follows a main clause should *not* be preceded by a comma if it is restrictive, that is, essential to the meaning of the main clause. If it is merely supplementary or parenthetical, it should be preceded by a comma. (Note that the distinction is occasionally tenuous; if in doubt, use a comma to indicate a pause.)

We will agree to the proposal if you accept our conditions.
Paul was astonished when he heard the terms.
He didn't run because he was afraid; he ran because it had started to rain.

but

She ought to be promoted, if you want my opinion.
At last she arrived, when the food was cold.
He didn't run, because he was afraid to move.

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6 : Punctuation

6.37 “And if,” “that if,” and the like

When two conjunctions appear next to each other (e.g., *and if*, *but if*), they should not be separated by a comma if there would be no pause between them if they were spoken aloud—or, in grammatical terms, if the dependent clause is restrictive in meaning (see 6.38).

Burton examined the documents for over an hour, and if Smedley had not intervened, the forgery would have been revealed.

They decided that if it rained, they would reschedule the game.

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6 : Punctuation

6.38 Restrictive and nonrestrictive

A relative clause that is restrictive—that is, essential to the meaning of the sentence—is neither preceded nor followed by a comma. But a relative clause that could be omitted without essential loss of meaning (a nonrestrictive clause) should be both preceded and (if the sentence continues) followed by a comma. Although *which* can be used restrictively, many careful writers preserve the distinction between restrictive *that* (no commas) and nonrestrictive *which* (commas). (The word *that* may be omitted in contexts that are clear without it.) See also 5.202 under *that; which*.

The report that the committee submitted was well documented.
The book I have just finished is due back tomorrow; the others can wait.
That is the woman who mistook my coat for hers.

but

The report, which was well documented, was submitted to the committee.
This book, which I finished last night, is due back tomorrow.
The woman, who was extremely embarrassed, returned my coat.

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6 : Punctuation

6.39 Comma or no comma between adjectives

When a noun is preceded by two or more adjectives that could, without affecting the meaning, be joined by *and*, the adjectives are normally separated by commas. But if the noun and the adjective immediately preceding it are conceived as a unit, such as "little girl," "political science," or "glass ceiling," no comma should be used. See also 5.91.

Shelly had proved a faithful, sincere friend.
It is going to be a long, hot, exhausting summer.
She has a young, good-looking friend.

but

She has many young friends.
He has rejected traditional religious affiliations.

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6 : Punctuation

6.40 Repeated adjective

When an adjective is repeated before a noun, a comma normally appears between the pair.

"You're a bad, bad dog!"
Many, many people have enjoyed the book.

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6 : Punctuation

6.41 “Not,” “not only,” and the like

Whether to place commas around an interjected phrase beginning with *not* depends largely on whether pauses are intended. Normally, either two commas or none should be used.

We hoped the mayor herself, not her assistant, would attend the meeting.
They marched to Washington, not only armed with petitions and determined to get their senators’ attention, but also hoping to demonstrate their solidarity with one another.

but

They were armed not only with petitions but also with evidence.
The judge dismissed not only the parking ticket cases but several others as well.
She decided not to march but merely to collect signatures.

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6 : Punctuation

6.42 “The more,” “the less,” and so on

A comma should be used between clauses of *the more . . . the more* type but not between short phrases of that type.

The more I read about Winterbottom, the more I like her.
The higher Fisher climbed, the dizzier he felt.
The less you eat, the better you'll feel.

but

The more the merrier.
The sooner the better.

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FIFTEENTH EDITION

6 : Punctuation

6.43 Appositives with or without commas

A word, abbreviation, phrase, or clause that is in apposition to a noun is set off by commas if it is nonrestrictive—that is, omittable, containing supplementary rather than essential information. If it is restrictive—essential to the noun it belongs to—no commas should appear. See also 5.29.

The committee chair, Gloria Ruffolo, called for a resolution.
Stanley Groat, president of the corporation, spoke first.
Sheila Fitzpatrick, PhD, introduced the speaker.
Ursula's husband, Clifford, had been a student of Norman Maclean's. (In informal prose, "Ursula's husband Clifford had . . ." is acceptable)
My older sister, Betty, taught me the alphabet.

but

My sister Enid lets me hold her doll. (I have two sisters.)
O'Neill's play *The Hairy Ape* was being revived. (O'Neill wrote several plays.)

A problem arises when a proper name includes a comma before the final element, as in "the [Canadian] Constitution Act, 1982" or "California State University, Northridge." Because such a comma is part of the name and not part of the surrounding sentence, a second comma is not, strictly speaking, required when the name appears in the middle of a clause. But its absence may be sufficiently disturbing to most readers to suggest recasting the sentence (as in the first example below), slipping in a mildly illegal comma (as in the second), or adding a nonrestrictive clause or phrase after the proper name (as in the third). See also 8.176.

the 1982 Constitution Act was hailed . . .
California State University, Northridge, has an enrollment of . . .
California State University, Northridge, often called CSUN, has an enrollment of . . .

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FIFTEENTH EDITION

6 : Punctuation

6.44 Commas customary

Expressions of the *that is* type are usually followed by a comma. They may be preceded by a comma, an em dash, or a semicolon; or the entire phrase they introduce may be enclosed in parentheses or em dashes. When *or* is used in the sense of "in other words," it is preceded by a comma.

He had coopted several of his friends, namely, Jones, Burdick, and Fauntleroy.
The committee—that is, its more influential members—wanted to drop the matter.
Keesler managed to change the subject; that is, he introduced a tangential issue.
Bones from various small animals (e.g., a squirrel, a cat, a pigeon, a muskrat) were found in the doctor's cabinet.
The compass stand, or binnacle, must be situated within the helmsman's field of vision.

Note that "e.g." and "i.e." are not italicized.

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FIFTEENTH EDITION

6 : Punctuation

6.45 Commas between homonyms

For ease of reading, two words that are spelled alike but have different functions may be separated by a comma if a slight pause is intended.

Let us march in, in twos.
Whatever is, is good.

but

He gave his life that that cause might prevail.

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6 : Punctuation

6.46 Commas needed or omitted

In the month-day-year style of dates, the style most commonly used in the United States and hence now recommended by Chicago, commas are used both before and after the year. In the day-month-year system—sometimes awkward in regular text, though useful in material that requires many full dates—no commas are needed. Where month and year only are given, or a specific day (such as a holiday) with a year, neither system uses a comma. See also 5.79, 9.33–35.

The ship sailed on October 6, 1999, for Southampton.
The April 1, 2000, press conference elicited little new information.
Bradford gradually came to accept the verdict. (See his journal entries of 6 October 1999 and 4 January 2000.)
In March 2003 she turned seventy.
On Thanksgiving Day 1998 they celebrated their seventy-fifth anniversary.

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6 : Punctuation

6.47 Addresses and place-names in text

Commas are used to set off the individual elements in addresses or place-names that are run into the text. No comma appears between a street name and an abbreviation such as SW or before a postal code.

Proofs were sent to the author at 743 Olga Drive NE, Ashtabula, OH 44044, on May 2.
Waukegan, Illinois, is not far from the Wisconsin border.
The plane landed in Kampala, Uganda, that evening.

In a mailing address, commas should be used as sparsely as possible. For place-names used adjectivally, see 5.67.

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6 : Punctuation

6.48 Personal names plus place-names

Commas are used to set off a place of residence immediately following a person's name unless the place is essential to the meaning of the sentence or is considered part of the person's name.

Patricia Birkholz, of Saugatuck, was easily elected.
Gerald Ford, from Grand Rapids, ascended to the White House.

but

The Kennedys of Orange County are unrelated to John F. Kennedy.
Clement of Alexandria

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6 : Punctuation

6.49 “Jr.,” “Sr.,” and the like

Commas are no longer required around *Jr.* and *Sr.* If commas are used, however, they must appear both before and after the element. Commas never set off *II*, *III*, and such when used as part of a name.

George W. Wilson Jr. has eclipsed his father’s fame.

or

George W. Wilson, Jr., has eclipsed his father’s fame.
John A. Doe III is the son of John A. Doe Jr.

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6 : Punctuation

6.50 “Inc.,” “Ltd.,” and the like

Commas are not required around *Inc.*, *Ltd.*, and such as part of a company’s name. As with *Jr.*, however, if commas are used, they must appear both before and after the element.

The president of Millennial Products Inc. was the first speaker.

or, less desirably,

The president of Millennial Products, Inc., was the first speaker.

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6 : Punctuation

6.51 Comma indicating ellipsis

A comma is often used to indicate the omission of a word or words readily understood from the context.

In Illinois there are seventeen such schools; in Ohio, twenty; in Indiana, thirteen.
Thousands rushed to serve him in victory; in defeat, none.

The comma may be omitted if the elliptical construction is clear without it.

One child is good at composition, another at mathematics, and the third at sports.
Ronald adored her and she him.

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6 : Punctuation

6.52 Placement of comma

The comma in relation to quoted material is discussed only briefly below. For the location of a comma in relation to closing quotation marks, see 6.8. For detailed discussion and illustration of the use or omission of commas before and after quoted material, including dialogue, see 11.21, 11.55, 11.58. See also 7.52.

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FIFTEENTH EDITION

6 : Punctuation

6.53 Comma with quoted material

Quoted material, if brief, is usually introduced by a comma; if longer or more formal, by a colon (see 6.66, 11.20). If a quotation is introduced by *that, whether*, or a similar conjunction, no comma is needed.

It was Emerson who wrote, "Blessed are those who have no talent!"
She replied, "I hope you are not referring to me."
Was it Stevenson who said that "the cruelest lies are often told in silence"?
He is now wondering whether "to hold, as 'twere, the mirror up to nature."

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6 : Punctuation

6.54 Comma with maxims and such

With maxims, proverbs, mottoes, and other familiar expressions, commas are used or omitted in the same way as with appositives (6.43) and quotations (6.53). Whether such expressions are enclosed in quotation marks depends largely on the syntax of the sentence in which they appear. See also 8.210.

The motto "All for one and one for all" appears over the door.
Tom's favorite proverb, "A rolling stone gathers no moss," proved wrong.
It is untrue that a rolling stone gathers no moss.

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6 : Punctuation

6.55 Comma with questions

A direct question included within another sentence is usually preceded by a comma; it need not begin with a capital letter (see first two examples), but if the question is relatively long or has internal punctuation, an initial capital helps (see third example). An indirect question takes no comma (see fourth and fifth examples). See also 6.70–75.

Suddenly he asked himself, where am I headed?
The question, how are we going to tell her? was on everyone's mind.
Legislators had to confront the issue, Can the fund be used for the current emergency, or must it remain dedicated to its original purpose?
Anselm wondered why he was feeling faint.
What to do next is the question.

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6 : Punctuation

6.56 Location of comma

When the context calls for a comma at the end of material in parentheses or brackets, the comma should follow the closing parenthesis or bracket. A comma never precedes a closing parenthesis. (For its rare appearance before an opening parenthesis, see fifth example in 6.126.)

Although he rejected the first proposal (he could not have done otherwise), he made it clear that he was open to further negotiations.

He gives a careful, though stilted (and somewhat obscure), exposition.

"Conrad told his assistant [Martin], who was clearly exhausted, to rest."

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6 : Punctuation

6.57 Use of the semicolon

The semicolon, stronger than a comma but weaker than a period, can assume either role, though its function is usually closer to that of a period. Its most common use is between two independent clauses not joined by a conjunction.

The controversial portrait had been removed from the entrance hall; in its place had been hung a realistic landscape.

Mildred intends to go to Europe; her plans, however, are still quite vague.

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6 : Punctuation

6.58 Before an adverb

The following adverbs, among others, should be preceded by a semicolon when used transitionally between independent clauses: *then*, *however*, *thus*, *hence*, *indeed*, *accordingly*, *besides*, and *therefore*.

The controversial portrait had been removed from the entrance hall; indeed, it had disappeared entirely from the building.
Mildred intends to go to Europe; however, she has made no plans.
Joe had forgotten his reeds; therefore he could not play the oboe solo.

"I think, therefore I am" (Descartes) remains an exception to this usage.

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6 : Punctuation

6.59 Before a conjunction

An independent clause introduced by a conjunction may be preceded by a semicolon, especially when the independent clause has internal punctuation. For the more common use of a comma with conjunctions, see 6.32.

Frobisher had always assured his grandson that the house would be his; yet there was no provision for this bequest in his will.

Maria had determined to question the ambassador; but bodyguards surrounding him, as well as the presence of dancing girls, prevented him from noticing her.

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6 : Punctuation

6.60 In a series

When items in a series involve internal punctuation, they should be separated by semicolons. See also 6.126.

The membership of the international commission was as follows: France, 4; Germany, 5; Great Britain, 1; Italy, 3; United States, 7.

The defendant, in an attempt to mitigate his sentence, pleaded that he had recently, and quite unexpectedly, lost his job; that his landlady—whom, incidentally, he had once saved from attack—had threatened him with eviction; and that he had not eaten for several days.

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6 : Punctuation

6.61 With “that is” and the like

A semicolon may be used before expressions such as *that is* or *namely*. See also 6.44.

We need to set priorities; that is, we must respond to immediate needs as well as to long-term goals.

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6 : Punctuation

6.62 With parentheses or brackets

When the context calls for a semicolon at the end of material enclosed in parentheses or brackets, the semicolon should follow the closing parenthesis or bracket. For the location of a semicolon with quotation marks, see 6.9.

She enclosed a check for $145 (her final payment); then, with relief, she sealed the envelope.

"He dismissed his assistant [Martin]; he then turned to his visitor."

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6 : Punctuation

6.63 Use of the colon

A colon introduces an element or a series of elements illustrating or amplifying what has preceded the colon. Between independent clauses it functions much like a semicolon, though more strongly emphasizing sequence. The colon may be used instead of a period to introduce a series of related sentences (as in the fourth example below). Colons are also used in URLs; no space precedes or follows a colon in a URL. For use of the em dash instead of a colon, see 6.88. (A colon should never be immediately followed by a dash: either a colon or a dash alone suffices.)

The study involves three food types: cereals, fruits and vegetables, and fats.

They even relied on a chronological analogy: just as the Year II had overshadowed 1789, so the October Revolution had eclipsed that of February.

Many of the police officers held additional jobs: thirteen of them, for example, moonlighted as security guards.

Henrietta was faced with a hideous choice: Should she reveal what was in the letter and ruin her reputation? Or should she remain silent and compromise the safety of her family?

You should be able to find an archived version of the article at http://www.nytimes.com.

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6 : Punctuation

6.64 Lowercase or capital letter after a colon?

When a colon is used within a sentence, as in the first three examples in 6.63, the first word following the colon is lowercased unless it is a proper name. When a colon introduces two or more sentences (as in the fourth example in 6.63 or the second example in 6.65), or when it introduces a speech in dialogue or an extract (as in the examples in 6.66), the first word following it is capitalized.

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6 : Punctuation

6.65 With “as follows” and the like

A colon is normally used after *as follows*, *the following*, and similar expressions. (For lists, see 6.124–30.)

The steps are as follows: first, make grooves for the seeds; second, sprinkle the seeds; third, push the earth back over the grooves; fourth, water generously.

I argue the following propositions: First, . . . Second, . . . Third, . . .

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6 : Punctuation

6.66 Introducing speech

A colon is often used to introduce speech in dialogue or an extract. See also 11.20. For use of the comma in dialogue, see 6.53, 11.21.

Michael: The incident has already been reported.
Timothy: Then, sir, all is lost!

Julian Duguid, author of *Green Hell* (1931), starts his book boldly: "When a man yields to the urge of Ishmael . . ."

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6 : Punctuation

6.67 With introductory phrase

At the beginning of a speech or a formal communication, a colon usually follows the identification of those addressed. For use of a comma, see 6.28.

Ladies and Gentlemen:
To Whom It May Concern:
Dear Credit and Collections Manager:

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6 : Punctuation

6.68 Inappropriate uses of colon

A colon is *not* normally used after *namely*, *for example*, and similar expressions. Nor is it used before a series introduced by a verb or a preposition.

The study involved the three most critical issues, namely, voter registration, voter turnout, and referendums.
A résumé should include educational background, work experience, other relevant experience, and knowledge of any foreign languages.
This manual is concerned with (1) the components of a publication, (2) copyright law, (3) formal style, (4) documentation, and (5) indexes.

For various list forms and their punctuation, see 6.124–30.

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6 : Punctuation

6.69 With parentheses or brackets

When the context calls for a colon at the end of material enclosed in parentheses or brackets, the colon should follow the closing parenthesis or bracket. For the location of a colon with quotation marks, see 6.9.

A change occurred in the behavior of two of the animals (rhesus monkeys): they had become hypersensitive to sound.

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6 : Punctuation

6.70 Use of the question mark

The question mark is used to mark a direct question, to indicate an editorial doubt, or (occasionally) to express surprise or disbelief. A double question mark, sometimes used humorously to express total surprise or confusion, is generally to be avoided. See also 6.77, 6.121, 6.123.

Who will represent the poor?
Thomas Kraftig (1610?–66) was the subject of the final essay.
This is your reply?

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6 : Punctuation

6.71 Within a sentence

A question mark is used within a sentence at the end of a direct question (see also 6.55). If the question does not begin the sentence, it need not start with a capital letter (but see 6.55).

Is it worth the risk? he wondered.
The question, how can the two be reconciled? was on everyone's mind.

For the omission of a comma following a question mark, see 6.123.

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6 : Punctuation

6.72 Indirect question

An indirect question never takes a question mark. See also 6.55.

He wondered whether it was worth the risk.
How the two could be reconciled was the question on everyone's mind.

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6 : Punctuation

6.73 Indirect one-word question

When a question within a sentence consists of a single word, such as *who*, *when*, *how*, or *why*, a question mark may be omitted, and the word is sometimes italicized. See also 6.55.

She asked herself why.
The question was no longer *how* but *when*.

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6 : Punctuation

6.74 Courtesy question

A request courteously disguised as a question does not require a question mark.

Would you kindly respond by March 1.
Will the audience please rise.

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6 : Punctuation

6.75 With quotation marks, parentheses, or brackets

A question mark should be placed inside quotation marks, parentheses, or brackets only when it is part of the quoted or parenthetical matter. See also 6.9.

The ambassador asked, "Has the Marine Corps been alerted?"
Why was Farragut trembling when he said, "I'm here to open an inquiry"?
Emily (had we met before?) winked at me.
Why did she tell him only on the morning of his departure (March 18)?
"What do you suppose he had in mind," inquired Newman, "when he said, 'You are all greater fools than I thought'?"

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6 : Punctuation

6.76 Use of the exclamation point

An exclamation point (which should be used sparingly to be effective) marks an outcry or an emphatic or ironic comment. For its use as a code in instructions for typesetting, see 2.89. See also 6.121, 6.123.

Look out!
The emperor, it seems, had forgotten to notify his generals!

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6 : Punctuation

6.77 Exclamation rather than question

A question that is essentially an exclamation usually ends with an exclamation point.

How could you possibly believe that!
When will I ever learn!

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6 : Punctuation

6.78 Inappropriate use

An exclamation point added in brackets to quoted matter to indicate editorial protest or amusement is strongly discouraged, since it appears contemptuous. The Latin expression *sic* (thus) is preferred (see 7.56, 11.69).

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6 : Punctuation

6.79 With quotation marks, parentheses, or brackets

An exclamation point should be placed inside quotation marks, parentheses, or brackets only when it is part of the quoted or parenthetical matter.

The woman cried, "Those men are beating that child!"
Her husband actually responded, "It's no concern of mine"!
Janet Laslow (I could have died!) repeated the whole story.
Tichnick's angry reply, "I do not know the man!" took us all by surprise.

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6 : Punctuation

6.80 Hyphens and dashes compared

Hyphens and the various dashes all have their specific appearance (shown below) and uses (discussed in the following paragraphs). The hyphen, the en dash, and the em dash are the most commonly used and must be typeset correctly; an en dash appearing where a hyphen is called for bespeaks editorial or typographic confusion. In typing, as opposed to typesetting, writers are advised (unless otherwise instructed by their editors or publishers) to use a single hyphen both for a hyphen and for an en dash, two hyphens for an em dash, four hyphens for a 2-em dash, and six hyphens for a 3-em dash. The publisher will convert these to the appropriate forms. See 2.15–16, 2.89, 2.99.

hyphen -
en dash –
em dash —
2-em dash ——
3-em dash ———

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FIFTEENTH EDITION

6 : Punctuation

6.81 Compounds

The use of the hyphen in compound words and names and in word division is discussed in 5.92–93 and in chapter 7, especially 7.33–45 and 7.82–90. See also 6.85.

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6 : Punctuation

6.82 To separate characters

A hyphen is used to separate numbers that are not inclusive, such as telephone numbers, social security numbers, and ISBNs. It is also used—in dialogue, in reference to American Sign Language (see 10.147, 10.149, 10.154), and elsewhere—to separate letters when a word is spelled out.

1-800-621-2376 *or* (1-800) 621-2376
0-226-10389-7
"My name is Phyllis; that's p-h-y-l-l-i-s."
A proficient signer can fingerspell C-O-L-O-R-A-D-O in less than two seconds.

In URLs, careful distinction must be made between a hyphen (-), a tilde (˜), and an underline (_).

http://www.rz.uni-karlsruhe.de/~szm/woerterbuch1.html
www.niu.edu/univ_press

E-mail addresses and URLs that include hyphens must be typeset with care; to avoid ambiguity, not only should no hyphen be added at line breaks, but no line breaks should be allowed to occur at existing hyphens. See 7.44.

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6 : Punctuation

6.83 En dash as "to"

The principal use of the en dash is to connect numbers and, less often, words. In this use it signifies *up to and including* (or *through*). For the sake of parallel construction the word *to*, never the en dash, should be used if the word *from* precedes the first element; similarly, *and*, never the en dash, should be used if *between* precedes the first element. For more on dates and times, see 9.38, 9.43. For the slash, see 6.114.

Her college years, 1998–2002, were the happiest in her life
For documentation and indexing, see chapters 16–18.
In Genesis 6:13–22 we find God's instructions to Noah.
Join us on Thursday, 11:30 a.m.–4:00 p.m., to celebrate the New Year.
The London–Paris train leaves at two o'clock.
I have blocked out December 2002–March 2003 to complete my manuscript.
Her articles appeared in *Postwar Journal* (3 November 1945–4 February 1946).
Green Bay beat Denver 31–24.
The legislature voted 101–13 to adopt the resolution.

but

She was in college from 1998 to 2002.
She published her articles between November 3, 1945, and February 4, 1946.

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FIFTEENTH EDITION

6 : Punctuation

6.84 With nothing following

An en dash may be used by itself after a date to indicate that something (a publication or a person's life) is still going on. No space follows the en dash.

Professor Plato's survey (1999–) will cover the subject in the final volume.
Jane Doe (1950–); *or* Jane Doe (b. 1950)

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FIFTEENTH EDITION

6 : Punctuation

6.85 In place of a hyphen

The en dash is used in place of a hyphen in a compound adjective when one of its elements is an open compound or when two or more of its elements are open compounds or hyphenated compounds (see 7.83). As illustrated by the first four examples below, en dashes separate the main elements of the new compounds more clearly than hyphens would ("hospital" versus "nursing home," "post" versus "World War II," etc.), thus preventing ambiguity. In the last two examples, however, to have used en dashes between "non" and "English" and between "user" and "designed" would merely have created an awkward asymmetry; the meaning is clear with hyphens.

the post–World War II years
a hospital–nursing home connection
a nursing home–home care policy
a quasi-public–quasi-judicial body (*or, better*, a judicial body that is quasi-public and quasi-judicial)

but

non-English-speaking peoples
a wheelchair-user-designed environment (*or, better*, an environment designed for wheelchair users)

(Abbreviations for compounds are treated as single words, so a hyphen, not an en dash, is used in such phrases as "U.S.-Canadian relations.")

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FIFTEENTH EDITION

6 : Punctuation

6.86 Other uses

The en dash is sometimes used as a minus sign, but minus signs and en dashes are distinct characters. Since both the characters themselves and the spacing around them may differ when typeset, it is best to use the correct character, especially in mathematical copy. In electronic documents, substituting any character for another may hinder searches. In certain scientific disciplines, the en dash may sometimes be used where one would normally expect a hyphen (see *Scientific Style and Format*; bibliog. 1.1). In some instances an en dash is used to link a city name to the name of a university that has more than one campus.

the University of Wisconsin–Madison
the University of Wisconsin–Milwaukee

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6 : Punctuation

6.87 Versatility and frequency of use

The em dash, often simply called the dash, is the most commonly used and most versatile of the dashes. To avoid confusion, no sentence should contain more than two em dashes; if more than two elements need to be set off, use parentheses (see 6.98).

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6 : Punctuation

6.88 Amplifying or explaining

An em dash or a pair of em dashes sets off an amplifying or explanatory element. (Commas, parentheses, or a colon may perform a similar function.)

It was a revival of the most potent image in modern democracy—the revolutionary idea.
The influence of three impressionists—Monet, Sisley, and Degas—is obvious in her work.
The chancellor—he had been awake half the night—came down in an angry mood.
She outlined the strategy—a strategy that would, she hoped, secure the peace.
My friends—that is, my former friends—ganged up on me.

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6 : Punctuation

6.89 Separating subject from pronoun

An em dash may be used to separate a subject, or a series of subjects, from a pronoun that introduces the main clause. Note its use after a series separated by semicolons in the last example.

Consensus—that was the will-o'-the-wisp he doggedly pursued.

Broken promises, petty rivalries, and false rumors—such were the obstacles he encountered.

Darkness, thunder, a sudden scream—nothing alarmed the child.

Kingston, who first conceived the idea; Barber, who organized the fundraising campaign; and West, who conducted the investigation—those were the women most responsible for the movement's early success.

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6 : Punctuation

6.90 Indicating sudden breaks

An em dash or a pair of em dashes may indicate a sudden break in thought or sentence structure or an interruption in dialogue. (Ellipsis points may also serve this purpose; see 11.45.)

"Will he—can he—obtain the necessary signatures?" asked Mill.
"Well, I don't know," I began tentatively. "I thought I might—"
"Might what?" she demanded.

If the break belongs to the surrounding sentence rather than to the quoted material, the em dashes must appear outside the quotation marks.

"Someday he's going to hit one of those long shots, and"—his voice turned huffy—"I won't be there to see it."

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6 : Punctuation

6.91 Used in place of, or with, a comma

If the context calls for an em dash where a comma would ordinarily separate a dependent clause from an independent clause, the comma should be omitted. But if an em dash is used at the end of quoted material to indicate an interruption, a comma should be used before the words that identify the speaker.

Because the data had not been fully analyzed—the reason for this will be discussed later—the publication of the report was delayed.

but

"I assure you, we shall never—," Sylvia began, but Mark cut her short.

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6 : Punctuation

6.92 With other punctuation

A question mark or an exclamation point—but never a comma, a colon, or a semicolon, and rarely a period (see 16.65)—may precede an em dash.

All at once Richardson—can he have been out of his mind? —shook his fist in the ambassador's face.

Only if—heaven forbid!—you lose your passport should you call home.

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6 : Punctuation

6.93 Used instead of quotation marks

Em dashes are occasionally used instead of quotation marks (mainly by French writers) to set off dialogue. Each speech starts a new paragraph.

— Will he obtain the necessary signatures?
— Of course he will!

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6 : Punctuation

6.94 In an index

For the use of em dashes in an index, see 18.27.

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6 : Punctuation

6.95 2-em dash

A 2-em dash represents a missing word or part of a word, either omitted to disguise a name (or occasionally an expletive) or else missing or illegible in quoted or reprinted material. When a whole word is missing, space appears on both sides of the dash. When only part of a word is missing, no space appears between the dash and the existing part (or parts) of the word; when the dash represents the end of a word, a normal word space follows it. See also 7.66, 11.66–67.

"The region gives its —— to the language spoken there."
Admiral N—— and Lady R—— were among the guests.
David H——h [Hirsch?] voted aye.

(Although a 2-em dash sometimes represents material to be supplied, it should not be confused with a blank line to be filled in; a blank in a form should appear thus _____.)

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6 : Punctuation

6.96 3-em dash

In a bibliography, a 3-em dash followed by a period represents the same author or editor named in the preceding entry (see 16.84–89, 16.103–5).

———. ***The Last Dinosaur Book***. **Chicago: University of Chicago Press, 1998.**

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6 : Punctuation

6.97 Characteristics of parentheses

Parentheses usually set off material that is less closely related to the rest of the sentence than that enclosed in em dashes or commas. For parenthetical references to a list of works cited, see 16.107–20. For parenthetical references following quoted material, see 11.72–84. For parentheses in notes and bibliographies, see chapters 16 and 17. For parentheses in mathematics, see chapter 14, especially 14.25–31. For roman versus italic type, see 6.6.

He suspected that the inert gases (helium, etc.) could produce a similar effect.
Intelligence tests (e.g., the Stanford-Binet) are no longer widely used.
The final sample that we collected (under difficult conditions) contained an impurity.
Wexford's analysis (see chapter 3) is more to the point.
***Dichtung und Wahrheit* (also known as *Wahrheit und Dichtung*) has been translated as *Poetry and Truth*.**
The disagreement between Johns and Evans (its origins have been discussed elsewhere) ultimately destroyed the organization.

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6 : Punctuation

6.98 With em dashes

A combination of parentheses and em dashes may be used if called for.

The Whipplesworth conference—it had already been interrupted by three demonstrations (the last bordering on violence)—was adjourned promptly.

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6 : Punctuation

6.99 Glosses or translations

Parentheses are used to enclose glosses of unfamiliar terms or translations of foreign terms—or, if the term is given in English, to enclose the original word. In quoted matter, brackets should be used (see 6.104). See also 7.52, 10.6.

A drop folio (a page number printed at the foot of a page) is useful on the opening page of a chapter.

The word used was not *une poêle* (frying pan) but *un poêle* (stove).

German has two terms for eating—one for the way humans eat (*essen*) and another for the way animals eat (*fressen*).

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6 : Punctuation

6.100 Run-in lists

Parentheses are used to enclose numerals or letters marking divisions in lists that are run into the text. See 6.126.

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6 : Punctuation

6.101 Telephone numbers

Parentheses are sometimes used to set off the area code from the rest of a telephone or fax number. (A hyphen is more common, however.)

(1-800) 555-8476 *or* 1-800-555-8476

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6 : Punctuation

6.102 Parentheses within parentheses

Although the use of parentheses within parentheses (usually for bibliographic purposes) is permitted in some publications—especially in law—Chicago prefers brackets within parentheses (see 6.106). For parentheses within em dashes, see 6.98. For parentheses in mathematics, see 14.25.

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6 : Punctuation

6.103 With other punctuation

An opening parenthesis should be preceded by a comma or a semicolon only in an enumeration (see 6.126); a closing parenthesis should never be preceded by a comma or a semicolon. A question mark, an exclamation point, and closing quotation marks precede a closing parenthesis if they belong to the parenthetical matter; they follow it if they belong to the surrounding sentence. A period precedes the closing parenthesis if the entire sentence is in parentheses; otherwise it follows. (A parenthetical enclosure of more than one sentence should not be included within another sentence. If a final period is needed at the end of such an enclosure, rewording may be necessary to keep the enclosure independent of the surrounding text, as is this one.) Parentheses should rarely appear back to back. Different kinds of material may, if necessary, be enclosed in a single set of parentheses, usually separated by a semicolon. For parentheses in documentation, see chapters 16 and 17.

Having entered (on tiptoe), we sat down on the nearest seats we could find.
Come on in (quietly, please!) and take a seat.
(see Smith and Hawkins 1990; *t*-tests are used here)

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6 : Punctuation

6.104 Use of square brackets

Square brackets (in the United States usually just called brackets) are used mainly to enclose material—usually added by someone other than the original writer—that does not belong to the surrounding text. In quoted matter, reprints, anthologies, and other nonoriginal material, square brackets enclose editorial interpolations, explanations, translations of foreign terms, or corrections. Sometimes the bracketed material replaces rather than amplifies the original word or words. For brackets in mathematical copy, see 14.25. See also 11.66–68.

"They [the free-silver Democrats] asserted that the ratio could be maintained."
"Many CF [cystic fibrosis] patients have been helped by the new therapy."
Satire, Jebb tells us, "is the only [form] that has a continuous development."
[This was written before the discovery of the Driscoll manuscript.—Ed.]

If quoted matter already includes brackets of its own, the editor should so state in the source citation (e.g., "Brackets in the original"); see 11.70 for an analogous situation with italics.

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6 : Punctuation

6.105 In translations

In a translated work, square brackets are sometimes used to enclose a word or phrase in the original language to avoid ambiguity. (Translators should use this device sparingly.)

The differences between society [*Gesellschaft*] and community [*Gemeinde*] will now be analyzed.

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6 : Punctuation

6.106 Within parentheses

Square brackets are used as parentheses within parentheses, usually for bibliographic purposes. (For parentheses within em dashes, see 6.98.)

(For further discussion see Richardson's excellent analysis [1999] and Danneberger's survey [2000].)

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6 : Punctuation

6.107 In phonetics

Square brackets may be used to enclose a phonetic transcription.

The verb *entretenir* [ātrətnir], like *keep*, is used in many idioms.

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6 : Punctuation

6.108 With other punctuation

For brackets with other punctuation, the same principles apply as for parentheses (see 6.103).

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6 : Punctuation

6.109 Use of angle brackets

Angle brackets (< >) are used in electronic manuscript preparation to enclose codes for the typesetter (see 2.89). The mathematical signs for *less than* (<) and *greater than* (>), also used in etymology to mean *derived from* (<) and *gives* or *has given* (>), look the same as angle brackets but are not to be confused with them (see 14.2). *Braces* ({ }), often called *curly brackets*, are heavily used in programming languages as well as in mathematical and other specialized writing (see, e.g., 14.27). They are not interchangeable with parentheses or brackets. See the examples in chapter 5 for one possible use of braces.

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6 : Punctuation

6.110 When to avoid angle brackets

Although angle brackets are sometimes used to set off URLs and e-mail addresses, this use should be avoided, since some identifiers include angle brackets as part of their internal punctuation (see 17.10). To avoid ambiguity, reserve angle brackets for delimiting typesetting codes (see, e.g., 2.89).

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6 : Punctuation

6.111 Terminology

The slash (/)—also known as virgule, solidus, slant, or forward slash, to distinguish it from a backward slash, or backslash (\)—has various distinct uses. For a discussion of the niceties associated with the various terms, see Richard Eckersley et al., *Glossary of Typesetting Terms* (bibliog. 2.6).

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6 : Punctuation

6.112 Signifying alternatives

A slash most commonly signifies alternatives. In certain contexts it proves convenient shorthand for *or* (but see 6.113). It is also used for alternative spellings or names. Where one or more of the terms separated by slashes is an open compound, a thin space before and after the slash is helpful.

he/she
his/her
and/or
Hercules/Heracles
Margaret/Meg/Maggie
World War I/First World War

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6 : Punctuation

6.113 Technical use

A slash is used in certain contexts to mean *and*.

an insertion/deletion mutation
an MD/PhD student
a Jekyll/Hyde personality

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6 : Punctuation

6.114 With years

A slash is sometimes used in dates instead of an en dash (see 6.83), or even in combination with an en dash, to indicate the last part of one year and the first part of the next.

The winter of 1966/67 was especially severe.
Enrollment has increased between 1998/99 and 2001/2.
The fiscal years 1991/92–1998/99 were encouraging in several respects.

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FIFTEENTH EDITION

6 : Punctuation

6.115 With dates

Slashes are used informally in all-numeral dates (e.g., 3/10/02), but this device should be avoided in formal style since ambiguity can arise: Americans usually put the month first, whereas Canadians and Europeans put the day first. The same problem occurs when hyphens or en dashes are used in all-numeral dates. (In a context where the events of September 11, 2001, are being discussed, 9/11 is quite acceptable. See also 8.81.) See 9.35.

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6 : Punctuation

6.116 With abbreviations

A slash may stand as shorthand for *per*, as in "110 km/sec," "$450/week" (see 15.46, 15.62), or in certain abbreviations, in lieu of a period, as in "c/o" (in care of).

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6 : Punctuation

6.117 With fractions

A slash can be used to mean "divided by" when a fraction bar is inappropriate. See 14.44.

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6 : Punctuation

6.118 In poetry

When two or more lines of poetry are quoted in regular text, slashes with space on each side are used to show line breaks.

"Thou hast not missed one thought that could be fit, / And all that was improper dost omit."

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6 : Punctuation

6.119 Computer and Internet use

Single and double slashes are used in URLs. No space should precede or follow them. In typeset URLs, line breaks may occur after a slash but not between two slashes. Slashes as well as backward slashes, or backslashes (\), are used in computer directory paths; the type of slash used depends on the operating system. See also 17.10–11.

http://sports.espn.go.com/nfl/index
c:\office\wpwin\wpdocs

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6 : Punctuation

6.120 Other discussions

For the location of closing quotation marks in relation to other punctuation, see 6.8–9. For the use of quotation marks with a comma, see 6.53; with a colon, 6.66; with a question mark, 6.75; with an exclamation point, 6.79. For a full discussion of quotation marks with dialogue and quoted matter, see 11.11–16, 11.20–21, 11.33–39. For the use of quotation marks with single words or phrases to signal some special usage, see 7.58, 7.60–62. For quotation marks in French, see 10.32–33; in German, 10.45; in Italian, 10.53.

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6 : Punctuation

6.121 Likely combinations

The use of more than one mark of punctuation at the same location usually involves quotation marks, em dashes, parentheses, or brackets in combination with periods, commas, colons, semicolons, question marks, or exclamation points. For quotation marks see 6.8–10, 6.52–54, 6.66, 6.75, 6.79. For em dashes see 6.91, 6.92, 6.96. For parentheses and brackets see 6.98, 6.102, 6.103, 6.106, 6.108, 6.126.

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FIFTEENTH EDITION

6 : Punctuation

6.122 No double period

When an expression that takes a period ends a sentence, no additional period follows (see 6.15). When such an expression is followed by a comma, however, both period and comma appear.

The study was funded by Mulvehill & Co.
Her wallet contained U.S., Canadian, and Bahamian currency.
Johnson et al., in *How to Survive*, describe such an ordeal.

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6 : Punctuation

6.123 When to omit comma or period

Neither a period (aside from an abbreviating period) nor a comma ever accompanies a question mark or an exclamation point. The latter two marks, being stronger, take precedence over the first two. If a question mark and an exclamation point are both called for, only the mark more appropriate to the context should be retained.

"Have you read the platform?" asked Mark.
What did she mean when she said, "The foot now wears a different shoe"?
Who shouted, "Up the establishment!"
Her favorite songs are "Hello Dolly!" "Chicago," and "Come with Me."
***That* is your answer?**

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6 : Punctuation

6.124 Format

Lists may be either run into the text or set vertically (outline style). Short, simple lists are usually better run in, especially if the introduction and the items form a complete grammatical sentence (see 6.126). Lists that require typographic prominence, that are extremely long (as in 2.73 and 4.60 of this manual), or that contain items of several levels (see 6.130) should be set vertically.

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6 : Punctuation

6.125 General principles

Where similar lists are fairly close together, consistency is essential. All items in a list should be syntactically alike—that is, all should be noun forms, phrases, full sentences, or whatever the context requires. Unless numerals or letters serve a purpose—to indicate the order in which tasks should be done, to suggest chronology or relative importance among the items, or, in a run-in list, to clearly separate the items—they may be omitted.

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FIFTEENTH EDITION

6 : Punctuation

6.126 Run-in lists

Numerals or letters that mark divisions in a run-in list are enclosed in parentheses. If letters are used, they are sometimes italicized. No punctuation precedes the first parenthesis if the last word of the introductory material is a verb or a preposition. If the introductory material is an independent clause, a colon should precede the first parenthesis. The items are separated by commas unless any of the items require internal commas, in which case all the items should be separated by semicolons. When each item in a list consists of a complete sentence or several sentences, the list is best set vertically (see 6.127).

The qualifications are as follows: a doctorate in physics, five years' experience in a national laboratory, and an ability to communicate technical matter to a lay audience.

Compose three sentences illustrating the uses of (1) commas, (2) em dashes, and (3) parentheses.

The lecturer will expound on (a) glyceraldehyde, (b) erythrose, (c) arabinose, and (d) allose.

You are advised to pack (1) warm, sturdy outer clothing and enough underwear to last ten days; (2) two pairs of boots, two pairs of sneakers, and plenty of socks; and (3) binoculars and a camera.

Data are available on three groups of counsel: (1) the public defender of Cook County, (2) the member attorneys of the Chicago Bar Association's Defense of Prisoners Committee, and (3) all other attorneys.

Specifically, the committee set down fundamental principles, which in its opinion were so well established that they were no longer open to controversy: (1) the commerce power was complete, except as constitutionally limited; (2) the power included the authority absolutely to prohibit specified persons and things from interstate transit; (3) the only limitation upon this authority, as far as

the Keating-Owen bill was concerned, was the Fifth Amendment, which protected against arbitrary interference with private rights; and (4) this authority might be exercised in the interest of the public welfare as well as in the direct interest of commerce.

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6 : Punctuation

6.127 Vertical lists: punctuation and format

A vertical list is best introduced by a complete grammatical sentence, followed by a colon (but see 6.128). Items carry no closing punctuation unless they consist of complete sentences. If the items are numbered, a period follows the numeral and each item begins with a capital letter. To avoid long, skinny lists, short items may be arranged in two or more columns. If items run over a line, the second and subsequent lines are usually indented (flush-and-hang style, also called hanging indention, as used in bibliographies and indexes). In a numbered list, runover lines are aligned with the first word following the numeral. Instead of indenting runover lines, extra space may be inserted between the items. Bullets (heavy dots, as in the fifth example below and elsewhere in this manual, e.g., 2.38) make good visual signposts in unnumbered lists but can lose their force if used too frequently.

Your application must include the following documents:

a full résumé
three letters of recommendation
all your diplomas, from high school to graduate school
a brief essay indicating why you want the position and why you consider yourself qualified for it
two forms of identification

. . . . .

An administrative facility can be judged by eight measures:

image	quality
security	functional organization
access	design efficiency
flexibility	environmental systems

Each of these measures is discussed below.

. . . . .

Compose three sentences:

1. To illustrate the use of commas in dates
2. To distinguish the use of semicolons from the use of periods
3. To illustrate the use of parentheses within dashes

. . . . .

To purge files protected by Delete Sentry, start with the following steps:

1. From the Microsoft Tools group, choose the Undelete icon.
2. To select the directory from which you want to purge files, choose the Drive/Dir button.
3. In the Undelete screen, select the files you want to purge.

. . . . .

Use the Remote Control Panel if your software cannot send printer commands for any of the following:

- Control toner usage by turning **EconoMode** on or off
- Adjust print quality by changing the **Resolution Enhancement** technology and **Print Density** settings
- Manage printer memory by changing the **Image Adapt** and **Page Protect** settings

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6 : Punctuation

6.128 Vertical lists in paragraph style

When items in a numbered list consist of very long sentences, or of several sentences, and the list does not require typographic prominence, the items may be set in regular text style as numbered paragraphs, with only the first line indented, punctuated as normal prose.

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6 : Punctuation

6.129 Vertical lists punctuated as a sentence

In a numbered vertical list that completes a sentence begun in an introductory element and consists of phrases or sentences with internal punctuation, semicolons may be used between the items, and a period should follow the final item. Each item begins with a lowercase letter. Such lists, often better run into the text, should be set vertically only if the context demands that they be highlighted.

Reporting for the Development Committee, Jobson reported that
1. a fundraising campaign director was being sought;
2. the salary for this director, about $50,000 a year, would be paid out of campaign funds;
3. the fundraising campaign would be launched in the spring of 2005.

If bullets were used instead of numbers in the example above, the punctuation and capitalization would remain the same.

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6 : Punctuation

6.130 Vertical lists with subdivided items

Where items in a numbered list are subdivided, both numerals and letters may be used. Any runover lines should be aligned with the first word following the numeral.

Applicants will be tested for their skills in the following areas:

1. **Punctuation**
    a. **Using commas appropriately**
    b. **Deleting unnecessary quotation marks**
    c. **Distinguishing colons from semicolons**
2. **Spelling**
    a. **Using a dictionary appropriately**
    b. **Recognizing homonyms**
    c. **Hyphenating correctly**
3. **Syntax**
    a. **Matching verb to subject**
    b. **Recognizing and eliminating misplaced modifiers**
    c. **Distinguishing phrases from clauses**

In the following example, note that the numerals or letters denoting the top three levels are set off by periods and those for the lower four by single or double parentheses, thus distinguishing all seven levels by punctuation as well as indention. Note also that numerals are aligned vertically on the last digit. The parenthetical letters, here shown in italics, could also be set in roman.

I. Historical introduction
II. Dentition in various groups of vertebrates
    A. Reptilia
        1. Histology and development of reptilian teeth
        2. Survey of forms
    B. Mammalia
        1. Histology and development of mammalian teeth
        2. Survey of forms
            ***a*) Primates**
                (1) Lemuroidea

(2) Anthropoidea
(*a*) Platyrrhini
(*b*) Catarrhini
i) Cercopithecidae
ii) Pongidae
b) Carnivora
(1) Creodonta
(2) Fissipedia
(*a*) Ailuroidea
(*b*) Arctoidea
(3) Pinnipedia
c) Etc. . . .

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.1 Recommended dictionaries

For general matters of spelling, Chicago recommends using *Webster's Third New International Dictionary* and its chief abridgment, *Merriam-Webster's Collegiate Dictionary* (referred to below as Webster) in its latest edition.[1] If more than one spelling is given, or more than one form of the plural (see 7.7), Chicago normally opts for the first form listed, thus aiding consistency. If, as occasionally happens, the *Collegiate* disagrees with the *Third International*, the *Collegiate* should be followed, since it represents the latest lexical research.

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1. For full bibliographic information on these and other English dictionaries, see bibliog. 3.1.

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FIFTEENTH EDITION

7 : Spelling, Distinctive Treatment of Words, and Compounds

7.2 Other dictionaries

For further definitions or alternative spellings, refer to a standard dictionary such as the *American Heritage Dictionary of the English Language* or the *Random House Dictionary of the English Language*. At least for spelling, one source should be used consistently throughout a single work.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.3 Topics covered

The following paragraphs discuss matters not easily found in the dictionary: how to form the plural and possessive forms of certain nouns and compounds; how to break words (at the end of a printed line) that are not listed in the dictionary; when to use capitals, italics, or quotation marks for distinctive treatment of words and phrases; and, perhaps most important but placed at the end of the chapter for easy reference (7.90), how to deal with compound words, prefixes, and suffixes.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.4 Spellings peculiar to particular disciplines

Where a variant spelling carries a special connotation within a discipline, the author's preference should be respected. For example, "archeology," though it is listed second in Webster, is the spelling insisted on by certain specialists. In the absence of such a preference, spell it "archaeology."

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.5 Non-U.S. spelling

In English-language works by non-U.S. authors that are edited and typeset in the United States, editors at the University of Chicago Press generally change spelling used in other English-speaking countries to American spelling (e.g., *colour* to *color*, *analyse* to *analyze*). Since consistency is more easily maintained by this practice, few authors object. In quoted material, however, spelling is left unchanged (see 11.8).

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.6 Standard forms

Most nouns form their plural by adding *s* or—if they end in *ch*, *j*, *s*, *sh*, *x*, or *z*—by adding *es*. Since no English speakers should need help with such plural forms as *thumbs, churches, fixes*, or *boys*, these are not listed in Webster. Webster does, however, give plural forms for words ending in *y* that change to *ies* (*baby*, etc.); for words ending in *o* (*ratio*, *potato*, etc.); for words such as *crocus*, *datum*, or *alumna*; and for all words with irregular plurals (*child, leaf*, etc.). See also 5.14–21.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.7 Alternative plurals

Where Webster gives two forms of the plural (*zeros* or *zeroes*, *millennia* or *millenniums)* Chicago normally opts for the first. Different forms of the plural, however, are occasionally used for different purposes. A book may have two *indexes* and a mathematical expression two *indices*, as indicated in Webster's entry for "index."

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.8 Compound nouns

Webster gives the plural form of most compounds that are tricky (*fathers-in-law*, *coups d'état*, *courts-martial*, *chefs d'oeuvre*, etc.). For those not listed, common sense can usually provide the answer.

masters of arts
history majors
child wives

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.9 Proper nouns

Names of persons and other capitalized nouns normally form the plural by adding *s* or *es* (but see 7.10).

five Toms, four Dicks, and three Harrys
keeping up with the Joneses
rainy Sundays
the two Germanys reunited
Romanys were persecuted
Afghans and Pakistanis

An apostrophe is never used to form the plural of a family name: "The Jeffersons live here" (*not* "Jefferson's"). With names such as Waters or Rogers, consider rewording to avoid the awkwardness of "Waterses" or "Rogerses." For the apostrophe in the possessive form of proper nouns, see 7.18–22.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.10 Tribal names

According to current preference, names of Native American tribes form their plural by adding *s*. In earlier writings the *s* was often omitted (indeed, Webster gives the *s* form as the second spelling).

the Hopis of northeastern Arizona (*not* Hopi)
Many Cherokees work in this town.

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7.11 Singular form used for the plural

Names ending in an unpronounced *s* or *x* are best left in the singular form.

the seventeen Louis of France
the two Dumas, father and son
two Charlevoix (*or, better*, two towns called Charlevoix)
three Velázquez (*or, better*, three works by Velázquez)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.12 Italicized words

If italicized terms—names of newspapers, titles of books, and the like—are used in the plural, the *s* is normally set in roman. A title already in plural form, however, may be left unchanged. In case of doubt, avoid the plural by rephrasing.

two *Chicago Tribunes* and three *Milwaukee Journal-Sentinels*
several *Madame Bovarys*
too many *sics*
four *New York Times*

Foreign words in their plural form should be set entirely in italics.

Blume, Blumen
cheval, chevaux
señor, señores

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7.13 Words in quotation marks

The plural of a word or phrase in quotation marks may be formed by the addition of an apostrophe before the *s*, with the closing quotation marks following the *s* (though rewording is usually a better option). A plural ending should never follow closing quotation marks.

How many more "To be continued's" can we expect? (*not* "To be continued"s)

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7.14 Noun coinages

Words and hyphenated phrases that are not nouns but are used as nouns form the plural by adding *s* or *es*. To avoid an awkward appearance, an adjustment in spelling (or sometimes an apostrophe) may be needed.

Ifs and buts
dos and don'ts
threes and fours
thank-yous

but

maybe's
yesses and noes (*or* yes's and no's, *especially if* maybe's *is also used)*

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.15 Letters, abbreviations, and numerals

Capital letters used as words, abbreviations that contain no interior periods, and numerals used as nouns form the plural by adding *s*. But see 15.45 (for some exceptions) and 15.58 (for the International System).

the three Rs
the 1990s
IRAs
vol., vols.
URLs
ed., eds.

but

p. (page), pp. (pages)
n. (note), nn. (notes)
MS (manuscript), MSS (manuscripts)

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7.16 Use of apostrophe

To avoid confusion, lowercase letters and abbreviations with two or more interior periods or with both capital and lowercase letters form the plural with an apostrophe and an *s*. See also 7.63–65.

***x*'s and *y*'s**
M.A.'s and Ph.D.'s (*or* MAs and PhD's)

For the omission of periods, see 15.4.

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7.17 Most nouns

The possessive of most *singular* nouns is formed by adding an apostrophe and an *s*, and the possessive of *plural* nouns (except for a few irregular plurals that do not end in *s*) by adding an apostrophe only. This practice, used in conjunction with the exceptions and options outlined in 7.19–22, reflects the way possessive forms are generally pronounced and is largely faithful to Strunk and White's famous rule 1 ("Form the possessive singular of nouns by adding 's"). Since feelings on these matters sometimes run high, users of this manual may wish to modify or add to the exceptions. For an alternative practice, see 7.23. See also 5.25–27.

the horse's mouth
a bass's stripes
puppies' paws
children's literature
a herd of sheep's mysterious disappearance

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.18 Proper nouns, letters, and numbers

The general rule covers most proper nouns, including names ending in *s*, *x*, or *z*, in both their singular and plural forms, as well as letters and numbers.

Kansas's legislature
Chicago's lakefront
Burns's poems
Marx's theories
Berlioz's works
Strauss's Vienna
Dickens's novels
the Lincolns' marriage
Williams's reputation
the Williamses' new house
Malraux's masterpiece
Inez's diary
the Martinezes' daughter
Josquin des Prez's motets
dinner at the Browns' (*that is, at the Browns' home*)
FDR's legacy
1999's heaviest snowstorm

The rule applies equally to company names that include a punctuation point.

Yahoo!'s chief executive

Rewording may be advisable to avoid such awkward possessives as "the Rogerses' address" (see 7.9).

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7.19 Nouns plural in form, singular in meaning

When the singular form of a noun ending in *s* looks like a plural and the plural form is the same as the singular, the possessive of both singular and plural is formed by the addition of an apostrophe only. If ambiguity threatens, use *of* to avoid the possessive.

politics' true meaning
economics' forerunners
this species' first record (*or, better*, the first record of this species)

The same rule applies when the name of a place or an organization (or the last element in the name) is a plural form ending in *s*, such as *the United States*, even though the entity is singular.

the United States' role in international law
Highland Hills' late mayor
Callaway Gardens' former curator
the National Academy of Sciences' new policy

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7.20 Names like “Euripides”

The possessive is formed without an additional *s* for a name of two or more syllables that ends in an *eez* sound.

Euripides’ tragedies
the Ganges’ source
Xerxes’ armies

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.21 Words and names ending in unpronounced “s”

To avoid an awkward appearance, an apostrophe without an *s* may be used for the possessive of singular words and names ending in an unpronounced *s*. Opt for this practice *only* if you are comfortable with it and are certain that the *s* is indeed unpronounced.

Descartes’ three dreams
the marquis’ mother
François’ efforts to learn English
Vaucouleurs’ assistance to Joan of Arc
Albert Camus’ novels (the *s* is unpronounced)

but

Raoul Camus’s anthology (the *s* is pronounced)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.22 Other exceptions

For . . . sake expressions traditionally omit the *s* when the noun ends in an *s* or an *s* sound.

for righteousness' sake
for goodness' sake
for Jesus' sake

but

Jesus's contemporaries

Where neither an *s* nor an apostrophe alone looks right (as with such names as Isis), avoid the possessive and use *of* instead.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.23 An alternative practice

Those uncomfortable with the rules, exceptions, and options outlined above may prefer the system, formerly more common, of simply omitting the possessive *s* on all words ending in *s*—hence "Dylan Thomas' poetry," "Maria Callas' singing," and "that business' main concern." Though easy to apply, that usage disregards pronunciation and thus seems unnatural to many.

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7.24 Two nouns as a unit

Closely linked nouns are considered a single unit in forming the possessive when the entity "possessed" is the same for both; only the second element takes the possessive form. When the entities are different, both nouns take the possessive form. See also 5.27.

my aunt and uncle's house
Gilbert and Sullivan's *Iolanthe*
Minneapolis and Saint Paul's transportation system

but

my aunt's and uncle's specific talents
New York's and Chicago's transportation systems
our friends' and neighbors' children

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7.25 Compounds

In compound nouns and noun phrases the final element usually takes the possessive form. If plural compounds pose problems, opt for *of*.

a cookbook's index
student assistants' time cards
my daughter-in-law's profession

but

the professions of both my daughters-in-law

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.26 Genitive

Analogous to possessives, and formed like them, are certain expressions based on the old genitive case. The genitive here implies *of*.

an hour's delay
in three days' time
six months' leave of absence (*or* a six-month leave of absence)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.27 Possessive versus attributive forms

The line between a possessive or genitive form (see 7.26) and a noun used attributively—as an adjective—is sometimes fuzzy, especially in the plural. Although terms such as *employees' cafeteria* sometimes appear without an apostrophe, Chicago dispenses with the apostrophe only in proper names (often corporate names) or where there is clearly no possessive meaning.

a consumers' group
taxpayers' associations
children's rights
the women's team
a boys' club

but

Publishers Weekly
Diners Club
Department of Veterans Affairs
a housewares sale

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7.28 Gerunds

A noun (or more commonly a pronoun) followed by a gerund may take the possessive form in contexts where, if a pronoun was used, it would be in the possessive case. This practice, elegant if followed appropriately, requires caution. For an excellent discussion, see "Possessive with Gerund," in *The New Fowler's Modern English Usage* (bibliog. 1.2). See also 5.110. In the first two examples below, the possessive form is clearly needed.

Eleanor's revealing her secret resulted in a lawsuit.
Fathers' assuming the care of children has changed many lives.

In the following three examples, the possessive form (given in parentheses) might sound pedantic to some. In the fourth, however, use of the pronoun *their* is unlikely to seem so.

She was worried about her daughter (*or* daughter's) going there alone.
I won't put up with Jefferson and Franklin (*or* Jefferson's and Franklin's) being denigrated.
The problem of authors (*or* authors') finding the right publisher can be solved.

but

The problem of their finding the right publisher can be solved.

In the following two examples, where "Randy" and "Guests" could not be replaced by "his" and "their," the possessive would clearly be incorrect.

We listened to Randy singing a solo.
Guests wishing to park their own cars should check with the management.

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FIFTEENTH EDITION

7 : Spelling, Distinctive Treatment of Words, and Compounds

7.29 Possessive with "of"

The possessive form may be preceded by *of* where *one of several* is implied. "A friend of Dick's" and "a friend of his" are equally acceptable. See also 5.52.

a cousin of Jim's
a favorite phrase of Professor Deam's

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.30 Italicized or quoted terms

As with plurals, when an italicized term appears in roman text, the possessive *s* should be set in roman. A term enclosed in quotation marks, however, should never be made into a possessive.

the *Atlantic Monthly*'s editor
***Gone with the Wind*'s admirers**

but

admirers of "Ode on a Grecian Urn"

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.31 Contractions

In contractions, an apostrophe normally replaces omitted letters. Some contractions, such as *won't* or *ain't*, are formed irregularly. Colloquialisms such as *gonna* or *wanna* take no apostrophe (there being no obvious place for one). Webster lists many common contractions, along with alternative spellings and, where appropriate, plurals. Since some word processors automatically change an apostrophe at the beginning of a word to an opening single quotation mark, caution is needed; a code in angle brackets can be added, or it may be possible to fool the system either by typing a letter before the apostrophe and then deleting the letter or by some other means.

singin'
meet'n
'tis (*not* 'tis)
dos and don'ts
rock 'n' roll

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.32 Interjections

As with contractions, Webster lists such interjections as *ugh* and *pshaw*. For those not found in the dictionary, plausible spellings should be sought in literature or invented.

tsk, tsk!
atchoo!
um . . . er . . .
shh!

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.33 Dictionary system

For end-of-line word breaks, as for spelling and plural forms, Webster should be the primary guide. The dots between syllables in Webster indicate where breaks may be made; in words of three or more syllables, there is usually a choice of breaks. The following paragraphs are intended merely to supplement, not to replace, the dictionary's system of word division. For word division in foreign words (other than those given in an English dictionary), see chapter 10.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.34 Words that should not be divided

Single-syllable words, including verb forms such as *aimed* and *helped*, are never divided. Since one-letter divisions are not permissible, such words as *again*, *enough*, and *unite* cannot be divided. Words that may be misread if divided, such as *water*, *women*, and *prayer*, should be divided only with reluctance.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.35 Dividing according to pronunciation

In the usage preferred by Chicago and reflected in Webster, most words are divided according to pronunciation rather than derivation.

knowl-edge (*not* know-ledge)
democ-racy *or* de-mocracy (not *demo-cracy*)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.36 Dividing after a vowel

Unless a resulting break affects pronunciation, words are best divided after a vowel. When a vowel forms a syllable in the middle of a word, it should run into the first line if possible. Diphthongs are treated as single vowels.

criti-cism (*rather than* crit-icism)
liga-ture (*rather than* lig-ature)
aneu-rysm (*or* an-eurysm)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.37 Compounds, prefixes, and suffixes

Hyphenated or closed compounds and words with prefixes or suffixes are best divided at the natural breaks.

poverty-/stricken (*rather than* pov-/erty-stricken)
thanks-giving (*rather than* thanksgiv-ing)
dis-pleasure (*rather than* displea-sure)
re-inforce (*rather than* rein-force)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.38 Gerunds

Most gerunds and present participles may be divided before the *ing*. When the final consonant before the *ing* is doubled, however, the break occurs between the consonants. For words ending in *ling*, check the dictionary.

certify-ing
giv-ing
dab-bing
run-ning
fiz-zling
bris-tling

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7.39 Two-letter word endings

Two-letter word endings are best *not* carried over to a second line.

losses (*rather than* loss-es)
sur-prises (*rather than* surpris-es)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.40 Proper nouns and personal names

Proper nouns of more than one element, especially personal names, should be broken, if possible, between the elements rather than within any of the elements. If a break within a name is needed, consult the dictionary. Many proper nouns appear, with suggested divisions, in the listings of biographical and geographical names at the back of *Merriam-Webster's Collegiate Dictionary*. Those that cannot be found in a dictionary should be broken (or left unbroken) according to the guidelines in 7.34–39. If pronunciation is not known or easily guessed, the break should usually follow a vowel.

Alek-sis
Jean- / Paul Sartre (*or, better*, Jean-Paul / Sartre)
Ana-stasia

A personal name with one or more middle initials should be broken after the initial or initials. If initials are given instead of first names, the break should follow the initials. A break before a number, *Jr.*, or *Sr*. should be avoided (unless *Jr*. or *Sr*. is enclosed in commas).

Frederick L. / Anderson
M.F.K. / Fisher
Elizabeth II (*or, if necessary*, Eliz- / abeth II)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.41 Numerals

Large numbers expressed as numerals are best left intact. To avoid a break, reword the sentence. If a break must be made, however, it should come only after a comma and never after a single digit.

1,365,- / 000,000 *or* 1,365,000,- / 000

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7.42 Abbreviations

Abbreviations used with numerals are best left intact; either the numeral should be carried over to the next line or the abbreviation should be moved up.

345 m
24 kg
55 BCE
6:35 p.m.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.43 Run-in lists

A number or letter, such as (3) or (c), used in a run-in list should not be separated from the beginning of what follows it. If it occurs at the end of a line, it should be carried over to the next line.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.44 URLs and e-mail addresses

Where it is necessary to break a URL or an e-mail address, no hyphen should be used. The break should be made between elements, after a colon, a slash, a double slash, or the symbol @ but before a period or any other punctuation or symbols. To avoid confusion, a URL that contains a hyphen should never be broken at the hyphen. If a particularly long element must be broken to avoid a seriously loose line, it should be broken between syllables according to the guidelines offered above. See also 6.17, 17.11.

http://
www.salonmagazine.com

or

http://www
.salonmagazine.com

or

http://www.salon
magazine.com

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.45 Typographic considerations

An abundance of hyphenated lines on one printed page is usually frowned on. Moreover, no more than three succeeding lines should be allowed to end in hyphens. Even in material with an unjustified right-hand margin, word breaks are needed to avoid exceedingly uneven lines. (In manuscript preparation, however, word breaks should always be avoided; see 2.15.)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.46 “A” and “an”

The indefinite article *a*, not *an*, is used in American English before words beginning with a pronounced *h*. See also 5.73.

a hotel
a historical study

but

an honor
an heir

Before an abbreviation, a numeral, or a symbol, the use of *a* or *an* depends on how the term is pronounced. In the first example below, MS would be pronounced *em ess*; in the second, it would be pronounced *manuscript*.

an MS treatment (a treatment for multiple sclerosis)
a MS in the National Library
an NBC anchor
a CBS anchor
a URL
an @ sign
an 800 number

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.47 “O” and “oh”

The vocative *O* (largely obsolete) is always capitalized, whereas the interjection *oh* is capitalized only when beginning a sentence or standing alone. See also 5.197.

“Thine arm, O Lord, in days of old . . .”
She has been director for . . . oh . . . ten or twelve years.
Oh! It’s you!

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.48 Use of ligatures

The ligatures æ (*a*+*e*) and æ (*o*+*e*) should not be used in Latin or transliterated Greek words. Nor should they be used in words adopted into English from Latin, Greek, or French (and thus to be found in English dictionaries).

aesthetics
Encyclopaedia Britannica
oedipal
a trompe l'oeil mural
a tray of hors d'oeuvres
Emily Dickinson's oeuvre

The ligature æ (along with other special characters) is, however, needed for spelling Old English words in an Old English context. And the ligature æ is needed for spelling French words in a French context (see 10.41).

es hæl
Ælfric
le nœud gordien
Œuvres complètes

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.49 Italics for emphasis

Good writers use italics for emphasis only as an occasional adjunct to efficient sentence structure. Overused, italics quickly lose their force. Seldom should as much as a sentence be italicized for emphasis, and never a whole passage. In the first example below, the last three words, though clearly emphatic, do not require italics because of their commanding position in the sentence.

The damaging evidence was offered not by the arresting officer, not by the injured plaintiff, but by the boy's own mother.

In the following examples the emphasis would be lost without the italics.

Let us dwell for a moment on the idea of *conscious* participation.
How do we learn to think in terms of *wholes*?

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.50 Capitals for emphasis

Initial capitals, once used to lend importance to certain words, are now used only ironically.

"OK, so I'm a Bad Mother," admitted Mary cheerfully.

Capitalizing an entire word or phrase for emphasis is rarely appropriate. If capitals are wanted—in dialogue or in representing newspaper headlines, for example—small caps rather than full capitals look more graceful.[2] (For the use of small capitals in representing terms in American Sign Language, see 10.147–54.)

"Be careful—WATCH OUT!" she yelled.
We could not believe the headline: PRESIDENT DEAD.

---

2. Note that "capitalizing" a word means setting only the initial letter as a capital. Capitalizing a whole word, LIKE THIS, is known as "setting in full caps." Setting a word in small capitals (or "small caps") results in THIS STYLE.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.51 Italics

Italics are used for isolated words and phrases in a foreign language if they are likely to be unfamiliar to readers.

The *grève du zèle* is not a true strike but a nitpicking obeying of work rules.
***Honi soit qui mal y pense* is the motto of the Order of the Garter.**

An entire sentence or a passage of two or more sentences in a foreign language is usually set in roman and enclosed in quotation marks (see 11.85).

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.52 Parentheses and quotation marks

A translation following a foreign word, phrase, or title is enclosed in parentheses or quotation marks. See also 6.99, 10.6, 17.66.

The word she wanted was *pécher* (to sin), not *pêcher* (to fish).
The Prakrit word *majjao*, "the tomcat," may be a dialect version of either of two Sanskrit words: *madjaro*, "my lover," or *marjaro*, "the cat" (from the verb *mrij*, "to wash," because the cat constantly washes itself).
Leonardo Fioravanti's *Compendio de i secreti rationali* (Compendium of rational secrets) became a best-seller.

In linguistic and phonetic studies a definition is often enclosed in single quotation marks with no intervening punctuation; any following punctuation is placed *after* the closing quotation mark. (For a similar usage in horticultural writing, see 8.138.)

The gap is narrow between *mead* 'a beverage' and *mead* 'a meadow'.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.53 Proper nouns

Foreign proper nouns are not italicized in an English context.

A history of the Comédie-Française has just appeared.
Leghorn—in Italian, Livorno—is a port in Tuscany.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.54 Familiar foreign words

Foreign words and phrases familiar to most readers and listed in Webster are not italicized if used in an English context; they should be spelled as in Webster. German nouns, if in Webster, are lowercased. If confusion might arise, however, foreign terms are best italicized and spelled as in the original language.

pasha
weltanschauung
in vitro
a priori
recherché
the kaiser
de novo
eros and agape

but

He never missed a chance to *épater les bourgeois*.

If a familiar foreign term, such as *mise en scène*, should occur in the same context as a less familiar one, such as *mise en abyme* (not listed in Webster), either both or neither should be italicized, so as to maintain internal consistency. The decision to italicize should not be based solely on whether a term appears in Webster.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.55 Italics at first occurrence

If a foreign word not listed in an English dictionary is used repeatedly throughout a work, it need be italicized only on its first occurrence. If it appears only rarely, however, italics may be retained.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.56 Scholarly words and abbreviations

Commonly used Latin words and abbreviations should not be italicized.

ibid.
et al.
ca.
passim

Because of its peculiar use in quoted matter, *sic* is best italicized.

"mindful of what has been done here by we [*sic*] as agents of principle"

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.57 Italics

Key terms in a particular context are often italicized on their first occurrence. Thereafter they are best set in roman.

The two chief tactics of this group, *obstructionism* and *misinformation*, require careful analysis.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.58 "Scare quotes"

Quotation marks are often used to alert readers that a term is used in a nonstandard, ironic, or other special sense. Nicknamed "scare quotes," they imply, "This is not my term" or "This is not how the term is usually applied." Like any such device, scare quotes lose their force and irritate readers if overused. See also 7.59, 7.62.

In disk-to-film technology, "repros" are merely revised proofs.
"Child protection" sometimes fails to protect.

In works of philosophy, single quotation marks are sometimes used for similar purposes, but Chicago discourages that practice unless it is essential to the author's argument and not confusing to readers. (For punctuation with quotation marks, double or single, see 6.8–10.)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.59 "So-called"

A word or phrase preceded by *so-called* should not be enclosed in quotation marks. The expression itself indicates irony or doubt.

So-called child protection sometimes fails to protect.
Her so-called mentor induced her to embezzle from the company.

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7.60 Quoted phrases

Phrases quoted from another context, recognizable to readers, are often enclosed in quotation marks, with no source given. Discretion is required, however; in the last two examples below, quotation marks are not needed (though they would not be incorrect), since the phrases have become common expressions.

Marilyn did not willingly "suffer the little ones" to enter her studio.

but

The pursuit of happiness is a practice more often defended than defined.

Myths of paradise lost are common in folklore.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.61 Slang

Terms considered slang or argot should be enclosed in quotation marks only if they are foreign to the normal vocabulary of the writer or likely to be unfamiliar to readers. Quotation marks should not be used for mere colloquialisms.

Had it not been for Bryce, the "copper's nark," Collins would have made his escape.

but

I grew up in a one-horse town.
Only techies will appreciate this joke.
What is he beefing about this time?

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.62 Words and phrases used as words

When a word or term is not used functionally but is referred to as the word or term itself, it is either italicized or enclosed in quotation marks.

The term *critical mass* is more often used metaphorically than literally.
What is meant by *neurobotics*?

Although italics are the traditional choice, quotation marks may be more appropriate in certain contexts. In the first example below, italics set off the foreign term and quotation marks are used for the English. In the second, italicizing the terms and abbreviations might seem to contradict what is being said. And in the third, the terms in quotation marks are in fact quoted material.

The Spanish verbs *ser* and *estar* are both rendered by "to be."
Common foreign terms such as "amour-propre" or "coup d'état" are not italicized; nor are the abbreviations "e.g." and "i.e."
Young children use "her and me" more freely than "she and I" as subject pronouns.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.63 Letters as letters

Individual letters and combinations of letters of the Latin alphabet are usually italicized.

the letter *q*
a lowercase *n*
a capital *W*
The plural is usually formed in English by adding *s* or *es*.
He signed the document with an *X*.
I need a word with two *e*'s and three *s*'s.

Roman type, however, is traditionally used in two common expressions.

Mind your p's and q's!
dotting the i's and crossing the t's

Roman type is always used for phonetic symbols.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.64 Scholastic grades

Letters used to denote grades are usually capitalized and set in roman type.

She finished with one A, three Bs, and two Cs.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.65 Plurals of letters

To avoid confusion, the plural of single lowercase letters is formed by adding an apostrophe before the *s*. The *s* is roman even when the letter is italic. Capital letters do not normally require an apostrophe in the plural.

There really are two *x*'s in Foxx.
the three Rs

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.66 Letters standing for names

A letter used in place of a name is usually capitalized and set in roman type. If it is used in a hypothetical statement, it is not followed by a period.

Let us assume that A sues B for breach of contract . . .

If a single initial is used as an abbreviation for a name, it is followed by a period; if used to conceal a name, it may be followed by a 2-em dash and no period (see 6.95). If no punctuation follows the dash, a word space must appear before the next word.

Professor D. will be making his entrance shortly.
Senator K—— and Representative L—— were in attendance.

If two or more initials are used as an abbreviation for an entire name, no periods are needed. See also 8.6.

Kennedy and Johnson soon became known as JFK and LBJ.

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7.67 Letters as shapes

Letters that are used to represent shape are capitalized and set in roman type (an S curve, an L-shaped room). (To use a sans serif font, as is sometimes done, does not aid comprehension and may present difficulties in typesetting.)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.68 Names of letters

The name of a letter, as distinct from the letter itself, is usually set in roman type, without quotation marks (a dee, an aitch). The following spellings, drawn from *Merriam-Webster's Collegiate Dictionary* should be used only where a single italicized letter is inappropriate. Editors and proofreaders occasionally need to name letters ("a cue, not a gee"). Since vowels are not named in Webster, invention is called for (an ee, not an oh; lc A; "eye," not "one"; "oh," not zero; "you").

b	bee
c	cee
d	dee
f	ef
g	gee
h	aitch
j	jay
k	kay
l	el
m	em
n	en
p	pee
q	cue
r	ar
s	ess
t	tee
v	vee
w	double-u

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.69 Rhyme schemes

Lowercase italic letters, with no space between, are used to indicate rhyme schemes or similar patterns.

The Shakespearean sonnet's rhyme scheme is *abab, cdcd, efef, gg*.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.70 Reference works

Music publishing is too specialized to be more than touched on here. Authors and editors requiring detailed guidelines may refer to D. Kern Holoman, *Writing about Music* (bibliog. 1.1). For an illustration of typeset music, see figure 12.7. For names of musical works, see 8.202–5.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.71 Musical pitches

Letters standing for musical pitches (which in turn are used to identify keys, chords, and so on) are usually set as roman capitals. The terms *sharp, flat*, and *natural*, if spelled out, are set in roman type and preceded by a hyphen. Editors unfamiliar with musicological conventions should proceed with caution. In the context of harmony, for example, some authors may regard a "C-major triad" as being based on the note rather than the key of C. See also 7.74.

middle C
the key of G major
the D-major triad *or* D major triad
an F augmented triad (an augmented triad on the note F)
G-sharp *or* G#
the key of B-flat minor *or* B♭ minor
Beethoven's E-flat-major symphony (the *Eroica*)
an E string

A series of pitches are joined by en dashes.

The initial F–G–F–B♭

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.72 Octaves

In technical works, various systems are used to designate octave register. Those systems that group pitches by octaves begin each ascending octave on C. In one widely used system, pitches in the octave below middle C are designated by lowercase letters: c, c#, d, . . . , a#, b. Octaves from middle C up are designated with lowercase letters bearing superscript numbers or primes: c^1, c^2, and so on, or c′, c″, and so on. Lower octaves are designated, in descending order, by capital letters and capital letters with subscript numbers: C, C_1, C_2. Because of the many systems and their variants in current use, readers should be alerted to the system employed (for example, by an indication early in the text of the symbol used for middle C). Technical works on the modern piano usually designate all pitches with capital letters and subscripts, from A_1 at the bottom of the keyboard to C_{88} at the top. Scientific works on music usually designate octaves by capital letters and subscripts beginning with C_0 (middle C = C_4). When pitches are otherwise specified, another designation system is unnecessary.

middle C
A 440
the soprano's high C

To indicate simultaneously sounding pitches (as in chords), the pitches are listed from lowest to highest and are sometimes joined by plus signs.

C + E + G

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.73 Chords

In the analysis of harmony, chords are designated by roman numerals indicating what degree of the scale the chord is based on.

V (a chord based on the fifth, or dominant, degree of the scale)
V^7 (dominant seventh chord)
iii (a chord based on the third, or mediant, degree of the scale)

Harmonic progressions are indicated by capital roman numerals separated by en dashes: IV–I–V–I. While roman numerals for all chords suffice for basic descriptions of chordal movement, in more technical writing, minor chords are distinguished by lowercase roman numerals and other distinctions in chord quality and content are shown by additional symbols and arabic numerals.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.74 Major and minor

In some works on musical subjects where many keys are mentioned, capital letters are used for major keys and lowercase for minor. If this practice is followed, the words *major* and *minor* are usually omitted.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.75 Dynamics

Terms indicating dynamics are usually given in lowercase, often italicized: *piano*, *mezzoforte*, and so on. Where space allows, the spelled-out form is preferred in both text and musical examples. Symbols for these terms are rendered in lowercase boldface italics with no periods: ***p***, ***mf***, and so on. "Editorial" dynamics—those added to a composer's original by an editor—are sometimes distinguished by another font or by parentheses or brackets.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.76 Variation

Typographic conventions for expressing the names of particular keys, commands, and other computer terms vary widely. The following paragraphs merely offer a few common patterns. What is important is the consistent use of a particular style or font to refer to a particular element.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.77 Capitalization

The basic alphabet keys as well as all named keys (Ctrl, Home, Shift, Command, etc.), menu items (Save, Print, Exit, etc.), and icon names (the Cut button, the Italic button, etc.) are capitalized and spelled as on the keys or in the software.

The function key F2 has no connection with the keys F and 2.

Choosing Cut from the Edit menu is an alternative to pressing Ctrl+X.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.78 The plus sign

The plus sign, without a space either side, is used when different keys are to be pressed simultaneously.

If the screen freezes, press Ctrl+Alt+Delete.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.79 Font

Italics, boldface, or some other font may be used to distinguish elements needing greater prominence than capitalization. Quotation marks are best avoided, given their specialized use in computer languages. Sans serif type should never be used (see 2.11). File names may be italicized if italics are not used for other elements. Ideally, they should appear in a form that most closely represents the way they look to someone using the language or system under discussion.

Choose **Tutorial** from the **Help** menu, and open the file *introduction*.

If keys need to be distinguished from options, a mixture of fonts may be used.

Click on *Insert* (or press **Alt+I**) and select *Bookmark*.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.80 Words to be typed

Words that are to be typed should appear in a font distinct from that used for keys, functions, and so forth. Avoid quotation marks unless they are actually to be typed. Sans serif type must not be used (see 2.11).

Type **win** after the prompt. Then press Enter to return to Windows.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.81 Names and terms

Proper names of computer hardware, software, networks, systems, and languages are capitalized. Generic terms are lowercased. For spelling, consult a dictionary; if you prefer an alternative form (*hardcopy* rather than *hard copy*, etc.), use it consistently. For names of keys, functions, and such, see 7.77; for file names, see 7.79. For terms such as *e-mail*, see 7.90, section 2. For further guidance, consult Constance Hale and Jessie Scanlon, eds., *Wired Style* (bibliog. 1.2).

APL
BASIC
Dell Low-Profile 486; personal computer
Hewlett Packard LaserJet 4L; laser printer
the Internet; the Net
Netscape; a browser
Pascal
UNIX
Windows 2000; operating system
WordPerfect 8.1; word-processing software
the World Wide Web; the Web; a Web site; a Web page

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The Chicago Manual of Style Online
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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.82 Overview

Probably the most common spelling questions for writers and editors concern compound terms—whether to spell as two words, hyphenate, or close up as a single word. Prefixes and suffixes can be troublesome also. The first place to look for answers is the dictionary. The following paragraphs and the hyphenation guide in 7.90 offer guidelines for spelling compounds not necessarily found in the dictionary (though some of the examples are drawn from Webster), and for treatment of compounds according to their grammatical function (as nouns, adjectives, or adverbs) and their position in a sentence. See also 5.92–93.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.83 Some definitions

An open compound is spelled as two or more words (*high school*, *lowest common denominator*). A hyphenated compound is spelled with one or more hyphens (*mass-produced*, *kilowatt-hour*, *non-English-speaking*). A closed (or solid) compound is spelled as a single word (*birthrate*, *notebook*). A permanent compound is one that has been accepted into the general vocabulary and can be found in the dictionary. A temporary compound is a new combination created for some specific, often one-time purpose (*dictionary-wielding*, *impeachment hound*); such compounds, though some eventually become permanent, are not normally found in the dictionary. Not strictly compounds but often discussed with them are words formed with prefixes (*antigrammarian*, *postmodern*); these also are dealt with in 7.90, section 3.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.84 The trend toward closed compounds

With frequent use, open or hyphenated compounds tend to become closed (*on line* to *on-line* to *online*). Chicago's general adherence to Webster does not preclude occasional exceptions when the closed spellings have become widely accepted, pronunciation and readability are not at stake, and keystrokes can be saved. See 7.90, section 2.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.85 Hyphens and readability

A hyphen can make for easier reading by showing structure and, often, pronunciation. Words that might otherwise be misread, such as *re-creation*, should be hyphenated. Hyphens can also eliminate ambiguity. Although *decision making* as a noun is not normally hyphenated, to add one in *fast decision-making* shows that decisions (not snap judgments) must be made soon. Similarly, the hyphen in *much-needed clothing* shows that the clothing is badly needed rather than abundant and needed. Where no ambiguity could result, as in *public welfare administration* or *graduate student housing*, hyphenation is not mandatory, though it is quite acceptable and preferred by many writers and editors.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.86 Compound modifiers before or after a noun

When compound modifiers (also called phrasal adjectives) such as *open-mouthed* or *nicotine-free* come later in a phrase than the noun they describe, ambiguity is unlikely and the hyphen dispensable (though not incorrect). When such compounds precede a noun, hyphenation usually makes for easier reading. With the exception of proper nouns (such as *United States*) and compounds formed by an adverb ending in *ly* plus an adjective (see 7.87), it is never incorrect to hyphenate adjectival compounds before a noun. Hyphenated adjectival compounds that appear in Webster (such as *well-read* or *ill-humored*) may be spelled without a hyphen when they follow a noun. (To avoid repeated "either–or" suggestions, the comments in 7.90 generally recommend hyphenation only before a noun.)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.87 Adverbs ending in “ly”

Compounds formed by an adverb ending in *ly* plus an adjective or participle (such as *largely irrelevant* or *smartly dressed*) are not hyphenated either before or after a noun, since ambiguity is virtually impossible.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.88 Multiple hyphens

Although two or more hyphens are standard in such phrases as *a matter-of-fact approach* or *an over-the-counter drug*, there is no consensus—nor need there be—on the need for more than one hyphen in longer and less common adjectival compounds. Readability and semantic logic are sometimes judged differently by equally literate writers or editors. Thus, *early nineteenth-century literature* and *early-nineteenth-century literature* are both in good standing. Using one hyphen or two does not affect the meaning of the phrase as a whole. Likewise, *late twentieth-century politicians* will surely not be understood as "recently deceased twentieth-century politicians," but those who prefer to hyphenate *early-nineteenth* will logically hyphenate *late-twentieth* also. Some are more comfortable with the additional hyphen (which logic indicates), others without it (to avoid a lengthy string). Consistency must be maintained within any one work. See also 7.90, section 2, under *century*.

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.89 Hyphen with word space

When the second part of a hyphenated expression is omitted, the hyphen is retained, followed by a word space.

fifteen- and twenty-year mortgages
Chicago- or Milwaukee-bound passengers
five- to ten-minute intervals

but

a five-by-eight-foot rug (a single entity)

Omission of the second part of a solid compound follows the same pattern.

both over- and underfed cats

but

overfed and overworked mules (*not* overfed and -worked mules)

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7 : Spelling, Distinctive Treatment of Words, and Compounds

7.90 Overview

Before using this guide, please refer to 7.82–89 above. The guide illustrates not hard-and-fast rules but general patterns. Writers and editors are bound to make their own exceptions according to context or personal taste. For reasons of space, the comments following each item do not attempt to provide rationales. Although much of the suggested hyphenation is logical and aids readability, some is traditional rather than logical. Each of the three sections is arranged alphabetically. The first deals with compounds according to type, the second with words commonly used as elements in compounds, and the third with prefixes. Compounds formed with suffixes (e.g., nationhood, penniless) are almost always closed.

1. Compounds according to Type

adjective + noun: *small-state* senators, a *high-quality* alkylate, a *middle-class* neighborhood, the neighborhood is *middle class*. (Hyphenated before but not after a noun.)

adjective + participle: *tight-lipped* person, *high-jumping* grasshoppers, *open-ended* question, the question was *open ended*. (Hyphenated before but not after a noun.)

adverb ending in *ly* + participle or adjective: *highly paid, utterly useless*. (Open whether before or after a noun.)

adverb not ending in *ly* + participle or adjective: a *much-loved* woman, she was *much loved*, a very *well-read* child, *little-understood* rules, a *too-easy* answer, the *best-known* author, the *highest-ranking* officer, the *worst-paid* job, a *lesser-paid* colleague, the *least skilled* workers, the *most efficient* method. (Hyphenated before but not after a noun; compounds with *most* and *least* usually open.)

age terms: a *three-year-old*, a *five-year-old* child, a *fifty-five-year-old* woman, *eight- to ten-year-olds*.

(Hyphenated in both noun and adjective forms; for space after first hyphen, see 7.89.)

chemical terms: *sodium chloride* solution. (Open in both noun and adjective forms.)

colors: *emerald green*, *bluish green*, *coal black*, a *green and red* dress, a *black-and-white* print, the truth isn't *black and white*. (Open whether before or after a noun except for such established expressions as *black-and-white*, which are usually hyphenated before a noun.)

combining forms: *electrocardiogram*, *socioeconomic*, *politico-scientific* studies, the *practico-inert*. (Usually closed if permanent, hyphenated if temporary.)

compass points and directions: *northeast*, *southwest*, *east-northeast*, a *north–south* street, the street runs *north–south*. (Closed in noun, adjective, and adverb forms unless three directions are combined, in which case a hyphen is used after the first. When *from . . . to* is implied, an en dash is used.)

ethnic terms. See proper nouns and adjectives.

fractions, simple: *one-half*, *three-quarters*, I'm *three-quarters* done, a *two-thirds* majority, *one and three-quarters*, *three fifty-thirds*. (Traditionally hyphenated in noun, adjective, and adverb forms, except when second element is already hyphenated. See also 9.15)

fractions, compounds formed with: a *half hour*, a *half-hour* session, a *quarter mile*, a *quarter-mile* run, an *eighth note*. (Noun form open, adjective form hyphenated. See also numbers in this section and half in section 2.)

gerund + noun: *running shoes*, *cooking class*, *running-shoe* department. (Noun form open, adjective form hyphenated. See also noun + gerund.)

noun + adjective: *computer-literate*, a *debt-free* year, the stadium is *fan friendly*, she is *HIV-positive*. (Hyphenated before a noun, usually open after a noun.)

noun + gerund: *decision making*, a *decision-making* body, *mountain climbing, time-clock-punching* employees, a *Nobel Prize–winning* chemist (for use of the en dash, see 6.85), *bookkeeping*, *caregiving*, *policymaking*. (Noun form usually open; adjective form hyphenated before a noun. Some permanent compounds closed.)

noun + noun, single function: *student nurse*, *master builder*, *directory path*, *tenure track*, *tenure-track*

position, *home-rule* governance. (Noun form open, adjective form hyphenated before a noun.)

noun + noun, two functions: *nurse-practitioner*, *city-state*, *city-state* governance. (Both noun and adjective forms always hyphenated.)

noun + numeral or enumerator: the *round II* meetings, a *type A* executive. (Both noun and adjective forms always open.)

noun + participle: *a Wagner-burdened* repertoire, *flower-filled* garden, a *clothes-buying* grandmother, I am *software challenged*. (Hyphenated before a noun, otherwise open.)

number + abbreviation: the 33 *m* distance, a 2 *kg* weight, a 3 *ft. high* wall. (Always open.)

number + percentage: 50 *percent*, a 10 *percent* raise. (Both noun and adjective forms always open.)

number, ordinal, + noun: *third-floor* apartment, 103*rd-floor* view, *fifth-place* contestant, *twenty-first-row* seats. (Adjective form hyphenated before a noun. See also century in section 2.)

number, ordinal, + superlative: a *second-best* decision; *third-largest* town; *fourth-to-last* contestant; he arrived *fourth to last.* (Hyphenated before a noun, otherwise open.)

number, spelled out, + noun: a *hundred-meter* race, a 250-*page* book, a *fifty-year* project, a *three-inch-high* statuette, it's *three inches high, five- to ten-minute* intervals. (Hyphenated before a noun, otherwise open. Note the space after the first number in the last example.)

numbers, spelled out: *twenty-eight*, *three hundred*, *nineteen forty-five*, *five hundred and fifty*. (Twenty-one through ninety-nine hyphenated; others open. See also fractions, simple.)

participle + noun: *chopped-liver* pâté, *cutting-edge* methods, their approach was *on the cutting edge*. (Adjective form hyphenated before a noun, seldom used after a noun.)

participle + preposition: a frequently *referred-to* paragraph, this book is often *referred to*. (Hyphenated before but not after a noun.)

participle + *up, out,* and the like: *dressed-up* children, *spelled-out* numbers, fractions that are *spelled out*. (Adjective form hyphenated before but not after a noun.)

phrases, adjectival: an *over-the-counter* drug, her approach was *matter-of-fact*, a *quicker-than-usual* reply, her reply was *quicker than usual*. (Familiar

phrases hyphenated whether before or after a noun; other phrases hyphenated only before a noun. See also phrases, familiar; phrases, foreign.)

phrases, familiar: *stick-in-the-mud, jack-of-all-trades*, a *flash in the pan*. (Hyphenated, with rare exceptions.)

phrases, foreign, used adjectivally: an *a priori* argument, a *Sturm und Drang* drama, *in vitro* fertilization, a *tête-à-tête* approach. (Open unless hyphens appear in the original language.)

proper nouns and adjectives, hyphenated: the *Franco-Prussian War*, *Anglo-American* cooperation, the *Scotch-Irish*. (Hyphenated in both noun and adjective forms.)

proper nouns and adjectives, open: *African Americans*, an *African American*, a *Chinese American* child, *French Canadians*, the *North Central* region, *Middle Eastern* countries, *State Department* employees, *World War II* history. (Open in both noun and adjective forms. See also 8.42.)

relationships: See foster, grand, in-law, and step in section 2.

time: at *three thirty*, the *three-thirty* train, a *four o'clock* train, the *5:00 p.m.* news. (Usually open; hyphenated only for easier reading.)

2. Compounds Formed with Specific Terms

ache: *toothache, stomachache*. (Always closed.)

all: *all out*, *all along*, *all in*, *all over*, an *all-out* effort, an *all-American* player, the book is *all-encompassing*. (Adverbial phrases open; adjectival phrases hyphenated both before and after a noun.)

book: *reference book*, *coupon book*, *checkbook*, *cookbook* (Open if not in the dictionary.)

borne: *waterborne*, *foodborne*, *cab-borne*, *mosquito-borne*. (Normally closed, but hyphenated after words ending in *b* and after words of three or more syllables. See also like and wide.)

century: *twentieth-century* literature, *twenty-first-century* history, *fourteenth-century* monastery, a *mid-eighteenth-century* poet, *late nineteenth-century* politicians; her style was *nineteenth century*. (Adjectival compounds hyphenated before but not after a noun. See old below, and mid in section 3; see also 7.88.)

cross: a *cross-reference*, *cross-referenced*, *cross-grained*, *cross-country*, *crossbow*, *crossover*. (Noun, adjective, and adverb forms hyphenated, except for

some permanent compounds.)

e: *e-mail*, *e-article*, *e-commerce*, *e-marketing*, *e-zine*, *e–graduate school*. (Hyphenated; use en dash if *e-* precedes an open compound. See also 7.85, 8.163.)

elect: *president-elect*, *mayor-elect*, *county assessor elect*. (Hyphenated unless the name of the office consists of two or more words.)

ever: *ever-ready* help, *ever-recurring* problem, *everlasting*. (Usually hyphenated before a noun; some permanent compounds closed.)

ex: *ex-boyfriend*, *ex-marine*, *ex–corporate executive*. (Hyphenated, but use en dash if *ex-* precedes an open compound; see 7.83.)

fold: *fourfold*, *hundredfold*, *twenty-five-fold*, 150-*fold*. (Closed unless formed with a hyphenated number or a numeral.)

foster: *foster mother*, *foster parents*, a *foster-family* background. (Noun forms open, adjective forms hyphenated.)

free: *toll-free* number, *accident-free* driver; the number is *toll free*; the driver is *accident free*. (Compounds formed with *free* as second element are hyphenated before a noun, open after a noun.)

full: *full-length* mirror, three *bags full*, a *suitcase full*. (Hyphenated when *full* precedes a noun, open after a noun. Use *ful* only in such permanent compounds as *a cupful, a handful*.)

general: *attorney general*, *postmaster general*, *lieutenants general*. (Always open; in plural forms, *general* remains singular.)

grand, great-grand: *grandfather*, *granddaughter*, *great-grandmother*, *great-great-grandson*. (*Grand* compounds closed, *great* compounds hyphenated.)

half: *half-asleep*, *half-finished*, a *half sister*, a *half hour*, a *half-hour* session, *halfway, halfhearted*. (Adjective forms hyphenated, noun forms open. Some permanent compounds closed, whether nouns, adjectives, or adverbs. Check the dictionary. See also fractions in section 1.)

house: *schoolhouse*, *courthouse* (*court house* in some jurisdictions), *rest house*. (Permanent compounds often closed. If not in the dictionary, open.)

in-law: *sister-in-law*, *parents-in-law*. (All compounds hyphenated; only the first element takes a plural form.)

like: *catlike*, *childlike*, *mattresslike*, *bell-like, Whitman-like* poetry, a *penitentiary-like* institution. (Normally closed, but hyphenated after words ending in *l*, after

most proper nouns (but *Christlike)*, after most words of three or more syllables, or simply to avoid a cumbersome appearance. Hyphenated compounds retain the hyphen both before and after a noun. See also borne and wide.)

mid. See section 3.

near: a *near accident*, a *near-dead* language. (Open before a noun, hyphenated before an adjective.)

odd: a *hundred-odd* manuscripts; 350-*odd* books. (Always hyphenated.)

old: *decade-old*, a *three-year-old*, a 105-*year-old* woman, a *centuries-old* debate, the debate is *centuries old*. (Hyphenated, especially before a noun. See also age terms in section 1.)

on: *online*, *onstage*, *ongoing*, *on-screen*, *on-site*. (Sometimes closed, sometimes hyphenated. Check dictionary, and hyphenate if term is not listed. See also 7.84.)

percent: 5 *percent*, a 10 *percent* increase. (Both noun and adjective forms always open.)

pseudo. See section 3.

quasi: a *quasi corporation*, a *quasi-public* corporation. (Open before a noun, hyphenated before an adjective.)

self: *self-restraint*, *self-realization*, *self-sustaining*, *self-conscious*, the behavior is *self-destructive*, *selfless*, *unselfconscious*. (Both noun and adjective forms hyphenated, except where *self-* is followed by a suffix or preceded by *un*. Note that *unselfconscious*, Chicago's preference, is contrary to Webster.)

step: *stepmother*, *stepgranddaughter*. (Always closed.)

style: *kindergarten-style, Chicago-style* hyphenation, dancing 1920*s-style*. (Always hyphenated.)

vice: *vice-consul*, *vice-chancellor*, *vice president*, *vice-presidential* duties, *vice admiral*, *viceroy*. (Sometimes hyphenated, sometimes open, occasionally closed. Check dictionary and hyphenate if term is not listed.)

Web: *Web site*, *Web-related* matters, he is *Web-happy*. (Noun form open, adjective form hyphenated.)

wide: *worldwide*, *citywide*, *Chicago-wide*, the canvass was *university-wide*. (Normally closed, but hyphenated after proper nouns, after most words of three or more syllables, or simply to avoid a cumbersome appearance. Hyphenated compounds retain the hyphen both before and after a noun. See also borne and like.)

3. Words Formed with Prefixes

Compounds formed with prefixes are normally closed, whether they are nouns, verbs, adjectives, or adverbs.

A hyphen should appear, however, (1) before a capitalized word or a numeral, such as sub-Saharan, pre-1950; (2) before a compound term, such as non-self-sustaining, pre–Vietnam War (before an open compound, an en dash is used; see 7.83); (3) to separate two *i*'s, two *a*'s, and other combinations of letters or syllables that might cause misreading, such as anti-intellectual, extra-alkaline, pro-life; (4) to separate the repeated terms in a double prefix, such as sub-subentry; (5) when a prefix or combining form stands alone, such as over- and underused, macro- and microeconomics.

The spellings shown below conform largely to *Merriam-Webster's Collegiate Dictionary*. Compounds formed with combining forms not listed here, such as *auto*, *tri*, and *para*, follow the same pattern.

ante: antebellum, antenatal, antediluvian
anti: antihypertensive, antihero, *but* anti-inflammatory, anti-Hitlerian
bi: binomial, bivalent, bisexual
bio: bioecology, biophysical, biosociology
co: coequal, coauthor, coeditor, coordinate, cooperation, *but* co-opt, co-worker
counter: counterclockwise, counterrevolution
cyber: cyberspace, cyberstore
extra: extramural, extrafine, *but* extra-administrative
hyper: hypertension, hyperactive, hypertext
infra: infrasonic, infrastructure
inter: interorganizational, interfaith
intra: intrazonal, intramural, *but* intra-arterial
macro: macroeconomics, macromolecular
mega: megavitamin, megamall, mega-annoyance (hyphenate before words beginning with *a*)
meta: metalanguage, metaethical, *but* meta-analysis (not the same as metanalysis)
micro: microeconomics, micromethodical
mid: midthirties, a midcareer event, midcentury, *but* mid-July, the mid-1990s, the mid-twentieth century, mid-twentieth-century history
mini: minivan, minimarket
multi: multiauthor, multiconductor, *but* multi-institutional
neo: neonate, neoorthodox, Neoplatonism
non: nonviolent, nonevent, nonnegotiable, *but* non-

beer-drinking
over: overmagnified, overshoes, overconscientious
post: postdoctoral, postmodernism, posttraumatic, *but* post-Vietnam
pre: premodern, preregistration, prewar, preempt, *but* Pre-Raphaelite
pro: proindustrial, promarket, but pro-life, pro-Canadian
proto: protolanguage, protogalaxy, protomartyr
pseudo: pseudotechnocrat, pseudomodern, *but* pseudo-Tudor
re: reedit, reunify, reproposition, *but* re-cover, re-creation (as distinct from *recover, recreation*)
semi: semiopaque, semiconductor, *but* semi-invalid
socio: socioeconomic, sociocultural, sociolinguistics
sub: subbasement, subzero, subcutaneous
super: superannuated, supervirtuoso, superpowerful
supra: supranational, suprarenal, supraorbital, *but* supra-American
trans: transsocietal, transmembrane, transcontinental, transatlantic, *but* trans-American
ultra: ultrasophisticated, ultraorganized, ultraevangelical
un: unfunded, unneutered, *but* un-English, un-unionized
under: underemployed, underrate, undercount

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8 : Names and Terms

8.1 Patterns

This chapter helps to establish patterns in the use of names and of terms associated with names: names of persons and places; of events and movements; of governmental or corporate bodies and their actions; of vessels, species, and other entities; and, finally, of literary and other creative works. Which of these should always be capitalized? Which should generally be lowercased? Which are commonly italicized? Consistency in such matters aids readability in any publication, long or short.

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8 : Names and Terms

8.2 The “down” style

Chicago generally prefers a “down” style—the parsimonious use of capitals. Although proper names are capitalized, many words derived from or associated with proper names (brussels sprouts, board of trustees), as well as the names of significant offices (presidency, papacy), may be lowercased with no loss of clarity or respect.

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8 : Names and Terms

8.3 Names versus generic terms

Many proper names combine a given name with a generic (or descriptive) term (Albion College, the Circuit Court of Lake County, President Bush). After the first mention, an official name is often replaced by the generic term alone, which (no longer strictly a proper name) may safely be lowercased.

Albion College was founded in 1835. The college has some illustrious alumni.

Her suit was filed with the Circuit Court of Lake County. Appearing in court made her nervous, since she had little experience of circuit court procedures.

They asked to speak with President Bush, but the president was unavailable that day.

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8 : Names and Terms

8.4 Context

Although the pattern of capitalization chosen for the various categories illustrated in this chapter may prove adaptable to most publications, no such pattern can be universally applied. In certain official (as opposed to literary) contexts, *the College* or *the President* may appropriately be capitalized. Writers and editors must use discretion and judgment in deciding when to follow the guidelines.

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8 : Names and Terms

8.5 Spelling

For names of well-known deceased persons, Chicago generally follows the spelling in *Merriam-Webster's Biographical Dictionary* or the biographical section of *Merriam-Webster's Collegiate Dictionary*. For living persons, consult *Who's Who* or *Who's Who in America*, among other sources. (See bibliog. 4.1 for these and other useful reference works.) Where different spellings appear in different sources (e.g., W. E. B. DuBois *versus* W. E. B. Du Bois), the writer or editor must make a choice and stick with it.

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8 : Names and Terms

8.6 Capitalization

Names and initials of persons, real or fictitious, are capitalized. The space between initials should be the same as the space between the last initial and the name, except when initials are used alone, with or without periods.

Jane Doe
George S. McGovern
P. D. James
M. F. K. Fisher
LBJ

The names of certain writers occasionally appear without capitals—for example, bell hooks. If such unconventional spelling is the strong preference of the bearer of the name, it should be respected in appropriate contexts. E. E. Cummings can be capitalized, however, since one of his publishers, not he himself, lowercased his name. (Library catalogs usually capitalize all such names.) For obvious reasons, a lowercased name should not begin a sentence. Also, names used in such expressions as "by george!" are usually lowercased.

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8 : Names and Terms

8.7 English names with particles

Many names borne by people in English-speaking countries include particles such as *de*, *d'*, *de la*, *von*, *van*, and *ten*. Practice with regard to capitalizing and spacing the particles varies widely, and confirmation should be sought in a biographical dictionary or other authoritative source. When the surname is used alone, the particle is generally retained, capitalized or lowercased (though always capitalized when beginning a sentence) and spaced as in the full name. *Le* is always capitalized, as are *La* and *L'*, when not preceded by *de*. See also 8.10–20.

Thomas De Quincey; De Quincey
Diana DeGette; DeGette
Alfonse D'Amato; D'Amato
Walter de la Mare; De la Mare
Daphne du Maurier; Du Maurier
Page duBois; duBois
W. E. B. Du Bois; Du Bois (but see 8.5)
Robert M. La Follette; La Follette
John Le Carré; Le Carré
Pierre-Charles L'Enfant; L'Enfant
Abraham Ten Broeck; Ten Broeck
Wernher von Braun; von Braun
Stephen Van Rensselaer; Van Rensselaer
Robert van Gulik; van Gulik

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8 : Names and Terms

8.8 Hyphenated and extended names

A hyphenated last name or a last name that consists of two or more elements should never be shorn of one of its elements. For names of prominent or historical figures, Webster and other reliable alphabetical listings usually indicate where the last name begins.

Victoria Sackville-West; Sackville-West
Ralph Vaughan Williams; Vaughan Williams (*not* Williams)
Ludwig Mies van der Rohe; Mies van der Rohe (*not* van der Rohe); Mies

but

John Hope Franklin; Franklin
Charlotte Perkins Gilman; Gilman

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8 : Names and Terms

8.9 Native American names

When the English form of a Native American name is formed with the definite article, *the* remains lowercase.

the Little Turtle
the Prophet

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8 : Names and Terms

8.10 Context

The following paragraphs focus on non-English personal names as these would be used in an English-language context.

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8 : Names and Terms

8.11 French names

The particles *de* and *d'* are lowercased (except at the beginning of a sentence). When the last name is used alone, *de* (but not *d'*) is often dropped. Its occasional retention, in *de Gaulle*, for example, is suggested by tradition rather than logic. (When a name begins with closed-up *de*, such as *Debussy*, the *d* is always capitalized.)

Alexis de Tocqueville; Tocqueville
Alfred de Musset; Musset

but

Charles de Gaulle; de Gaulle
Jean d'Alembert; d'Alembert

When *de la* precedes a name, *la* is usually capitalized and is always retained when the last name is used alone. The contraction *du* is usually lowercased in a full name but is retained and capitalized when the last name is used alone. (When a name begins with closed-up *Du*, such as *Dupont*, the *d* is always capitalized.)

Jean de La Fontaine; La Fontaine
René-Robert Cavelier de La Salle; La Salle
Philippe du Puy de Clinchamps; Du Puy de Clinchamps

When the article *le* accompanies a name, it is capitalized with or without the first name.

Gustave Le Bon; Le Bon

Initials standing for a hyphenated given name should also be hyphenated.

Jean-Paul Sartre; J.-P. Sartre; Sartre

Since there is considerable variation in French usage, the guidelines and examples above merely represent the most common forms.

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8.12 German, Italian, and Portuguese names

In the original languages, particles in German, Italian, and Portuguese names are lowercased and are usually dropped when the last name is used alone. But if the form with the particle is the one familiar to English speakers, it should be used.

Alexander von Humboldt; Humboldt
Maximilian von Spee; Spee
Heinrich Friedrich Karl von und zum Stein; Stein
Ludwig van Beethoven; Beethoven
Giovanni da Verrazano; Verrazano
Friedrich von Steuben; von Steuben
Vasco da Gama; da Gama
Luca della Robbia; della Robbia

but

Leonardo da Vinci; Leonardo

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8.13 Dutch names

In English usage, the particles *van*, *van den*, *ter*, and the like are lowercased when full names are given but usually capitalized when only the last name is used.

Joannes van Keulen; Van Keulen
Pieter van den Keere; Van den Keere
Vincent van Gogh; Van Gogh
Gerard ter Borch; Ter Borch

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8.14 Spanish names

Many Spanish names are composed of both the father's and the mother's family names, in that order, sometimes joined by *y* (and). When the given name is omitted, persons with such names are usually referred to by both family names but sometimes by only one, according to their own preference. It is never incorrect to use both.

José Ortega y Gasset; Ortega y Gasset *or* Ortega
Pascual Ortiz Rubio; Ortiz Rubio *or* Ortiz
Federico García Lorca; García Lorca (known among Anglophones, however, as Lorca)

Spanish family names that include an article, a preposition, or both are treated in the same way as analogous French names.

Tomás de Torquemada; Torquemada
Manuel de Falla; Falla
Bartolomé de Las Casas; Las Casas
Gonzalo Fernández de Oviedo; Fernández de Oviedo

Traditionally, married women replaced their mother's family name with their husband's (first) family name, sometimes preceded by *de*. If, for example, María Carmen Mendoza Salinas married Juan Alberto Peña Montalvo, she could change her legal name to María Carmen Mendoza (de) Peña or, if the husband was well known by both family names, to María Carmen Mendoza (de) Peña Montalvo. Many modern women in Spanish-speaking countries, however, no longer take their husband's family name. For alphabetizing, see 18.82.

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8.15 Russian names

Russian family names, as well as middle names (patronymics), sometimes take different endings for male and female members of the family. For example, Lenin's real name was Vladimir Ilyich Ulyanov; his sister was Maria Ilyinichna Ulyanova. In text, often only the given name and patronymic are used; in the index the name should be listed under the family name, whether or not this appears in the text.

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8.16 Hungarian names

In Hungarian practice the family name precedes the given name—for example, Molnár Ferenc, Kodály Zoltán. In English contexts, however, such names are usually inverted—Ferenc Molnár, Zoltán Kodály.

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8.17 Arabic names

Surnames of Arabic origin (which are strictly surnames rather than family names) are often prefixed by such elements as *Abu*, *Abd*, *ibn*, *al-*, or *el-*. Since these are integral parts of a name, just as *Mc* or *Fitz* are parts of certain English names, they should not be dropped when the surname is used alone. See also 10.98, 18.74.

Syed Abu Zafar Nadvi; Abu Zafar Nadvi
Aziz ibn Saud; Ibn Saud
Tawfiq al-Hakim; al-Hakim

Names of rulers of older times, however, are often shortened to the first part of the name rather than the second.

Harun al-Rashid; Harun (al-Rashid, "Rightly Guided," was Harun's *kunyah*, a name taken on his accession to the caliphate)

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8.18 Chinese names

In Chinese practice, the family name comes before the given name. (This practice should be followed in English contexts with names of Chinese persons but not with those of persons of Chinese origin whose names have been anglicized.) For use of the pinyin and Wade-Giles systems of transliteration, see 10.100–103.

Chiang Kai-shek; Chiang (Wade-Giles)
Mao Tse-tung; Mao (Wade-Giles)
Li Bo; Li (pinyin)
Du Fu; Du (pinyin)

but

Anthony Yu; Yu
Tang Tsou; Tsou

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8.19 Japanese names

In Japanese usage the family name precedes the given name. Japanese names are sometimes westernized, however, by authors writing in English or persons of Japanese origin living in the West.

Tajima Yumiko; Tajima
Yoshida Shigeru; Yoshida

but

Noriaki Kurosawa; Kurosawa

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8.20 Other Asian names

In some Asian countries, people are usually known by their given name rather than by a surname or family name. The Indonesian writer Pramoedya Ananta Toer, for example, would be referred to in short form as Pramoedya (not as Toer). For further examples, see 18.75, 18.79, 18.83, 18.84. If in doubt, use the full form of a name in all references or consult an expert.

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8 : Names and Terms

8.21 Capitalization: the general rule

Civil, military, religious, and professional titles are capitalized when they immediately precede a personal name and are thus used as part of the name (usually replacing the title holder's first name). Titles are normally lowercased when following a name or used in place of a name (but see 8.22). See 8.25–29 for many examples. For abbreviated forms, see 15.11–18.

President Lincoln; the president
General Bradley; the general
Cardinal Newman; the cardinal
Dean Mueller; the dean
Governors Edgar and Ryan; the governors

Although both first and second names may be used after a title (e.g., Vice President Dick Cheney), such usage is generally avoided in formal prose. Note also that once a title has been given, it need not be repeated each time a person's name is mentioned.

Dick Durbin, senator from Illinois; Senator Durbin; Durbin

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8 : Names and Terms

8.22 Exceptions to the general rule

In formal contexts as opposed to running text, such as a displayed list of donors in the front matter of a book or a list of corporate officers in an annual report, titles are usually capitalized even when following a personal name. Exceptions may also be called for in promotional or other contexts for reasons of courtesy or politics.

Maria Martinez, Director of International Sales

A title used alone, in place of a personal name, is capitalized only in such contexts as a toast or a formal introduction, or when used in direct address.

Ladies and Gentlemen, the Prime Minister.
I would have done it, Captain, but the ship was sinking.
Thank you, Mr. President.

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8 : Names and Terms

8.23 Titles used in apposition

When a title is used in apposition before a personal name, not as part of the name but as a descriptive tag, and often with *the*, it is lowercased.

the empress Elizabeth of Austria
German chancellor Gerhard Schröder
the globe-trotting pope John Paul II
former presidents Reagan and Clinton
chief operating officer Susan Raymond
the then secretary of state Madeleine Albright

but

Secretary of State Albright (see 8.25)

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8.24 Text use

The lists in the sections that follow, obviously not exhaustive, show various titles and words related to them as they might appear in text rather than in a formal listing or heading. See also 8.3–4.

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8 : Names and Terms

8.25 Civil titles

the president; George Washington, first president of the United States; President Washington; the presidency; presidential; the Washington administration (see also 8.23); Chandrika Kumaratunga, president of Sri Lanka; President Kumaratunga *or* Mrs. Kumaratunga

the vice president; Richard Cheney, vice president of the United States; Vice President Cheney; vice-presidential duties; Jorge Quiroga, vice president of Bolivia; Vice President Quiroga

the secretary of state; Colin Powell, secretary of state; Secretary of State Powell *or* Secretary Powell

the senator; the senator from West Virginia; Senator Robert C. Byrd; Senators Byrd and Trent; Sen. John Glenn, Democrat from Ohio (*or* D-OH; see 15.31)

the representative; the congressman; the congresswoman; Henry Hyde, representative from Illinois *or* congressman from Illinois; Congressman Hyde *or* Rep. Henry Hyde (R-IL) *or* Rep. Henry Hyde (R-Ill.); Maxine Waters, representative from California; Congresswoman Waters; the congresswoman *or* the representative; Representatives Hyde and Waters

the Speaker; Dennis Hastert, Speaker of the House of Representatives; Speaker Hastert (*Speaker* is traditionally capitalized)

the chief justice; William H. Rehnquist, chief justice of the United States; Chief Justice Rehnquist (see also 8.69)

the associate justice; Ruth Bader Ginsburg, associate justice; Justice Ginsburg; Justices Ginsburg and Souter

the chief judge; Henry Tonigan, chief judge; Judge Tonigan

the ambassador; Philip Lader, ambassador to the Court of St. James's *or* ambassador to the United Kingdom; Ambassador Lader

the governor; Ruth Ann Minner, governor of the state of Delaware; Governor Minner

the mayor; Richard M. Daley, mayor of Chicago; Mayor Daley

the state senator; Olga Parker, Ohio state senator; the Honorable Olga Parker

the state representative (same pattern as state senator)

the governor general of Canada; the Right Honourable Edward Richard Schreyer

the minister; Heizo Takenaka, Japanese economics minister; Mr. Takenaka

the prime minister; the Right Honourable Pierre Elliott Trudeau, former prime minister of Canada; Tony Blair, the British prime minister (not normally used as a title preceding the name)

the premier (of a Canadian province); the Honourable Roy

Romanow
the member of Parliament (UK and Canada); Jane Doe, member of Parliament *or, more commonly*, Jane Doe, MP (not used as a title preceding the name); Jane Doe, the member for West Hamage
the chief whip; Tony Yengeni, chief whip of the African National Congress; Yengeni
the foreign secretary (UK); the foreign minister (other nations); the British foreign secretary; the German foreign minister (not used as a title preceding the name)
the chancellor; Gerhard Schröder, chancellor of Germany; Chancellor Schröder
the chancellor of the exchequer (UK); Gordon Brown; Chancellor Brown
the Lord Privy Seal (UK; always capitalized)

For use of *the Honorable* and similar terms of respect, see 8.35, 15.18.

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8 : Names and Terms

8.26 Titles of sovereigns and other rulers

See also 8.34.

King Abdullah; the king of Jordan
Queen Elizabeth; Elizabeth II; the queen (in a British Commonwealth context, the Queen)
the Holy Roman Emperor
Hamad bin Isa al-Khalifa, emir of Bahrain; Sheik Hamad
the shah of Iran
the sharif of Mecca
the paramount chief of Basutoland
Wilhelm II, emperor of Germany; Kaiser Wilhelm II; the kaiser
the führer (Adolf Hitler)
Il Duce (used only of Benito Mussolini; both *i* and *d* capitalized)

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8 : Names and Terms

8.27 Military titles

the general; General Ulysses S. Grant, commander in chief of the Union army; General Grant; the commander in chief
the General of the Army; Omar N. Bradley, General of the Army; General Bradley (*General of the Army* always capitalized to avoid ambiguity)
the admiral; Chester W. Nimitz, Fleet Admiral; Admiral Nimitz, commander of the Pacific Fleet (*Fleet Admiral* always capitalized to avoid ambiguity)
the chairman; Richard B. Myers, chairman of the Joint Chiefs of Staff
the captain; Captain Frank LeClaire, company commander
the sergeant; Sergeant Carleton C. Singer; a noncommissioned officer (NCO)
the warrant officer; Warrant Officer John Carmichael; Mr. Carmichael
the chief petty officer; Chief Petty Officer Tannenbaum
the private; Private T. C. Alhambra
the British general; General Sir Guy Carleton, British commander in New York City; General Carleton

For abbreviations, often used when a title precedes a name and appropriate in material in which many military titles appear, see 15.15.

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8 : Names and Terms

8.28 Quasi-military titles

Titles and ranks used in organizations such as the police, the merchant marine, or the Salvation Army are treated the same way as military titles.

the chief of police; Frederick Day, Lake Bluff chief of police; Chief Day
the warden; Jane Doe, warden of the state penitentiary; Warden Doe

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8 : Names and Terms

8.29 Religious titles

the rabbi; Rabbi Avraham Yitzhak ha-Kohen Kuk; the rabbinate
the cantor *or* hazzan; Deborah Bard, cantor; Cantor Bard
the sheikh; Sheikh Ibrahim el-Zak Zaky
the imam; Imam Shamil
the ayatollah; Ayatollah Khomeini
the Dalai Lama (traditionally capitalized); *but* previous dalai lamas
the sadhu; the guru; the shaman
the pope; Pope John Paul II; the papacy; papal
the cardinal; Francis Cardinal George *or, less formally*, Cardinal George; the sacred college of cardinals
the patriarch; Cyrillus Lucaris, patriarch of Constantinople; the patriarchate
the archbishop; the archbishop of Canterbury; Archbishop Temple
the bishop; the bishop of Toledo; Bishop Donovan; bishopric; diocese
the minister; the Reverend Shirley Stoops (see also 15.18)
the rector; the Reverend James Williams (see also 15.18)

See also 8.35.

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8 : Names and Terms

8.30 Corporate and organizational titles

Titles of persons holding offices such as those listed below are rarely used as part of a name. If a short form is required, either the generic term or simply a personal name suffices. For appositional use, see 8.23.

the chief executive officer; Susan Franklin, chief operating officer of Caterham Corporation; the CEO of the corporation
the director; Beverly Jarrett, director of the University of Missouri Press
the school superintendent; Allan Alson, superintendent of Evanston Township High School District
the secretary-treasurer; Georgina Fido, secretary-treasurer of the Kenilworth Kennel Society

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8 : Names and Terms

8.31 Academic titles

the professor; Françoise Meltzer, professor of comparative literature; Professor Meltzer
the chair; James R. Norris, chair of the Department of Chemistry; Professor Norris
the provost; Richard P. Saller, provost of the University of Chicago; Mr. Saller
the president; Don Michael Randel, president of the University of Chicago; Mr. Randel *or* President Randel
the dean; Joyce Feucht-Haviar, dean of the College of Extended Learning; Dean Feucht-Haviar
named professorships; Wendy Doniger, Mircea Eliade Distinguished Service Professor in the Divinity School; Professor Doniger; Anthony Grafton, Dodge Professor of History, Princeton University; Professor Grafton
the professor emeritus (masc.); the professor emerita (fem.); professors emeriti (masc. or masc. and fem.); professors emeritae (fem.); Professor Emerita Neugarten (Note that *emeritus* and *emerita* are honorary designations and do not simply mean *retired.*)

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8 : Names and Terms

8.32 Other academic designations

Terms denoting student status are lowercased.

freshman *or* first-year student
sophomore
junior
senior

Names of degrees, fellowships, and the like are lowercased when referred to generically. See also 15.21.

a master's degree; a doctorate; a fellowship; master of business administration (MBA)

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8 : Names and Terms

8.33 Civic and academic honors

Titles denoting civic or academic honors are capitalized when following a personal name. For awards, see 8.89; for abbreviations, see 15.22.

Laurence L. Bongie, Fellow of the Royal Society of Canada; the fellowship

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8 : Names and Terms

8.34 Titles of nobility

Unlike most of the titles mentioned in the previous paragraphs, titles of nobility do not denote offices (such as that of a president or an admiral). Whether inherited or conferred, they form an integral and, with rare exceptions, permanent part of a person's name and are therefore usually capitalized. The generic element in a title, however (the duke, the earl, etc.), is lowercased when used alone as a short form of the name. (In British usage, the generic term used alone remains capitalized in the case of royal dukes but not in the case of nonroyal dukes; in North American usage such niceties may be disregarded.) For further advice consult *The Times Guide to English Style and Usage* (bibliog. 1.1), and for a comprehensive listing consult the latest edition of *Burke's Genealogical and Heraldic History of the Peerage* (bibliog. 4.1). See also 8.26.

the prince; Prince Charles; the Prince of Wales
the duke; the duchess; the Duke and Duchess of Windsor
the marquess; the Marquess of Bath; Lord Bath
the marchioness; the Marchioness of Bath; Lady Bath
the earl; the Earl of Shaftesbury; Lord Shaftesbury; Anthony Ashley Cooper, 7th (*or* seventh) Earl of Shaftesbury; previous earls of Shaftesbury;
the countess (wife of an earl); the Countess of Shaftesbury; Lady Shaftesbury
the viscount; Viscount Eccles; Lord Eccles
Baroness Thatcher; Lady Thatcher (a conferred title)
Dame Judi Dench; Dame Judi (a conferred title)
the baron; Lord Rutland
the baronet; the knight; Sir John Euston; Sir John
Lady So-and-So (wife of a marquess, earl, baron, or baronet)
Lady Olivia So-and-So (daughter of a duke, marquess, or earl)
the Honourable Jessica So-and-So (daughter of a baron)
the duc de Guise (lowercased in accordance with French usage); François de Lorraine, duc de Guise
the count; Count Helmuth von Moltke *or* Graf Helmuth von Moltke; the comte de Toulouse

Note that marquesses, earls, viscounts, barons, and baronesses are addressed, and referred to after first mention, as Lord or Lady So-and-So, at least in British usage. The following entry, drawn from *Burke's Genealogical and Heraldic History of the Peerage*, illustrates the complexities of British noble nomenclature.

The 5th Marquess of Salisbury (Sir Robert Arthur James Gascoyne-Cecil, K.G., P.C.), Earl of Salisbury, Wilts; Viscount Cranborne, Dorset, and Baron Cecil of Essendon, Rutland; co-heir to the Barony of Ogle

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8 : Names and Terms

8.35 Terms of respect

Honorific titles and respectful forms of address are capitalized. For the use of many such terms in formal correspondence, see "Forms of Address," a comprehensive listing at the back of *Merriam-Webster's Collegiate Dictionary*. For abbreviations, see 15.18. The following examples are intended merely to illustrate capitalization. See also 8.29.

the Honorable Olympia J. Snowe (U.S. senator, member of Congress, etc.)
the Right Honourable Joseph-Jacques Jean Chrétien (Canadian governor general or prime minister)
the First Lady
the Queen Mother
Pandit Nehru
Mahatma Gandhi
Her (His, Your) Majesty; His (Her, Your) Royal Highness
the Most Reverend John A. Donovan (Roman Catholic bishop)
Your (Her, His) Excellency
Mr. President
Madam Speaker
Your Honor

but

sir, ma'am
my lord, my lady

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8 : Names and Terms

8.36 Epithets, or nicknames

A characterizing word or phrase used as part of, or instead of, a person's name is capitalized.

the Great Emancipator
the Sun King
the Wizard of Menlo Park
Stonewall Jackson
the Young Pretender
the Great Commoner
Catherine the Great
Babe Ruth
the Swedish Nightingale
Ivan the Terrible

When used in addition to a name, an epithet is enclosed in quotation marks and placed either within or after the name. Parentheses are unnecessary.

George Herman "Babe" Ruth
Jenny Lind, "the Swedish Nightingale"
Ivan IV, "the Terrible"

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8 : Names and Terms

8.37 Temporary epithets

When preceding a name, role-denoting epithets such as *citizen* or *historian* should be lowercased and treated as if in apposition (see 8.23).

the historian William McNeill (*not* Historian McNeill)

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8 : Names and Terms

8.38 Epithets as names of characters

In references to works of drama or fiction, epithets or generic titles used in place of names are normally capitalized.

John Barrymore performed brilliantly as Chief Executioner.
Alice's encounters with the Red Queen and the Mad Hatter

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8 : Names and Terms

8.39 Kinship names

Kinship names are lowercased unless they immediately precede a personal name or are used alone, in place of a personal name. Pet names, however, are always lowercased.

my father and mother
the Brontë sisters
Let's write to Aunt Maud.
I believe Grandmother's middle name was Marie.
Please, Dad, let's go.

but

No, my son, I'm afraid not. (Lowercased after a pronoun)
She adores her aunt Maud. (Appositional use; see 8.23)
Sorry, sweetheart!

Kinship terms used in connection with religious offices or callings are treated similarly.

We asked Mother Superior to speak first.
A certain Brother Thomas, one of the brothers from the Franciscan monastery, . . .
They welcomed their new rector, Father Smith.
We learned that the Holy Father was on his way.

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8 : Names and Terms

8.40 Personification

The poetic device of giving abstractions the attributes of persons, and hence capitalizing them, is rare in today's writing. The use of capitals for such a purpose is best confined to quoted material.

"The Night is Mother of the Day, / The Winter of the Spring" (John Greenleaf Whittier)

but

In springtime, nature is at its best.
It was a battle between head and heart; reason finally won.

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8 : Names and Terms

8.41 Capitalization

Names of ethnic and national groups are capitalized. Adjectives associated with these names are also capitalized. For hyphenation or its absence, see 8.42.

Aborigines; an Aborigine; Aboriginal art
African Americans; African American culture (see also 8.42–43)
American Indians; an American Indian (see text below)
Arabs; Arabian
Asians; Asian influence in the West; an Asian American
the British; a British person *or, colloquially*, a Britisher, a Brit
Caucasians; a Caucasian (see also 8.43)
Chicanos; a Chicano; a Chicana
European Americans
the French; a Frenchman; a Frenchwoman
French Canadians
Hispanics; a Hispanic
Inuit; Inuit sculpture
Italian Americans; an Italian American neighborhood (see also 8.42)
Jews; a Jew; Jewish ethnicity (see also 8.104)
Latinos; a Latino; a Latina; Latino immigration
Native Americans; Native American poetry (see text below)
New Zealanders; New Zealand immigration
Hopis; a Hopi; Hopi customs
Pygmies; a Pygmy; Pygmy peoples
Romanys; a Romany; the Romany people

Many American Indians prefer *American Indians* to the more current term *Native Americans*, and in certain historical works *Indians* may be more appropriate. Canadians often speak of *First Peoples*.

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8 : Names and Terms

8.42 Use of hyphen

Whether terms such as *African American, Italian American, Chinese American*, and the like should be spelled open or hyphenated has been the subject of considerable controversy, the hyphen being regarded by some as suggestive of bias. Chicago doubts that hyphenation represents bias, but since the hyphen does not aid comprehension in such terms as those mentioned above, it may be omitted unless the writer prefers it. See also 7.90, section 1, under *proper nouns and adjectives*.

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8 : Names and Terms

8.43 Color

Designations based loosely on color are usually lowercased, though capitalization may be appropriate if the writer strongly prefers it. See also 8.41.

black people, blacks, people of color
white people, whites

but

Negro, Negroes
Caucasian, Caucasians

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8 : Names and Terms

8.44 Class

Terms denoting socioeconomic classes or groups are lowercased.

the middle class; a middle-class neighborhood
the upper-middle class; an upper-middle-class family
blue-collar workers
the aristocracy
the proletariat
homeless people

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8 : Names and Terms

8.45 Physical characteristics

Terms describing groups or individuals according to a physical characteristic or a disability are usually lowercased.

wheelchair users
blind persons
deaf children

Some writers capitalize *deaf* when referring to people who identify themselves as members of the distinct linguistic and cultural group whose primary language is ASL—the Deaf community—and lowercase it when referring to people who have a hearing loss or to those deaf people who prefer oral methods of communication. See also 10.145.

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8 : Names and Terms

8.46 Spelling

For the spelling of names of places, consult *Merriam-Webster's Geographical Dictionary* (bibliog. 4.2). Since names of countries and cities often change, however, even the most recent edition of such a reference work cannot be current in every detail. Writers and editors should attempt to use the form of names appropriate to the period under discussion. Note that when *the* precedes a name, it is capitalized with a city name (e.g., "The Hague") but not with other names ("the Philippines"; "the Vatican"; "the Himalayas").

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8 : Names and Terms

8.47 Continents, countries, cities, oceans, and such

Entities that appear on maps are always capitalized, as are adjectives and nouns derived from them.

Asia; Asian
Ireland; Irish
the Netherlands; Dutch
California; Californian
Chicago; Chicagoan
Atlantic Ocean; Atlantic
South China Sea

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8 : Names and Terms

8.48 Points of the compass

Compass points and terms derived from them are lowercased if they simply indicate direction or location. But see 8.50.

pointing toward the north; a north wind; a northern climate
to fly east; an eastward move; in the southwest of France; southwesterly

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8.49 Regional terms

Regional terms (often based on points of the compass) that are accepted as proper names but do not normally appear on maps are usually capitalized. Adjectives and nouns derived from such terms, however, are usually lowercased. See also 8.48, 8.50.

the Northwest; northwestern
the East; eastern; an easterner (but see also 8.50)

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8 : Names and Terms

8.50 Patterns and variations

The following examples illustrate not only the principles sketched in 8.2–4 but also variations (not always logical) based on context and usage.

the Swiss Alps; the French Alps; an Alpine village (if in the Alps), *but* alpine pastures in the Rockies (see also 8.57)
Antarctica; the Antarctic Circle; the Antarctic Continent
the Arctic; the Arctic Circle; Arctic waters; a mass of Arctic air (but lowercased when used metaphorically, as in "We are having arctic weather in Chicago"; see 8.65)
Central America, Central American countries; central Asia; central Illinois; central France; central Europe (*but* Central Europe when referring to the political division of World War I)
the continental United States; the continent of Europe, *but* on the Continent (meaning in continental Europe as opposed to Great Britain); Continental cuisine, *but* continental breakfast
the East, eastern, an easterner, the eastern seaboard, East Coast (referring to the eastern United States); the East, the Far East, Eastern (referring to the Orient and Asian culture); the Middle East (*or*, formerly more common, the Near East), Middle Eastern (referring to Iran, Iraq, etc.); the Eastern Hemisphere; eastern Europe (*but* Eastern Europe when referring to the post–World War II division of Europe); eastward, to turn east (direction)
the equator, equatorial climate; the Equatorial Current; Equatorial Guinea (formerly Spanish Guinea)
the Great Plains; the northern plains; the plains (*but* Plains Indians)
the Midwest, midwestern, a midwesterner
the North, northern; Northern, Northerner (in American Civil War contexts); the Northwest, the Pacific Northwest, the Northwest Passage, northwestern; North Africa, North African countries, in northern Africa; North America, North American, the North American continent; the North Atlantic, a northern Atlantic route; the Northern Hemisphere; northern California (see below for Southern California); Northeast Brazil (a political division); the Far North
the poles; the North Pole, the North Polar ice cap; the South Pole; polar regions (see also Antarctica; the Arctic)
the South, southern; Southern, a Southerner (in American Civil War contexts); the Deep South; the south of France; the Southeast, the Southwest, southeastern, southwestern (U.S.); Southeast Asia; South Africa, South African (referring to the Republic of South Africa); southern Africa (referring to the southern part of the continent); *but* Southern California (considered a cultural

entity as much as a geographical term)
the tropics, tropical; the Tropic of Cancer; the Neotropics, Neotropical; subtropical Upper Egypt; the Upper Peninsula (of Michigan); the upper reaches of the Thames
the West; the Occident; the Western world (considered a cultural entity); the West, West Coast (of the U.S.); west, western, westward (direction), a westerner

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8 : Names and Terms

8.51 Popular names

Popular names of places, or epithets, are usually capitalized. Quotation marks are not needed. Some of the following examples may be used of more than one place. None should be used in contexts where they will not be readily understood. See also 8.36.

Back Bay
the Badger State
the Badlands
the Bay Area
the Beltway
the Bible Belt
the Cape
the Delta
the Eastern Shore
the East End
the Eternal City
the Fertile Crescent
the Gaza Strip
the Gulf
the Holy City
the Jewish Quarter
the Lake District
the Left Bank
the Loop (Chicago)
the Old World
the Panhandle
the Promised Land
the Rust Belt
Silicon Valley
Skid Row
the South Side
the South Seas
the Sun Belt
the Twin Cities
the Upper West Side
the Village
the West End
the Wild West
the Windy City

Certain terms considered political rather than geographical entities are lowercased.

the iron curtain

the third world

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8 : Names and Terms

8.52 Generic terms

Generic terms used for parts of urban areas are not capitalized.

the business district
the inner city

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8 : Names and Terms

8.53 “Greater”

When *greater* is used with the name of a city to denote a whole metropolitan area, it is capitalized.

Greater Chicago
Greater London

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8 : Names and Terms

8.54 Real and metaphorical names

Mecca is capitalized when referring to the Islamic holy city, as is *Utopia* when referring to Thomas More's imaginary country. Both are lowercased when used metaphorically. See also 8.65.

Stratford-upon-Avon is a mecca for Shakespeare enthusiasts.
She is trying to create a utopia for her children.

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8 : Names and Terms

8.55 Capitalization

Words denoting political divisions—from *empire*, *republic*, and *state* down to *ward* and *precinct*—are capitalized when they follow a name and are used as an accepted part of the name. When preceding the name, such terms are usually capitalized in names of countries but lowercased in entities below the national level. Used alone, they are almost always lowercased. But see 8.56.

the Ottoman Empire; the empire
the British Commonwealth; Commonwealth nations; the commonwealth
the United States; the Republic; the Union
the United Kingdom; Great Britain; Britain (*not* the kingdom)
the Russian Federation (formerly the Union of Soviet Socialist Republics; the Soviet Union); Russia; the federation
the Republic of South Africa (formerly the Union of South Africa); South Africa; the republic
the Fifth Republic (France)
the Republic of Indonesia; the republic
the Republic of Lithuania; the republic
the Federal Democratic Republic of Ethiopia; the republic
the State of the Harari Peoples; the state
the Commonwealth of Australia; the commonwealth
the state of New South Wales
the Australian Capital Territory
the Commonwealth of Puerto Rico
Washington State; the state of Washington
the New England states
the province of Ontario (in Canadian usage, the Province of Ontario)
Jiangxi Province
Massachusetts Bay Colony; the colony at Massachusetts Bay
the British colonies; the thirteen colonies
the Indiana Territory; the territory of Indiana
the Northwest Territory; the Old Northwest
the Western Reserve
Lake County; the county of Lake; the county; county Kildare (Irish usage)
New York City; the city of New York
the City (the old city of London, now the financial district, always capitalized)
Shields Township; the township
the Eleventh Congressional District; the congressional district
the Fifth Ward; the ward

the Sixth Precinct; the precinct

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8 : Names and Terms

8.56 Governmental entities

Where the government rather than the place is meant, the words *state, city*, and the like are usually capitalized.

She works for the Village of Forest Park
That is a City of Chicago ordinance.

but

Residents of the village of Forest Park enjoy easy access to the city of Chicago.

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8.57 Mountains, rivers, and the like

Names of mountains, rivers, oceans, islands, and so forth are capitalized. The generic term (*mountain*, etc.) is also capitalized when used as part of the name. In the plural, it is capitalized when it is part of a single name (Hawaiian Islands) and when it is used of two or more names, both beginning with the generic term (Mounts Washington and Rainier). When the generic term comes second and applies to two or more names, it is usually lowercased (the Illinois and the Chicago rivers).

Cape Kennedy
the Nile Delta
the Continental Divide
the Black Forest
the Hawaiian Islands; Hawaii; *but* the island of Hawaii
the Windward Islands; the Windwards
Silver Lake
Lake Michigan; Lakes Michigan and Erie; the Great Lakes
the Rocky Mountains; the Rockies (see also 8.50)
Stone Mountain
Mount Washington; Mount Rainier; Mounts Washington and Rainier
the Pacific Ocean; the Pacific and the Atlantic oceans
the Iberian Peninsula
Walden Pond
the Great Barrier Reef
the Illinois River; the Illinois and the Chicago rivers
the Mediterranean Sea; the Mediterranean
the Bering Strait
the Indian Subcontinent
the Nile Valley; the valley; the Mississippi River valley
Death Valley; the Valley of Kings
the Horn of Africa

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8 : Names and Terms

8.58 Generic terms

When a generic term is used descriptively (or in apposition; see 8.23) rather than as part of name, or when used alone, it is lowercased.

the Amazon basin
along the Pacific coast (*but* the Pacific Coast *if the region is meant*)
the California desert
the river Thames
the Hudson River valley

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8 : Names and Terms

8.59 Foreign terms

When a foreign generic term forms part of a geographic name, the English term should not be included.

the Rio Grande (*not* the Rio Grande River)
Fujiyama (*not* Mount Fujiyama)
Mauna Loa (*not* Mount Mauna Loa)
the Sierra Nevada (*not* the Sierra Nevada Mountains)

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8 : Names and Terms

8.60 Thoroughfares and the like

The names of streets, avenues, squares, parks, and so forth are capitalized. The generic form is lowercased when used alone. In the plural, *street*, *avenue*, and such are usually lowercased. See also 9.55–56.

Broadway
Fifty-fifth Street; Fifty-seventh and Fifty-fifth streets
Hyde Park Boulevard; the boulevard
Interstate 80; I-80; an interstate highway
Jackson Park; the park
the Lion's Gate
London Bridge; the bridge
the Mall (in London)
Pennsylvania Avenue; Carnegie and Euclid avenues
Park Lane
Piccadilly Circus
Tiananmen Square; the square
the Spanish Steps; the steps
U.S. Route 66; Routes 1 and 2; a state route

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8 : Names and Terms

8.61 Buildings and monuments

The names of buildings and monuments are capitalized. The generic form is lowercased when used alone.

the Babri Mosque; the mosque
Buckingham Fountain; the fountain
the Capitol (*as distinct from* the capital city)
the Chrysler Building; the building; the Empire State and Chrysler buildings
Hadrian's Wall (*but* the Berlin wall)
the Houses of Parliament
the Jefferson Memorial; the memorial
the Leaning Tower of Pisa
the Pyramids (*but* the Egyptian pyramids)
Shedd Aquarium; the aquarium
the Stone of Scone
Symphony Center; the center
Tribune Tower; the tower
the Washington Monument; the monument
Westminster Abbey; the Abbey (a short form rather than a generic term)
the White House

Some massive works of sculpture are regarded primarily as monuments and therefore not italicized (see 8.206).

the Statue of Liberty; the statue
Mount Rushmore National Memorial; Mount Rushmore
the Colossus of Rhodes; the colossus

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8 : Names and Terms

8.62 Rooms, offices, and such

Official names of rooms, offices, and the like are capitalized.

the Empire Room (*but* room 421)
the Amelia Earhart Suite (*but* suite 219)
the Lincoln Bedroom
the Oval Office
the West Wing of the White House

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8 : Names and Terms

8.63 Foreign names

Foreign names of thoroughfares and buildings are not italicized and may be preceded by English *the* if the definite article is used in the original language.

the Champs-Elysées
the Bibliothèque nationale
the Bois de Boulogne
Unter den Linden (never preceded by *the*)
the Marktstrasse
the Piazza delle Terme

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8 : Names and Terms

8.64 When to capitalize

Adjectives derived from personal names are normally capitalized. Those in common use may be found in Webster, sometimes in the biographical names section (e.g., *Aristotelian*, *Jamesian*, *Machiavellian*, *Shakespearean*). If not in the dictionary, adjectives can sometimes be coined by adding *ian* (to a name ending in a consonant) or *an* (to a name ending in *e* or *i*). Many names, however, do not lend themselves to such coinages, which should then be avoided. See also 8.65, 8.85.

Baudelaire, Baudelairean
Bayes, Bayesian
Dickens, Dickensian
Mendel, Mendelian
Rabelais, Rabelaisian
Sartre, Sartrean
Shaw, Shavian

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8 : Names and Terms

8.65 When not to capitalize

Personal, national, or geographical names, and words derived from such names, are often lowercased when used with a *nonliteral* meaning. For example, "an excellent Swiss gruyère" refers to a cheese made in Switzerland, whereas "swiss cheese" is an American cheese with holes in it. (Although some of the following terms are capitalized in Webster, Chicago prefers to lowercase them in their nonliteral use.) See also 8.85.

anglicize
arabic numerals
arctics (boots)
bohemian
brie
brussels sprouts
cheddar
diesel engine
delphic
dutch oven
epicure
frankfurter
french fries
french dressing
french windows
gruyère
herculean
homeric
india ink
italic type
italicize
jeremiad
lombardy poplar
manila envelope
morocco leather
pasteurize
pharisaic
philistine, philistinism
platonic (but see 8.85)
quixotic
roman numerals
roman type
scotch whisky; scotch
stilton
swiss cheese (not made in Switzerland)

venetian blinds
vulcanize
wiener

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8 : Names and Terms

8.66 Overview

The full names of legislative, deliberative, administrative, and judicial bodies, departments, bureaus, and offices, and often their short forms, are capitalized. Adjectives derived from them are usually lowercased, as are the generic names for such bodies when used alone. See also 10.8.

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8 : Names and Terms

8.67 Legislative and deliberative

the United Nations General Assembly; the UN General Assembly; the assembly
the League of Nations; the League
the United Nations Security Council; the Security Council; the council
the United States Congress; the U.S. Congress; the Ninety-seventh Congress; Congress; 97th Cong.; congressional
the United States Senate; the Senate; senatorial; the upper house of Congress
the House of Representatives; the House; the lower house of Congress
the Electoral College
the Committee on Foreign Affairs; the Foreign Affairs Committee; the committee
the General Assembly of Illinois; the assembly; the Illinois legislature; the state senate
the Chicago City Council; the city council
Parliament; parliamentary; an early parliament; the British parliament; the House of Commons; the Commons; the House of Lords; the Lords
the Crown (the British monarchy); Crown lands
the Privy Council (*but* a Privy Counsellor)
the Parliament of Canada; the Senate (upper house); the House of Commons (lower house)
the Legislative Assembly of British Columbia; the Quebec National Assembly
the Dail Eireann (lower house of the Irish parliament)
the Assemblée nationale *or* the National Assembly (present-day France); the (French) Senate; the parliamentary system; the Parlement de Paris (historical)
the States General *or* Estates General (France and Netherlands, historical)
the Cortes (Spain; a plural form in Spanish but used as a singular in English)
the Cámera de Diputados (Mexico)
the Bundestag (German parliament); the Bundesrat (German upper house); the Reichstag (imperial Germany)
the House of People's Representatives; the House of Federation; the Council of Ministers (Ethiopia)
the Dewan Perwakilan Rakyat *or* House of Representatives; the Majelis Permusyawaratan Rakyat *or* People's Consultative Assembly (Indonesia)

the European Parliament; the parliament

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8 : Names and Terms

8.68 Administrative

the Department of State; the State Department; the department; departmental
the Department of the Interior; Interior (a short form, not a generic term)
the Federal Bureau of Investigation; the bureau; the FBI
the Bureau of the Census; census forms; the census of 2000
the Occupational Safety and Health Administration; OSHA
the National Institutes of Health; the NIH; the National Institute of Mental Health; the NIMH
the Office of Human Resources; Human Resources (a short form, not a generic term)
the Federal Reserve System; the Federal Reserve Board; the Federal Reserve
the United States Postal Service; the postal service; the post office
the County Board of Lake County; the Lake County Board; the county board
the Peace Corps
the Centers for Disease Control and Prevention; the CDC (abbreviation did not change when "and Prevention" was added to name)

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8 : Names and Terms

8.69 Judicial

the United States (*or* U.S.) Supreme Court; the Supreme Court; the Court (traditionally capitalized in reference to the U.S. Supreme Court)
the Arizona Supreme Court; the supreme court; the supreme courts of Arizona and New Mexico
the United States Court of Appeals for the Seventh Circuit; the court of appeals
the District Court for the Southern District of New York; the district court
the Court of Common Pleas (Ohio); the court
the Circuit Court of Lake County, Family Division (Illinois); family court
the Supreme Court of Canada
the Birmingham Crown Court; Dawlish Magistrates' Court (England)
the Federal Supreme Court (Ethiopia)

States, counties, and cities vary in the way they name their courts. For example, *court of appeals* in New York State and Maryland is equivalent to *supreme court* in other states; and such terms as *district court*, *circuit court*, *superior court*, and *court of common pleas* are used for similar court systems in different states. Generic names should therefore be used only when the full name or jurisdiction has been stated.

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8.70 Lowercased entities

Certain terms associated with governmental bodies are lowercased.

administration; the Carter administration
brain trust
cabinet (*but* the Kitchen Cabinet in the Jackson administration)
city hall (the municipal government)
civil service
court (a royal court)
executive, legislative, or judicial branch
federal; the federal government; federal agencies
government
monarchy
parlement (French; *but* the Parlement of Paris)
state; church and state; state powers

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8 : Names and Terms

8.71 Organizations and parties

Names of national and international organizations, alliances, and political movements and parties are capitalized (e.g., "the Socialist Party in France"). The words *party* and *movement* are capitalized when part of the name of an organization. Names of systems of thought and of the adherents to such systems are often lowercased (e.g., "an eighteenth-century precursor of socialism"; "the communism of the early Christians"). Nonliteral, or metaphorical, references are also lowercased (e.g., "fascist tendencies; nazi tactics"). For consistency, however—as in a work about communism in which the philosophy, its adherents, the political party, and party members are discussed—capitalizing the organization, philosophy, and adherents, in both noun and adjective forms, will prevent editorial headaches.

the African National Congress party (party is not part of official name); the ANC
the Arab League; the league
Bolshevik(s); the Bolshevik (*or* Bolshevist) movement; bolshevism *or* Bolshevism (see text above)
the Communist Party (*but* Communist parties); the party; Communist(s); Communist countries; communism *or* Communism (see text above)
the Democratic Party; the party; Democrat(s) (party members or adherents); democracy; democratic nations
the Entente Cordiale; the Entente
the Ethiopian Somali Democratic League; the league; the party
the European Union; the EU; the Common Market
the Fascist Party; Fascist(s); fascism or Fascism (see text above)
the Federalist Party; Federalist(s) (U.S. history); federalism or Federalism (see text above)
the Free-Soil Party; Free-Soiler(s)
the General Agreement on Tariffs and Trade; GATT
the Green Party; the party; Green(s)
the Hanseatic League; Hansa; a Hanseatic city
the Holy Alliance
the Know-Nothing Party; Know-Nothing(s)
the Labour Party; Labourite(s) (members of the British party)
the Libertarian Party; Libertarian(s); libertarianism *or* Libertarianism (see text above)
Loyalist(s) (American Revolution; Spanish civil war)
Marxism-Leninism; Marxist-Leninist(s)
the National Socialist Party; National Socialism; the Nazi Party;

Nazi(s); Nazism
the North American Free Trade Agreement; Nafta (see 15.7)
the North Atlantic Treaty Organization; NATO
the Organization for Economic Cooperation and Development; the OECD; the organization
the Popular Front; the Front
the Populist Party; Populist(s); populism *or* Populism (see text above)
the Progressive Party; Progressive movement; Progressive(s); progressivism *or* Progressivism (see text above)
the Quadruple Alliance; the alliance
the Republican Party; the party; the GOP (Grand Old Party); Republican(s) (party members or adherents); republicanism; a republican form of government
the Socialist Party (*but* Socialist parties); the party; Socialist(s) (party members or adherents); socialism *or* Socialism (see text above)
the Social Democratic Party; the party; Social Democrat(s)
the United Democratic Movement; the movement
the World Health Organization; WHO

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8 : Names and Terms

8.72 Political groups and movements

Names of political groups or movements other than recognized parties are usually lowercased.

anarchist(s)
independent(s)
centrist(s)
moderate(s)
mugwump(s)
opposition (*but* the Opposition, in British and Canadian contexts, referring to the party out of power)

but

the Left; members of the left wing; left-winger(s); on the left
the Right; members of the right wing; right-winger(s); on the right
the Far Left
the Far Right
the radical Right

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8 : Names and Terms

8.73 What to capitalize

The full names of institutions and companies and of their departments, and sometimes their short forms, are capitalized. A *the* preceding a name, even when part of the official title, is lowercased in running text. Such generic terms as *school* and *company* are usually lowercased when used alone but are sometimes capitalized to avoid ambiguity or for promotional purposes.

the University of Chicago; the university; the University of Chicago and Harvard University; Northwestern and Princeton universities; the University of Wisconsin–Madison
the Department of History; the department; the Law School
the University of Chicago Press; the press *or* the Press
the Board of Trustees of the University of Chicago; the board of trustees; the board
the Art Institute of Chicago; the Art Institute
the Cleveland Orchestra; the orchestra
Captain Beefheart and the Magic Band; the band
the Beach Boys; the Beatles; the Grateful Dead (*but* Tha Eastsidaz)
the General Foods Corporation; General Foods; the corporation
the Hudson's Bay Company; the company
the Illinois Central Railroad; the Illinois Central; the railroad
the Library of Congress; the library
the Manuscripts Division of the library
the Museum of Modern Art; MOMA; the museum
the New York Stock Exchange; the stock exchange
Skidmore, Owings & Merrill; SOM; the architectural firm
the Smithsonian Institution; the Smithsonian
Waukegan West Middle School; the middle school

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8 : Names and Terms

8.74 Names with unusual capitalization

Parts of names given in full capitals on the letterhead or in the promotional materials of particular organizations may be given in upper- and lowercase when referred to in other contexts (e.g., "the Rand Corporation" rather than "the RAND Corporation"). Company names that are spelled without an initial capital (e.g., drkoop.com, which is not a URL) or with a capital following a lowercase letter (e.g., eBay) should remain thus in text. For obvious reasons, however, a name beginning with a lowercase letter should not begin a sentence; if it must, it should be capitalized. See also 8.163.

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8 : Names and Terms

8.75 Associations and the like

The full names of associations, societies, unions, meetings, and conferences, and sometimes their short forms, are capitalized. A *the* preceding a name, even when part of the official title, is lowercased in running text. Such generic terms as *society* and *union* are usually lowercased when used alone.

Girl Scouts of the United States of America; a Girl Scout; a Scout
the Congress of Industrial Organization; CIO; the union
the Fifty-seventh Annual Meeting of the American Historical Association; the annual meeting of the association
the Green Bay Packers; the Packers
the Independent Order of Odd Fellows; IOOF; an Odd Fellow
Industrial Workers of the World; IWW; the Wobblies
the International Olympic Committee; the IOC; the committee
the League of Women Voters; the league
the National Conference of Christians and Jews; the conference
the National Organization for Women; NOW; the organization
the New-York Historical Society (note the hyphen); the society
the Textile Workers Union of America; the union
the Quadrangle Club; the club

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8 : Names and Terms

8.76 Conferences

A substantive title given to a single conference is enclosed in quotation marks. For lecture series, see 8.93.

"Planning for Computer Chaos at the Turn of the Millennium," a symposium held at Future City, Atlantis, February–March 1999.

but

the 1999 International Conference on Y2K

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8 : Names and Terms

8.77 Numerical designations

A numerical designation of a period is lowercased unless it is considered part of a proper name. For the use of numerals, see 9.37.

the twenty-first century
the nineteen hundreds
the nineties
the quattrocento
the second millennium BCE

but

the Eighteenth Dynasty
the Fifth Republic

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8 : Names and Terms

8.78 Descriptive designations

A descriptive designation of a period is usually lowercased, except for proper names. For traditionally capitalized forms, see 8.79.

ancient Greece
the antebellum period
antiquity
the baroque period
the colonial period
a golden age
the Hellenistic period
imperial Rome
modern history
the romantic period (see also 8.85)
the Shang dynasty
the Victorian era

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8 : Names and Terms

8.79 Traditional names

Some names of periods are capitalized, either by tradition or to avoid ambiguity. See also 8.81.

the Age of Reason
the Augustan Age
the Common Era
the Counter-Reformation
the Dark Ages
the Enlightenment
the Gay Nineties
the Gilded Age
the Grand Siècle
the High Middle Ages (*but* the late Middle Ages)
the High Renaissance
the Jazz Age
the Mauve Decade
the Middle Ages (*but* the medieval era)
the Old Kingdom (ancient Egypt)
the Old Regime (*but* the ancien régime)
the Progressive Era
the Reformation
the Renaissance
the Restoration
the Roaring Twenties

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8.80 Cultural periods

Names of prehistoric cultural periods are capitalized. For geological periods, see 8.142–45.

the Bronze Age
the Ice Age
the Iron Age
the Stone Age

Analogous terms for modern periods are best lowercased.

the age of steam
the nuclear age
the information age

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8 : Names and Terms

8.81 Historical events

Names of many major historical events and projects are capitalized. Others, more recent or known by their generic descriptions, are usually lowercased. If in doubt, do not capitalize. For wars and battles, see 8.121–22; for religious events, 8.116; for acts and treaties, 8.86.

the Boston Tea Party
the Cultural Revolution
the Great Depression; the Depression
(President Johnson's) Great Society
the Industrial Revolution
the New Deal
Prohibition
Reconstruction
the Reign of Terror; the Terror
September 11; 9/11 (see also 6.115)
the South Sea Bubble
the War on Poverty

but

the baby boom
the civil rights movement
the cold war
the crash of 1929
the Dreyfus affair
the gold rush

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8 : Names and Terms

8.82 Major speeches

A very few speeches have attained the status of titles and are thus traditionally capitalized. Others are usually lowercased.

Washington's Farewell Address
the Gettysburg Address
the annual State of the Union address
Franklin Roosevelt's second inaugural address
the Checkers speech
Martin Luther King Jr.'s "I have a dream" speech

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8 : Names and Terms

8.83 Natural phenomena

Names of natural phenomena or disasters of historic dimensions are often capitalized. If identified by a place-name or a year, they are usually lowercased.

the Great Plague; the plague
the Great Fire of London; the Great Fire
the Chicago Fire; the fire
El Niño
Hurricane Mitch; the 1998 hurricane
the Northridge earthquake of 1994

Use the pronoun *it*, not *he* or *she*, when referring to named storms, hurricanes, and the like.

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8 : Names and Terms

8.84 Sporting events

The full names of major sporting events are capitalized.

the Kentucky Derby; the derby
the NBA World Championship Series; the championship series
the Olympic Games; the Olympics; the Winter Olympics
the World Cup

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8 : Names and Terms

8.85 What to capitalize

Nouns and adjectives designating cultural styles, movements, and schools—artistic, architectural, musical, and so forth—and their adherents are capitalized if derived from proper nouns. (The word *school* remains lowercased.) Others are usually lowercased, though a few (e.g., Cynic, Scholastic) are capitalized to distinguish them from the generic words used in everyday speech. Terms lowercased below may appropriately be capitalized in certain works if done consistently. (If, for example, *impressionism* is capitalized in a work about art, all other art movements must *also* be capitalized. But a profusion of capitals can then result.) For religious movements, see 8.105. See also 8.64.

abstract expressionism
Aristotelian
art deco
art nouveau
Beaux-Arts (derived from École des Beaux-Arts)
baroque
camp
Cartesian
Chicago school (of architecture, of economics)
classicism, classical
conceptualism
cubism mysticism, mystic
Cynicism, Cynic naturalism
Dadaism, Dada
deconstruction
Doric
Epicurean (see text below)
existentialism
fauvism
formalism
Gothic (*but* gothic fiction)
Gregorian chant
Hellenism
Hudson River school
humanism
idealism
imagism
impressionism
Keynesianism
mannerism

miracle plays
modernism
neoclassicism, neoclassical
Neoplatonism
New Criticism
nominalism
op art
Peripatetic (see text below)
philosophe (French)
Platonism
pop art
postimpressionism
postmodernism
Pre-Raphaelite
Reaganomics
realism
rococo
Romanesque
romanticism, romantic (sometimes capitalized to avoid ambiguity)
Scholasticism, Scholastic, Schoolmen
scientific rationalism
Sophist (see text below)
Stoicism, Stoic (see text below)
structuralism
Sturm und Drang (*but* storm and stress)
surrealism
symbolism
theater of the absurd
transcendentalism

Some words capitalized when used of a school of thought are lowercased when used metaphorically.

epicurean tastes
peripatetic families
she's a sophist, not a logician
a stoic attitude

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8.86 Formal names

Formal or accepted titles of pacts, plans, policies, treaties, acts, programs, and similar documents or agreements are capitalized. Incomplete or generic forms are usually lowercased. For citing the published text of a bill or law, see 17.309–10.

the Fifteenth Amendment (to the U.S. Constitution); the Smith Amendment; the amendment
the Articles of Confederation
the Bill of Rights
the Brady law
the Constitution of the United States; the United States (*or* U.S.) Constitution; the Constitution (usually capitalized in reference to the U.S. Constitution); Article VI; the article (see also 9.32)
the Illinois Constitution; the constitution
the Constitution Act, 1982 (Canada; for punctuation, see 6.43)
the Corn Laws (Great Britain)
the Declaration of Independence
the due process clause
the equal rights amendment (not ratified); ERA
the Family and Medical Leave Act; FMLA; the 1993 act
the Food Stamps Act of 1964; food stamps
the Hawley-Smoot Tariff Act; the tariff act
Head Start
impeachment; the first and second articles of impeachment
the Marshall Plan
the Mayflower Compact; the compact
Medicare; Medicaid
the Monroe Doctrine; the doctrine
the Munich agreement; Munich
the New Economic Policy; NEP (Soviet Union)
the Open Door policy
the Pact of Paris (*or, less correctly*, the Kellogg-Briand Pact); the pact
the Peace of Utrecht
the Reform Bills; the Reform Bill of 1832 (Great Britain)
Social Security
Temporary Assistance to Needy Families; TANF
Title VII *or* Title 7
the Treaty of Versailles; the treaty
the Wilmot Proviso
the Treaty on European Union (official name); the Maastricht treaty (informal name)

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8 : Names and Terms

8.87 Generic terms

Informal, purely descriptive references to pending legislation are lowercased.

The anti-injunction bill was introduced on Tuesday.

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8 : Names and Terms

8.88 Italics and abbreviations

The names of legal cases are italicized when mentioned in text. The abbreviation *v*. (versus) occasionally appears in roman, but Chicago recommends italics. In footnotes, legal dictionaries, and contexts where numerous legal cases appear, they are usually set in roman. For legal citation style, see 17.275–79.

Bloomfield Village Drain Dist. v. Keefe
Miranda v. Arizona

In discussion, a case name may be shortened.

the *Miranda* case (or simply *Miranda*)

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8 : Names and Terms

8.89 What to capitalize

Names of awards and prizes are capitalized, but some generic terms used with the names are lowercased. For military awards, see 8.123.

the 1998 Nobel Prize in Physiology or Medicine; a Nobel Prize winner; a Nobel Prize–winning physiologist; a Nobel Peace Prize; the Nobel Prize in Literature
the 1998 Pulitzer Prize for Commentary; a Pulitzer in journalism
an Academy Award; an Oscar
an Emmy Award; she has three Emmys
the Presidential Medal of Freedom
a Guggenheim Fellowship (*but* a Guggenheim grant)
an International Music Scholarship
National Merit scholarships

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8 : Names and Terms

8.90 Capitalization

Formal oaths and pledges are usually lowercased.

the presidential oath of office
the oath of citizenship
marriage vows

but

the Pledge of Allegiance

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8 : Names and Terms

8.91 Disciplines

Academic subjects are not capitalized unless they form part of a department name or an official course name or are themselves proper nouns (e.g., English, Latin).

She has published widely in the history of religions.
They have introduced a course in gender studies.
He is majoring in comparative literature.
She is pursuing graduate studies in philosophy of science.

but

Jones is chair of the Committee on Comparative Literature.

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8 : Names and Terms

8.92 Courses

Official names of courses of study are capitalized.

I am signing up for Beginning Archaeology.
A popular course is Basic Manuscript Editing.

but

His ballroom dancing classes have failed to civilize him.

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8.93 Lectures

Names of lecture series are capitalized. Individual lectures are capitalized and usually enclosed in quotation marks.

This year's Robinson Memorial Lectures were devoted to the nursing profession. The first lecture, "How Nightingale Got Her Way," was a sellout.

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8 : Names and Terms

8.94 Days of the week, months, and seasons

Names of days and months are capitalized. The four seasons are lowercased (except when used to denote an issue of a journal; see 17.164). For centuries and decades, see 8.77.

Tuesday
November
spring
fall
the vernal (*or* spring) equinox
the winter solstice

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8 : Names and Terms

8.95 Holidays

The names of secular and religious holidays or specially designated days or seasons are capitalized.

All Fools' Day
Christmas Day
Father's Day
the Fourth of July, the Fourth
Good Friday
Halloween
Hanukkah
Holy Week
Independence Day
Kwanzaa
Labor Day
Lent
Lincoln's Birthday
Martin Luther King Jr. Day
Memorial Day
Mother's Day
National Poetry Month
New Year's Day
New Year's Eve
Passover
Presidents' Day
Ramadan
Remembrance Day (Canada)
Rosh Hashanah
Saint Patrick's Day
Thanksgiving Day
Yom Kippur
Yuletide

but

D day
election day
inauguration day

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8 : Names and Terms

8.96 Time and time zones

When spelled out, time and time zones are lowercased (except for proper nouns). Abbreviations are capitalized.

eastern standard time; EST
central daylight time; CDT
mountain standard time; MST
Pacific daylight time; PDT
Greenwich mean time; GMT
daylight saving time

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8 : Names and Terms

8.97 “Down” style

Chicago urges a spare, *“down”* style in the field of religion as elsewhere. Lowercasing rarely gives offense. Understanding is best served by capitalizing only what are clearly proper nouns and adjectives in the context under discussion.

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8 : Names and Terms

8.98 Deities

Names of deities, whether in monotheistic or polytheistic religions, are capitalized.

Allah
Astarte
Freyja
God
Itzamna
Jehovah
Mithra
Satan (*but* the devil)
Serapis
Yahweh

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8 : Names and Terms

8.99 Alternative names

Alternative or descriptive names for God as supreme being are capitalized. See also 8.100.

Adonai
the Almighty
the Deity
the Holy Ghost *or* the Holy Spirit *or* the Paraclete
the Lord
Providence
the Supreme Being
the Trinity

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8 : Names and Terms

8.100 Prophets and the like

Designations of prophets, apostles, saints, and other revered persons are often capitalized.

the Buddha
the prophet Isaiah
Jesus; Christ; the Good Shepherd; the Son of man
John the Baptist
the Messiah
Muhammad; the Prophet
Saint John; the Beloved Apostle
the Virgin Mary; the Blessed Virgin; Mother of God

but

the apostles
the patriarchs
the psalmist

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8 : Names and Terms

8.101 Platonic ideas

Words for transcendent ideas in the Platonic sense, especially when used in a religious context, are often capitalized.

Good; Beauty; Truth; the One

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8 : Names and Terms

8.102 Pronouns

Pronouns referring to God or Jesus are not capitalized. (Note that they are lowercased in most English translations of the Bible.)

They prayed to God that he would deliver them.
Jesus and his disciples

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8 : Names and Terms

8.103 What to capitalize

Names of religions, denominations, communions, and sects are capitalized, as are their adherents and adjectives derived from them.

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8 : Names and Terms

8.104 Major religions

Buddhism; Buddhist
Christianity; Christian; Christendom (see also 8.106)
Confucianism; Confucian
Hinduism; Hindu
Islam; Islamic; Muslim
Judaism; Jew; Jewry; Jewish
Shinto; Shintoism; Shintoist
Taoism; Taoist; Taoistic

but

atheism
agnosticism

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8 : Names and Terms

8.105 Denominations, sects, orders, and religious movements

the Amish; Amish communities
Anglicanism; the Anglican Communion (see also Episcopal Church)
Baptists; a Baptist church; the Baptist General Convention; the Southern Baptist Convention
Christian Science; Church of Christ, Scientist; Christian Scientist
the Church of England (*but* an Anglican church)
the Church of Ireland
Conservative Judaism; a Conservative Jew
Dissenter (lowercased when used in a nonsectarian context)
Druidism; Druid (sometimes lowercased)
Eastern Orthodox churches; the Eastern Church (*but* an Eastern Orthodox church)
the Episcopal Church; an Episcopal church; an Episcopalian
the Episcopal Church of Scotland
Essenes; an Essene
Gnosticism; Gnostic
Hasidism; Hasid (singular); Hasidim (plural); Hasidic
Jehovah's Witnesses
Jesuit(s); the Society of Jesus; jesuitic(al) (lowercased when used pejoratively)
Methodism; the United Methodist Church (*but* a United Methodist church); Wesleyan
Mormonism; Mormon; the Church of Jesus Christ of Latter-day Saints (Utah); Community of Christ (Missouri)
Nonconformism; Nonconformist (lowercased when used in a nonsectarian context)
the Order of Preachers; the Dominican order; a Dominican
Old Catholics; an Old Catholic church
Orthodox Judaism; an Orthodox Jew
Orthodoxy; the (Greek, Serbian, etc.) Orthodox Church (*but* a Greek Orthodox church)
Protestantism; Protestant (lowercased when used in a nonsectarian context)
Puritanism; Puritan (lowercased when used in a nonsectarian context)
Quakerism; Quaker; the Religious Society of Friends; a Friend
Reform Judaism; a Reform Jew
Roman Catholicism; the Roman Catholic Church (*but* a Roman Catholic church)
Satanism; Satanist
Shiism; Shia; Shiite

Sufism; Sufi
Sunnism; Sunni; Sunnite
Theosophy; Theosophist; the Theosophical Society
Vedanta
Wicca; Wiccan
Zen; Zen Buddhism

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8 : Names and Terms

8.106 Church

When used alone to denote organized Christianity as an institution, *the church* is usually lowercased.

church and state
the early church
the church in the twenty-first century
the church fathers

Church is capitalized when part of the formal name of a denomination (e.g., the United Methodist Church; see other examples in 8.105) or congregation (e.g., the Church of St. Thomas the Apostle).

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8 : Names and Terms

8.107 Generic versus religious terms

Many terms lowercased when used generically, such as *animism*, *fundamentalism*, or *spiritualism*, may be capitalized when used as the name of a specific religion or a sect. Similarly, many of the terms listed in 8.105 may be lowercased in certain contexts.

a popular medium in Spiritualist circles

but

liberal versus fundamentalist Christians

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8 : Names and Terms

8.108 Religious jurisdictions

The names of official divisions within organized religions are capitalized. The generic terms used alone are lowercased.

the Archdiocese of Chicago; the archdiocese
the Eastern Diocese of the Armenian Church
the Fifty-seventh Street Meeting; the (Quaker) meeting
the Holy See
the Missouri Synod; the synod

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8 : Names and Terms

8.109 Buildings

The names of the buildings in which religious congregations meet are capitalized. The generic terms used alone are lowercased.

Babri Mosque; the mosque
Bethany Evangelical Lutheran Church; the church
Temple Emmanuel; the temple; the synagogue
Nichiren Buddhist Temple; the temple

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8 : Names and Terms

8.110 Councils, synods, and the like

The accepted names of historic councils and the official names of modern counterparts are capitalized.

the Council of Chalcedon; the Fourth General Council
the General Convention (Episcopal)
the Second Vatican Council; Vatican II
the Synod of Whitby

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8 : Names and Terms

8.111 Scriptures

Names of scriptures and other highly revered works are capitalized but not italicized.

the Bible; biblical
the Hebrew Bible
Bhagavad Gita
the Book of Common Prayer
the Dead Sea Scrolls
Mishnah; Mishnaic
Qurʾan; Qurʾanic (*or* Koran, Koranic)
Sunnah
Sutra
Talmud; Talmudic
Tripitaka
the Upanishads
the Vedas; Vedic

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8 : Names and Terms

8.112 Other terms

Other names and versions of the Hebrew and Christian bibles are capitalized but not italicized.

the Authorized Version *or* the King James Version
the Breeches Bible
Codex Sinaiticus
Complutensian Polyglot Bible
the Douay (*or* Rheims-Douay) Version
the Holy Bible
Holy Writ (sometimes used satirically)
the New English Bible
the New Jerusalem Bible
the New Revised Standard Version
Peshitta
the Psalter (*but* a psalter)
the Septuagint
the Vulgate

but

scripture(s); scriptural

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8 : Names and Terms

8.113 Books of the Bible

The names of books of the Bible are not italicized. The word *book* is usually lowercased, and the words *gospel* and *epistle* are usually capitalized. But in a work in which all three terms are used with some frequency, they may all be treated alike, either lowercased or capitalized. See also 9.30, 15.47–54.

Genesis; the book of Genesis
Job; the book of Job
2 Chronicles; Second Chronicles; the second book of the Chronicles
the Psalms; a psalm
John; the Gospel according to John
Acts; the Acts of the Apostles
1 Corinthians; the First Epistle to the Corinthians

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8 : Names and Terms

8.114 Sections of the Bible

Names of sections of the Bible are not italicized.

the Hebrew scriptures *or* the Old Testament
the Christian scriptures *or* the New Testament
the Apocrypha; apocryphal
the Epistles; the pastoral Epistles
the Gospels; the synoptic Gospels
the Pentateuch *or* the Torah; Pentateuchal
Hagiographa *or* Ketuvim; hagiographic

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8 : Names and Terms

8.115 Prayers, creeds, and such

Named prayers, canticles, creeds, and such, as well as scriptural terms of special importance, are usually capitalized. Parables and miracles are usually lowercased.

the Decalogue; the Ten Commandments; the first commandment
Kaddish; to say Kaddish
the Lord's Prayer; the Our Father
Luther's Ninety-five Theses
the Nicene Creed; the creed
Salat al-fajr
the Sermon on the Mount
the Shema

but

the doxology
the parable of the prodigal son
the miracle of the loaves and fishes
the star of Bethlehem

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8 : Names and Terms

8.116 Events and concepts

Religious events and concepts of major theological importance are often capitalized. Used generically, such terms are lowercased.

the Creation
the Crucifixion
the Diaspora
the Exodus
the Fall
the Hegira
the Second Coming

but

Most religions have creation myths.
For the Romans, crucifixion was a common form of execution.

Doctrines are usually lowercased.

atonement
original sin
transubstantiation

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8.117 Heaven, hell, and so on

Terms for divine dwelling places, ideal states, places of divine punishment, and the like are usually lowercased.

heaven
hell
limbo
nirvana
outer darkness
paradise
the pearly gates
purgatory

but

Eden
Elysium
Hades
Olympus

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8 : Names and Terms

8.118 Services and rites

Names of services and rites are usually lowercased.

baptism
bar mitzvah
bas mitzvah
confirmation
morning prayer; matins (*or* mattins)
the seder
the sun dance
vespers

Terms denoting the eucharistic sacrament, however, are traditionally capitalized, though they may be lowercased in nonreligious contexts.

the Eucharist
Holy Communion
Mass; to attend Mass; *but* three masses are offered daily
High Mass; Low Mass

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8.119 Objects

Objects of religious use or significance are usually lowercased.

altar
ark
chalice and paten
mandala
mezuzah
rosary
sacred pipe
sanctuary
stations of the cross

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8 : Names and Terms

8.120 Armies, battalions, and such

Titles of armies, navies, air forces, fleets, regiments, battalions, companies, corps, and so forth are capitalized. Unofficial but well-known names, such as Green Berets, are also capitalized. Words such as army and navy are lowercased when standing alone, when used collectively in the plural, or when not part of an official title.

Allied Expeditionary Force; the AEF
the Allies (World Wars I and II); the Allied forces
Army Corps of Engineers; the corps
Army of Northern Virginia; the army
Army of the Potomac
Army Special Forces
the Axis powers (World War II)
Canadian Forces (unified in 1968)
the Central powers (World War I)
Combined Chiefs of Staff (World War II)
Confederate army (American Civil War)
Continental navy (American Revolution)
Eighth Air Force; the air force
Fifth Army; the army
First Battalion, 178th Infantry; the battalion; the 178th
French foreign legion
Green Berets
Joint Chiefs of Staff
the Luftwaffe; the German air force
National Guard
Pacific Fleet (U.S., World War II)
Red Army (Russian, World War II); Russian army
the Resistance; the French Resistance; a resistance movement
Rough Riders
Royal Air Force; RAF; British air force
Royal Canadian Air Force (until 1968; *see* Canadian Forces above)
Royal Canadian Mounted Police; the Mounties
Royal Canadian Navy (until 1968; *see* Canadian Forces above)
Royal Navy; the British navy
Royal Scots Fusiliers; the fusiliers
Seventh Fleet; the fleet
Thirty-third Infantry Division; the division; infantry
Union army (American Civil War)
United States (*or* U.S.) Army; the army
United States Coast Guard; the Coast Guard *or* the coast guard
United States Marine Corps; the Marine Corps; the U.S. Marines; a marine

United States Navy; the navy
United States Signal Corps; the Signal Corps *or* the signal corps

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8 : Names and Terms

8.121 Wars and revolutions

Names of most major wars and revolutions are capitalized. The generic terms are usually lowercased when used alone.

American Civil War; the War between the States
American Revolution; American War of Independence; the Revolution (traditionally capitalized); the Revolutionary War
Conquest of Mexico; the conquest
Crusades; the Sixth Crusade; a crusader
French Revolution; the Revolution (traditionally capitalized); revolutionary France
Great Sioux War; the Sioux war
Gulf War
Korean War; the war
Mexican Revolution; the revolution
Napoleonic Wars
Norman Conquest; the conquest of England
the revolution(s) of 1848
Russian Revolution; the revolution
Seven Years' War
Shays's Rebellion
Six Days' War
Spanish-American War
Spanish civil war
Vietnam War
War of 1812
Whiskey Rebellion
World War I; the First World War; the Great War; the war
World War II; the Second World War; World Wars I and II; the two world wars

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8 : Names and Terms

8.122 Battles and campaigns

In names of major battles, campaigns, and theaters of war, generic terms are capitalized only when part of an accepted name.

Battle of Britain
Battle of the Bulge
battle of Bunker Hill; Bunker Hill; the battle
battle of Vimy Ridge
the Blitz
European theater of operations; ETO
Mexican border campaign
Operation Overlord
third battle of Ypres
Vicksburg campaign
western front (World War I)

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8 : Names and Terms

8.123 Medals and awards

Specific names of medals and awards are capitalized. For civil awards, see 8.89.

Distinguished Flying Cross; DFC
Distinguished Service Order; DSO
Medal of Honor; congressional medal
Purple Heart
Silver Star
Victoria Cross; VC
Croix de Guerre (sometimes lowercased)

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8 : Names and Terms

8.124 Ships

Names of specific ships and other vessels are both capitalized and italicized. Note that when such abbreviations as USS (United States ship) or HMS (Her [or His] Majesty's ship) precede a name, the word *ship* or other vessel type should not be used. The abbreviations themselves are not italicized. For much useful information, consult A. D. Baker III, *The Naval Institute Guide to Combat Fleets of the World, 2002–2003* (bibliog. 5).

the space shuttle *Discovery*
the *Spirit of Saint Louis*
USS *SC-530*; the U.S. ship *SC-530*
HMS *Frolic*; the British ship *Frolic*
SS *United States*; the *United States*

Every U.S. Navy ship built after 1885 is assigned a hull number, consisting of a combination of letters (indicating the type of ship) and a serial number. Where necessary to avoid confusion between vessels of the same name—in a work on naval history, for example—the numbers should be included at first mention. Smaller ships such as landing craft and submarine chasers are individually numbered but not named.

USS *Enterprise* (CVN-65) was already on its way to the Red Sea.

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8 : Names and Terms

8.125 Aircraft, automobiles, trains, and the like

Names of makes and classes of aircraft, models of automobiles and other vehicles, names of trains or train runs, and names of space programs are capitalized but not italicized.

Boeing 747
Concorde
Dodge Caravan
Superchief
Metroliner
Project Apollo

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8 : Names and Terms

8.126 Pronouns

When a pronoun is used to refer to a vessel, the neuter *it* or its (rather than *she* or *her*) is generally preferred. See also 5.49, 8.83.

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8 : Names and Terms

8.127 Overview

The following paragraphs offer only general guidelines. Writers or editors requiring detailed guidance should consult *Scientific Style and Format* (bibliog. 1.1). The ultimate authorities are the *International Code of Botanical Nomenclature* (*ICBN*), whose guidelines are followed in the botanical examples below, and the *International Code of Zoological Nomenclature* (*ICZN*) (see bibliog. 5). Note that some fields, such as virology, have slightly different rules. Writers and editors should try to follow the standards established within those fields.

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FIFTEENTH EDITION

8 : Names and Terms

8.128 Genus and specific epithet

Whether in lists or in running text, the binomial Latin species names of plants and animals are italicized. The genus name is capitalized, and the specific epithet (even if it is a proper adjective) is lowercased. Do not confuse species names with phyla, orders, and such, which are not italicized; see 8.134.

The Pleistocene saber-toothed cats all belonged to the genus *Smilodon*.
Many species names, such as *Rosa caroliniana* and *Styrax californica*, reflect the locale of the first specimens described.
The pike, *Esox lucius*, is valued for food as well as sport.
For the grass snake *Natrix natrix*, longevity in captivity is ten years.
Certain lizard taxa such as *Basiliscus* and *Crotaphytus* are bipedal specialists.

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FIFTEENTH EDITION

8 : Names and Terms

8.129 Abbreviation of genus name

After the first use the genus name may be abbreviated to a single capital letter. If two or more species of the same genus are listed together, the abbreviation may be doubled (to indicate the plural) before the first species, though repeating the abbreviation with each species is more common. But if species of different genera beginning with the same letter are discussed in the same context, different abbreviations must be used.

Two methods allow us to estimate the maximum speeds obtained by *Callisaurus draconoides* in the field. Irschick and Jayne (1998) found that stride durations of both *C. draconoides* and *Uma scoparia* do not change dramatically after the fifth stride during accelerations from a standstill.

The "quaking" of the aspen, *Populus tremuloides*, is due to the construction of the petiole; an analogous phenomenon has been noted in the cottonwood, *P. deltoides*.

Among popular species of the genus *Cyclamen* are *CC. coum*, *hederifolium*, and *persicum* (or, more commonly, *C. coum*, *C. hederifolium*, and *C. persicum*)

Studies of *Corylus avellana* and *Corokia cotoneaster* . . . ; in further studies it was noted that *C. avellana* and *Cor. cotoneaster* . . .

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8 : Names and Terms

8.130 Subspecies and varieties

Subspecific epithets, when used, follow the binomial species name and are also italicized.

Trogon collaris puella
Noctilio labialis labialis **(or** ***Noctilio l. labialis*****)**

In horticultural usage, the abbreviations "subsp.," "var.," and "f." (none of them italicized) are inserted before the subspecific epithet or variety or form name. See also 8.131.

Hydrangea anomala **subsp.** ***petiolaris***
Buxus microphylla **var.** ***japonica***
Rhododendron arboreum **f.** ***album***

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8 : Names and Terms

8.131 Unspecified species and varieties

The abbreviations "sp." and "var.", when used without a following element, indicate that the species or variety is unknown or unspecified. The plural "spp." is used to refer to a group of species. The abbreviations are *not* italicized.

***Viola* sp.**
***Rosa rugosa* var.**
***Rhododendron* spp.**

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8 : Names and Terms

8.132 Author names

The name of the person who proposed a specific epithet is sometimes added, often abbreviated, and never italicized. A capital *L*. stands for Linnaeus.

***Molossus coibensis* J. A. Allen**
***Diaemus youngii cypselinus* Thomas**
***Felis leo* Scop.**
***Quercus alba* L.**
***Euchistenes hartii* (Thomas)**

The parentheses in the last example mean that Thomas described the species E. *hartii* but referred it to a different genus.

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8 : Names and Terms

8.133 Plant hybrids

The crossing of two species is indicated by a multiplication sign (×; *not* the letter *x*), between the two species names, with space on each side. Many older primary plant hybrids are indicated by a multiplication sign immediately before the specific epithet of the hybrid, with space only before it.

Magnolia denudata* × *M. liliiflora **(crossing of species)**
Magnolia* ×*soulangeana **(hybrid name)**

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8 : Names and Terms

8.134 Higher divisions

Divisions higher than genus—phylum, class, order, and family—are capitalized but *not* italicized. (The terms *order*, *family*, and so on are not capitalized.) Intermediate groupings are treated similarly.

Chordata (phylum)
Chondrichthyes (class)
Monotremata (order)
Hominidae (family)
Ruminantia (suborder)
Felinae (subfamily)
Selachii (term used of various groups of cartilaginous fishes)
The new species *Gleichenia glauca* provides further details about the history of Gleicheniaceae.

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8 : Names and Terms

8.135 English derivatives

English names, though sometimes identical with the scientific names, are lowercased and treated as English words.

carnivore(s) (from the order Carnivora)
hominid(s) (from the family Hominidae)
irid(s) (from the family Iridaceae)
feline(s) (from subfamily Felinae)
mastodon(s) (from the genus *Mastodon*)
astilbe(s) (from the genus *Astilbe*)

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8 : Names and Terms

8.136 Common names

For the correct capitalization and spelling of common names of plants and animals, consult a dictionary or the authoritative guides to nomenclature, the *ICBN* and the *ICZN*, mentioned in 8.127. In any one work, a single source should be followed. In general, Chicago recommends capitalizing only proper nouns and adjectives, as in the following examples, which conform to *Merriam-Webster's Collegiate Dictionary*.

Dutchman's-breeches
mayapple
jack-in-the-pulpit
rhesus monkey
Rocky Mountain sheep
Cooper's hawk

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8 : Names and Terms

8.137 Domestic animals and horticultural categories

Either a dictionary or the guides to nomenclature *ICZN* and *ICBN* should be consulted for the proper spelling of breeds of domestic animals and broad horticultural categories.

Rhode Island Red
Hereford
German shorthaired pointer
Maine coon *or* coon cat
boysenberry
rambler rose
Thoroughbred horse

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8 : Names and Terms

8.138 Horticultural cultivars

Many horticultural cultivars (cultivated varieties) have fanciful names that must be respected since they may be registered trademarks. Such names should be enclosed in single quotation marks; any following punctuation is placed *after* the closing quotation mark. If the English name follows the Latin name, there is no intervening punctuation.

a 'Queen of the Market' aster
the 'Peace' rose
The hybrid *Agastache* 'Apricot Sunrise', best grown in zone 6, mingles with sheaves of cape fuchsia (*Phygelius* 'salmon Leap')

For impeccable usage, consult any issue of the magazine *Horticulture* (bibliog. 5).

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8 : Names and Terms

8.139 Overview

Only the most basic guidelines can be offered here. Writers or editors working in the field of genetics should consult the *American Medical Association Manual of Style* or *Scientific Style and Format* (both in bibliog. 1.1) and online databases including the Human Gene Nomenclature Committee Database and the Mouse Genome Database (both in bibliog. 5).

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8 : Names and Terms

8.140 Genes

Names of genes, or gene symbols, including any arabic numerals that form a part of such names, are usually italicized. (They were originally italicized because they were only inferred to exist.) Gene names contain no Greek characters or roman numerals. Human gene symbols are set in full capitals, as are the genes for other primates. Mouse gene symbols are usually spelled with an initial capital; rat gene symbols are treated similarly. Gene nomenclature systems for other organisms (yeast, fruit flies, nematodes, plants, fish) vary. Protein names, also called gene products and often derived from the symbol of the corresponding genes, are set in roman.

Human genes

BRCA1
SNRPN
GPC3
***IGH*@ (the symbol @ indicates a family or cluster)**

Mouse genes

Wnt1
Cmv1
Rom1
Fgf12
***NLP3* (gene symbol); NLP3p (encoded protein; note *p* suffix)**
***GIF* (gene symbol); GIF (gastric intrinsic factor)**

Only a very few gene names contain hyphens.

***HLA-DRB1*, for human leukocyte antigen D-related β chain 1**

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8 : Names and Terms

8.141 Enzymes

Enzyme names consist of a string of italic and roman characters. The first three letters, which represent the name of the organism (usually a bacterium) from which the enzyme has been isolated, are italicized. The roman letter that sometimes follows (see fifth example below) represents the strain of bacterium, and the roman numeral represents the series number.

***Ava*I**
***Bam*HI**
***Cla*I**
***Eco*R**
***Hin*dIII**

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8 : Names and Terms

8.142 Overview

The following paragraphs offer only the most general guidelines. Writers or editors working in the geological studies should consult U.S. Geological Survey, *Suggestions to Authors of the Reports of the United States Geological Survey*, and *Scientific Style and Format* (both listed in bibliog. 1.1).

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8.143 What to capitalize

Formal geological terms are capitalized; informal terms are not. The generic terms *eon*, *era*, and the like are lowercased or omitted immediately following a formal name. Eons are divided into eras, eras into periods, periods into epochs, and epochs into stages.

the Archean (eon)
the Mesoproterozoic (era)
the Paleozoic (period)
the Tertiary period of the Cenozoic
the Paleocene (epoch)

The modifiers *early*, *middle*, or *late* are capitalized when used formally but lowercased when used informally.

Early Archean
Late Quaternary
Middle Cambrian

but

early Middle Cambrian
in late Pleistocene times

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8 : Names and Terms

8.144 Ice age

The term *ice age* is best lowercased because of the uncertainty surrounding any formal use of the term. As with other geological terms, formal names are capitalized, informal ones are not.

Pleistocene
Holocene
Illinoian glaciation
the second interglacial stage *or* II interglacial

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8 : Names and Terms

8.145 Stratigraphy

Formal stratigraphic names are capitalized. For prehistoric cultural terms, see 8.80.

Morrison Formation
Niobrara Member
Dykwa Supergroup
Ramey Ridge Complex

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8 : Names and Terms

8.146 Overview

The following paragraphs offer only the most general guidelines. Writers or editors working in astronomy or astrophysics should consult *Scientific Style and Format* (bibliog. 1.1) and the *Astrophysical Journal* (published by the University of Chicago Press; see bibliog. 5).

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8 : Names and Terms

8.147 Celestial bodies

The names of galaxies, constellations, stars, planets, and such are capitalized. For *earth*, *sun*, and *moon*, see 8.149, 8.150.

Aldebaran
Alpha Centauri *or* α Centauri
the Big Dipper *or* Ursa Major *or* the Great Bear
Cassiopeia's Chair
the Crab Nebula
the Milky Way
the Magellanic Clouds
the North Star *or* the Pole Star
85 Pegasi
Saturn

but

Halley's comet
the solar system

The *Astrophysical Journal* always capitalizes *galaxy* when it means the Milky Way; hence "the Galaxy," "our Galaxy." In a nontechnical work, however, the word would be lowercased.

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8 : Names and Terms

8.148 Catalog names

Celestial objects listed in well-known catalogs are designated by the catalog name, usually abbreviated, and a number.

NGC 6165
Bond 619
Lalande 5761
Lynds 1251 *or* L1251

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8 : Names and Terms

8.149 Earth

In nontechnical contexts the word *earth*, in the sense of our planet, is usually lowercased when preceded by *the* or in such idioms as "down to earth" or "move heaven and earth." When used as the proper name of our planet, especially in context with other planets, it is capitalized, and *the* is usually omitted.

Some still believe the earth is flat.
The gender accorded to the moon, the sun, and the earth varies in different mythologies.
Where on earth have you been?
The astronauts have returned successfully to Earth.
Mars, unlike Earth, has no atmosphere.

(The *Astrophysical Journal* always capitalizes *Earth*, whether or not preceded by *the*.)

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8 : Names and Terms

8.150 Sun and moon

The words *sun* and *moon* are usually lowercased in nontechnical contexts and always lowercased in the plural.

The moon circles the earth, as the earth circles the sun.
Some planets have several moons.

In specialized contexts these words may be capitalized.

Gravitational interaction between our Galaxy's dark matter and the ordinary matter in Earth and the Moon might not fulfill the equivalence principle.
Solar neutrino experiments provide unique information about the interior of the Sun.

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8 : Names and Terms

8.151 Descriptive terms

Merely descriptive terms applied to celestial objects or phenomena are not capitalized.

aurora borealis *or* northern lights
gegenschein
the rings of Saturn
interstellar dust

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8 : Names and Terms

8.152 Overview

The following paragraphs offer only the most general guidelines. Medical writers or editors should consult the *American Medical Association Manual of Style* or *Scientific Style and Format* (both in bibliog. 1.1).

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8 : Names and Terms

8.153 Diseases, procedures, and such

Names of diseases, syndromes, diagnostic procedures, anatomical parts, and the like are lowercased, except for proper names forming part of the term. Acronyms and initialisms are capitalized.

acquired immunodeficiency syndrome *or* AIDS
Alzheimer disease (see below)
computed tomography *or* CT
Down syndrome (see below)
finger-nose test
islets of Langerhans
non-Hodgkin lymphoma (see below)
ultrasound; ultrasonography

The possessive forms *Alzheimer's*, *Down's*, *Hodgkin's*, and the like, though rarely used in medical literature, may be preferred in a general context. For x-rays and radiation, see 8.160.

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8 : Names and Terms

8.154 Infections

Names of infectious organisms are treated like other specific names (see 8.128–30). Names of conditions based on such names are neither italicized nor capitalized.

Microorganisms of the genus *Streptococcus* are present in the blood of persons with streptococcal infection.

The larvae of *Trichinella spiralis* are responsible for the disease trichinosis.

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8 : Names and Terms

8.155 Drugs

Generic names of drugs, which should be used wherever possible in preference to brand names, are lowercased. Brand names must be capitalized; they are often enclosed in parentheses after the first use of the generic name. For guidance, consult the *American Medical Association Manual of Style* and *Scientific Style and Format* (bibliog. 1.1) and *USP Dictionary of USAN and International Drug Names* (bibliog. 5). For brand names and trademarks, see 8.162.

The patient takes weekly injections of interferon beta-1a (Avonex) to control his multiple sclerosis.

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8 : Names and Terms

8.156 Overview

The following paragraphs offer only the most general guidelines for nontechnical editors. Writers or editors working in physics should consult *The AIP Style Manual* (bibliog. 1.1) or, among other journals, *Physical Review Letters* and *Astrophysical Journal* (both in bibliog. 5); those working in chemistry should consult *The ACS Style Guide* (bibliog. 1.1).

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8 : Names and Terms

8.157 Laws and theories

Names of laws, theories, and the like are lowercased, except for proper names attached to them.

Avogadro's hypothesis
the big bang theory
Boyle's law
(Einstein's) general theory of relativity
Newton's first law

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8 : Names and Terms

8.158 Chemical names and symbols

Names of chemical elements and compounds are lowercased when written out. Symbols, however, are capitalized and set without periods; the number of atoms in a molecule appears as a subscript. For a list of symbols for the elements, see 15.70.

sulfuric acid; H_2SO_4
sodium chloride; NaCl
tungsten carbide; WC
ozone; O_3

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8 : Names and Terms

8.159 Mass number

In formal chemical literature, the mass number appears as a superscript to the left of the symbol. In work intended for a general audience, however, it may follow the symbol, after a hyphen, in full size.

^{238}U (formal style); U-238 *or* uranium-238 (informal style)
^{14}C (formal style); C-14 *or* carbon-14 (informal style)

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8 : Names and Terms

8.160 Radiations

Terms for electromagnetic radiations may be spelled as follows.

x-ray (noun, verb, or adjective)
β-ray (noun or adjective)
beta ray (in nonscientific contexts, noun or adjective)
γ-ray (noun or adjective)
gamma ray (in nonscientific contexts, noun or adjective)
cosmic ray (noun); cosmic-ray (adjective)
ultraviolet rays (noun); ultraviolet-ray (adjective)

Note that the verb *to x-ray*, though acceptable in a general context, is not normally used in medical literature, where writers would more likely speak of obtaining an x-ray film, or a radiograph, of something. *To irradiate* refers to radiation therapy.

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8 : Names and Terms

8.161 Metric units

Although the spellings *meter*, *liter*, and so on are widely used in the United States, some American business, government, or professional organizations have adopted the European spellings (*metre*, *litre*, etc.). Chicago accepts either as long as consistency is maintained within a work. For abbreviations used in the International System of Units, see 15.58–64.

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8 : Names and Terms

8.162 Trademarks

Brand names that are registered trademarks—often so indicated in dictionaries—should be capitalized if they must be used. A better choice is to substitute a generic term when available. Although the symbols ® and ™ often accompany trademark names on product packaging and in promotional material, there is no legal requirement to use these symbols, and they should be omitted wherever possible. Note also that some companies want people to use both the proper and the generic terms in reference to their products ("Kleenex facial tissue," not just "Kleenex"), but here again there is no legal requirement. For computer names, see 7.81.

Bufferin; buffered aspirin
Coca-Cola; cola
Jacuzzi; whirlpool bath
Kleenex; (facial) tissue
Levi's; jeans
Monopoly
Ping-Pong; table tennis
Pyrex; heat-resistant glassware
Scrabble
Vaseline; petroleum jelly
Xerox; photocopier

Registered trademarks may be found on the Web sites of the U.S. Patent and Trademark Office and the International Trademark Association.

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8 : Names and Terms

8.163 Lowercase initial letter

Brand names or names of companies that are spelled with a lowercase initial letter (eBay, iMac, etc.) pose a problem if they begin a sentence in normal prose. Chicago recommends either capitalizing the first letter in that position or, better, recasting the sentence so the name does not appear at the beginning. Company or product names with an internal capital immediately following, and followed by, a lowercase letter ("midcap") should be left unchanged (WordPerfect, HarperCollins, SmithKline Beecham). See also 8.6.

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8 : Names and Terms

8.164 Overview

The following guidelines apply to titles as they appear on title pages; in tables of contents; at chapter, article, or section openings; and cited in text or notes. They apply to titles of books, journals, newspapers, and other freestanding publications as well as to shorter works (stories, poems, articles, etc.), divisions of longer works (parts, chapters, sections), unpublished works (lectures, etc.), plays and films, radio and television programs, musical works, and artworks. For details on citing titles in notes and bibliographies, see chapters 16 and 17.

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8 : Names and Terms

8.165 Capitalization

In their original form (on title pages or at the head of articles or chapters) most titles appear either in capitals and lowercase, "clc" (Like This), or in caps and small caps, "csc" (LIKE THIS). Regardless of their original appearance, quoted titles may be capitalized either in sentence style (see 8.166) or, more commonly, in headline style (see 8.167). For capitalization of foreign titles, see 10.3.

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8 : Names and Terms

8.166 Sentence style

In sentence-style capitalization only the first word in a title, the first word in a subtitle, and any proper names are capitalized. This style is commonly used in reference lists (see chapter 16) and library catalogs. It is also useful in works whose section headings are very long or in works whose headings include terms (such as species names) that require their own internal capitalization. For quotations as titles, see 8.171.

Crossing *Magnolia denudata* with *M. liliiflora* to create a new hybrid: A success story

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8 : Names and Terms

8.167 Headline style

The conventions of headline style, admittedly arbitrary, are governed by a mixture of aesthetics (the appearance of a title on a printed page), emphasis, and grammar. Some words are always capitalized; some are always lowercased (unless used as the first or last word in a title); others require a decision. Chicago recommends the following rules, pragmatic rather than logically rigorous but generally accepted: (1) Always capitalize the first and last words both in titles and in subtitles and all other major words (nouns, pronouns, verbs, adjectives, adverbs, and some conjunctions—but see rule 4). (2) Lowercase the articles *the*, *a*, and *an*. (3) Lowercase prepositions, regardless of length, except when they are stressed (*through* in *A River Runs Through It*), are used adverbially or adjectivally (*up* in *Look Up*, *down* in *Turn Down*, *on* in *The On Button*, etc.), are used as conjunctions (*before* in *Look Before You Leap*, etc.), or are part of a Latin expression used adjectivally or adverbially (*De Facto*, *In Vitro*, etc.). (4) Lowercase the conjunctions *and, but, for, or, nor*. (5) Lowercase the words *to* and *as* in any grammatical function, for simplicity's sake. (6) Lowercase the second part of a species name, such as *lucius* in *Esox lucius*, or the part of a proper name that would be lowercased in text, such as *de* or *von*. For hyphenated terms, see 8.168–70. For words that can be used as prepositions, as adverbs, or as adjectives, consult Webster. All the following examples illustrate rule 1; the numbers in parentheses refer to rules 2–6.

Mnemonics That Work Are Better Than Rules That Don't
Singing While You Work
A Little Learning Is a Dangerous Thing (2)
Four Theories concerning the Gospel according to Matthew (3)
Taking Down Names, Spelling Them Out, and Typing Them Up (3, 4)
Tired but Happy (4)
The Editor as Anonymous Assistant (5)
From *Homo erectus* to *Homo sapiens*: A Brief History (3, 5, 6)
Sitting on the Floor in an Empty Room, *but* Turn On, Tune In, and Enjoy (3)
Traveling with Fido, *but* A Good Dog to Travel With (3, 5)
Voting for the Bond Issue, *but* Voting For and Against the Bond Issue (3)
Ten Hectares per Capita, *but* Landownership and Per Capita Income (3)

Progress in In Vitro Fertilization (3)

If you are not sure what grammatical function a word is performing (or even if you are), try reading the title aloud: if you would stress the word, capitalize it; if not, lowercase it. See also 5.170.

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FIFTEENTH EDITION

8 : Names and Terms

8.168 Hyphenated compounds in titles

Two options for capitalizing a hyphenated compound in headline style are offered here—first, a simple rule (see 8.169), beloved of some but disdained by others, and, second, a complex but more traditional set of rules (see 8.170). Contrary to practice elsewhere in this manual, the first option, requiring a single paragraph, precedes the one generally preferred by Chicago.

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8 : Names and Terms

8.169 Hyphenation: the simple rule

Capitalize only the first element unless any subsequent element is a proper noun or adjective.

Death-defying Feats by Nineteenth-century Tightrope Walkers
An All-American Girl: How a Non-English-speaking Immigrant Made Good

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8 : Names and Terms

8.170 Hyphenation: the more traditional rules

(1) Always capitalize the first element. (2) Capitalize any subsequent elements unless they are articles, prepositions, coordinating conjunctions (*and, but, for, or, nor*) or such modifiers as *flat* or *sharp* following musical key symbols. (3) If the first element is merely a prefix or combining form that could not stand by itself as a word (*anti, pre*, etc.), do not capitalize the second element unless it is a proper noun or proper adjective. (4) Do not capitalize the second element in a hyphenated spelled-out number (*twenty-one*, etc.). (5) Break a rule when it doesn't work (see the last three examples below).

Under-the-Counter Transactions and Out-of-Fashion Initiatives
Sugar-and-Spice Stories for Girls or Boys
Record-Breaking Borrowings from Medium-Sized Libraries
Cross-Stitching for Beginners
The E-flat Concerto
Self-Sustaining Reactions
A Two-thirds Majority of Non-English-Speaking Representatives
Anti-intellectual Pursuits
Does E-mail Alter Speech Patterns?
Lolita's Twenty-first Birthday
A History of the Chicago Lying-In Hospital

but

Twenty-First-Century History (*first*, if lowercased, would look inconsistent here)
Hand-me-downs and Forget-me-nots (lowercase short and unstressed elements)
Run-ins and Take-offs (lowercase short and unstressed elements)

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8 : Names and Terms

8.171 Quotations as titles

When a quoted sentence, or at least a full clause, is used as a title, sentence-style capitalization is often appropriate. A following subtitle—or, if the quotation is the subtitle, a preceding title—may be in headline style.

"We all live more like brutes than like humans": Labor and Capital in the Gold Rush

but

My Kingdom for a Horse: Memoirs of a Disappointed Car Owner

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8 : Names and Terms

8.172 Quoted titles: font and capitalization

When quoted in text or listed in a bibliography, titles of books, journals, plays, and other freestanding works are italicized (see 8.178–81); titles of articles, chapters, and other shorter works are set in roman and enclosed in quotation marks (see 8.187). Only initialisms or acronyms should be set in full capitals. For foreign titles, see 10.3–7.

Many editors use *The Chicago Manual of Style*.
Refer to the article titled "A Comparison of the MLA and the APA Style Manuals."

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8 : Names and Terms

8.173 Subtitles

A subtitle, whether in sentence-style or headline-style capitalization, always begins with a capital letter. Although on a title page or in a chapter heading a subtitle is often distinguished from a title by a different typeface, when quoted in text or listed in a bibliography it is separated from the title by a colon. When an em dash rather than a colon is used, what follows the em dash is not normally considered to be a subtitle, and the first word is not necessarily capitalized. See also 17.54.

"Manuals of Style: Guidelines, Not Strangleholds" (headline style)
Tapetum character states: Analytical keys (sentence style)

but

Chicago—a Good Town

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8 : Names and Terms

8.174 Permissible changes to quoted titles

When a title is quoted, its original spelling (including non-Latin letters such as ɲ or ɣ), hyphenation, and punctuation should be preserved, regardless of the style used in the surrounding text (but see 8.175). Capitalization should also be preserved, except that words in full capitals on the original title page should be set in upper and lower case (see 8.172). As a matter of editorial discretion, an ampersand (&) may be changed to *and*, or, more rarely, a numeral may be spelled out. See also 17.52.

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8 : Names and Terms

8.175 Punctuation in quoted titles

On title pages, where the title often appears in very large type, commas are sometimes omitted from the ends of lines. When a title is quoted, such commas should be added. (Serial commas need be added only if it is clear that they are used in the work itself.) A date at the end of a title or subtitle sometimes appears on a line by itself; when quoted, it should be preceded by a comma. If title and subtitle on a title page are distinguished by typeface, a colon must be added when the subtitle is quoted. A dash in the original should be retained. (For two subtitles in the original, see 17.54.) The following examples illustrate the way quoted titles and subtitles are normally punctuated and capitalized in running text, notes, and bibliographies using headline capitalization. The first three are books, the fourth is an article.

Disease, Pain, and Sacrifice: Toward a Psychology of Suffering
Melodrama Unveiled: American Theater and Culture, 1800–1850
Browning's Roman Murder Story: A Reading of "The Ring and the Book"
"Milton Friedman's *Capitalism and Freedom*—a Best-Seller for Chicago"

For more on titles within titles (as in the third and fourth examples above), see 8.184, 8.187.

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8 : Names and Terms

8.176 Punctuation vis-à-vis surrounding text

Since a title is a noun form, any punctuation within it should not affect the punctuation of the surrounding text. See also 6.43, 8.185.

His role in *Play It Again, Sam* confirmed his stature. (No comma after *Sam*)

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8 : Names and Terms

8.177 Double titles

Old-fashioned double titles (or titles and subtitles) connected by *or* are traditionally quoted as in the first example, less traditionally but more simply as in the second. In both forms, the second title begins with a capital. Either form is acceptable if used consistently.

England's Monitor; or, The History of the Separation
England's Monitor, or The History of the Separation

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8 : Names and Terms

8.178 Freestanding publications

Titles and subtitles of books, pamphlets, periodicals, newspapers, and sections of newspapers that are published separately in either print or electronic form are italicized when mentioned in text, notes, or bibliography. In text and notes they are capitalized headline style (see 8.167), though sentence style may be used in a bibliography or reference list (see 8.166).

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8 : Names and Terms

8.179 Full and shortened titles

A title cited in full in the notes or bibliography may be shortened in the text. A subtitle may be omitted, or an initial *a*, *an*, or *the* may be dropped if it does not fit the surrounding syntax. For short titles in notes, see 16.42.

Hawking, in *A Brief History of Time*, opens up the universe.
Hawking's *Brief History of Time* explains black holes with alarming lucidity.
That dreadful *Old Curiosity Shop* character, Quilp . . .

but

In *The Old Curiosity Shop*, Dickens . . .

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8 : Names and Terms

8.180 Initial “the” in periodical titles

When newspapers and periodicals are mentioned in text, an initial *the*, even if part of the official title, is lowercased (unless it begins a sentence) and not italicized. Foreign-language titles, however, retain the article in the original language—but only if it is an official part of the title. (For notes and bibliography, see 17.195–96.)

She reads the *Chicago Tribune* on the train.
We read *Le Monde* and *Die Zeit* while traveling in Europe.
Did you see the review in the *Frankfurter Allgemeine*?

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8 : Names and Terms

8.181 What to italicize

Only the official name of a periodical should be italicized. An added descriptive term is lowercased and set in roman.

She subscribes to *Newsweek* and the *Economist*.
I read it both in *Time* magazine and in the *Washington Post*.

but

His article was reprinted in the *New York Times Magazine*.

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8 : Names and Terms

8.182 When not to italicize

When the name of a newspaper or periodical is part of the name of a building, organization, prize, or the like, it is not italicized.

Los Angeles Times Book Award
Chicago Defender Charities
Tribune Tower

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8.183 Titles as singular nouns

A title, being a singular noun, always takes a singular verb.

***Coconuts and Coquinas* describes island life on Fort Myers Beach.**

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8.184 Terms within titles

A term in a quoted title that is itself normally italicized, such as a foreign word, a genus name, or the name of a ship, is set in roman type ("reverse italics"). A title within a title, however, should remain in italics and be enclosed in quotation marks. See also 8.175, 17.60.

From* Tyrannosaurus rex *to King Kong: Large Creatures in Fact and Fiction
A Key to Whitehead's "Process and Reality"

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8 : Names and Terms

8.185 Title not interchangeable with subject

The title of a work should not be used to stand for the subject of a work.

Dostoevsky wrote a book about crime and punishment. (*Not* . . . about *Crime and Punishment*)
Edward Wasiolek's book on *Crime and Punishment* is titled *"Crime and Punishment" and the Critics*.
In their book *The Craft of Translation*, Biguenet and Schulte . . . (*Not* In discussing *The Craft of Translation*, Biguenet and Schulte . . .)

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8 : Names and Terms

8.186 Series and editions

Quoted titles of book series and editions are capitalized but not italicized. The words *series* and *edition* are capitalized only if part of the title.

the Loeb Classics
a Modern Library edition
Late Editions: Cultural Studies for the End of the Century
the Crime and Justice series
a book in the Heritage of Sociology Series

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8 : Names and Terms

8.187 Articles

Quoted titles of articles and features in periodicals and newspapers, chapter and part titles, titles of short stories or essays, and individual selections in books are set in roman type and enclosed in quotation marks. (If there are quotation marks in the original title, single quotation marks must be used, as in the fourth example.)

John S. Ellis's article "Reconciling the Celt" appeared in the *Journal of British Studies*.
In chapter 3 of *The Footnote*, "How the Historian Found His Muse," Anthony Grafton . . .
"Tom Outland's Story," by Willa Cather, . . .
The article "Schiller's 'Ode to Joy' in Beethoven's Ninth Symphony" received unexpected attention.

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8 : Names and Terms

8.188 Collected works

When two or more works, originally published as separate books, are included in a single volume, often as part of an author's collected works, they are best italicized when quoted.

The editor's introduction to the *Critique of Pure Reason* in Kant's *Collected Works*, . . .

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8 : Names and Terms

8.189 Parts of a book

Such generic terms as *foreword*, *preface*, *acknowledgments*, *introduction*, *appendix*, *bibliography*, *glossary*, and *index*, whether used in cross-references or in reference to another work, are lowercased and set in roman type.

The author states in her preface that . . .
For further documentation, see the appendix.
Full details are given in the bibliography.
The book contains a glossary, a subject index, and an index of names.

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8 : Names and Terms

8.190 Numbered chapters, parts, and so on

The words *chapter, part, appendix, table, figure*, and the like are lowercased and spelled out in text (though sometimes abbreviated in parenthetical references). Numbers are given in arabic numerals, regardless of how they appear in the original. If letters are used, they may be upper- or lowercase and are sometimes put in parentheses. See also 9.30–31.

This matter is discussed in chapters 4 and 5.
The Latin text appears in appendix B.
The range is presented numerically in table 4.2 and diagrammed in figure 4.1.
These connections are illustrated in table A3.
Turn to section 5(a) for further examples.

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8 : Names and Terms

8.191 Titles of poems

Quoted titles of most poems are set in roman type and enclosed in quotation marks. A very long poetic work, especially one constituting a book, is italicized and not enclosed in quotation marks.

Robert Frost's poem "The Housekeeper" in his collection *A Boy's Will*
Dante's *Inferno*

In literary studies where many poems, short and long, are mentioned, it is usually better to set all their titles in italics.

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8 : Names and Terms

8.192 First lines

Poems referred to by first line rather than by title are capitalized sentence style (but according to the capitalization used in the poem itself). See also 18.149.

"Shall I compare thee to a Summer's day?"

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8 : Names and Terms

8.193 Titles of plays

Quoted titles of plays, regardless of the length of the play, are italicized.

Shaw's *Arms and the Man*, in volume 2 of his *Plays: Pleasant and Unpleasant*

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8 : Names and Terms

8.194 Divisions of plays or poems

Words denoting parts of long poems or acts and scenes of plays are usually lowercased, neither italicized nor enclosed in quotation marks.

canto 2
stanza 5
act 3, scene 2

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8.195 Written works

Titles of unpublished works—theses, dissertations, manuscripts in collections, printouts of speeches, and so on—are set in roman type, capitalized as titles, and enclosed in quotation marks. Names of manuscript collections take no quotation marks. The title of a not-yet-published book that is under contract may be italicized, but the word *forthcoming* (or *in press* or some other equivalent term), in parentheses, must follow the title. For speeches, see 8.82. See also 17.122.

In a master's thesis, "Charles Valentin Alkan and His Pianoforte Works," . . .

"A Canal Boat Journey, 1857," an anonymous manuscript in the Library of Congress Manuscripts Division, describes . . .

Letters and other material may be found in the Collis P. Huntington Papers at the George Arents Library of Syracuse University.

Giangreco's *Third Millennium* (forthcoming) continues this line of research.

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8 : Names and Terms

8.196 What to italicize

Titles of movies and of television and radio programs are italicized. A single episode in a television series is set in roman and enclosed in quotation marks.

the classic movie *Gone with the Wind*
The Godfather II
PBS's *Sesame Street*
WFMT's *From the Recording Horn*
"Casualties," an episode in *The Fortunes of War*, a *Masterpiece Theatre* series

but

the ten o'clock news

Formal names of broadcast networks, channels, and the like are set in roman.

Voice of America
the Discovery Channel
the Sundance and Disney channels

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8 : Names and Terms

8.197 Analogy to print

Any work available on the Internet or as a CD-ROM (or part of a CD-ROM), whether or not it also exists in print form, is treated the same way as the works described in 8.164–95. In other words, periodicals or complete works are italicized; articles or sections of works are set in roman and, where appropriate, enclosed in quotation marks. For citing electronic works (including such works as databases or DVDs) in notes or bibliography, see chapter 17.

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8 : Names and Terms

8.198 Online sources

Works available online are treated much the same as printed matter: books or book-length works are italicized; articles, poems, short stories, and the like are set in roman and enclosed in quotation marks. For citing online material, see chapter 17.

An excerpt from Albert Borgmann's 1999 book *Holding On to Reality* can be found on the University of Chicago Press Web site.

For help with style matters, visit the regularly updated feature "The Chicago Manual of Style Q&A" on our Web site.

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8 : Names and Terms

8.199 Web sites

Web sites, if titled, should be set in roman, headline style, without quotation marks. For typographic treatment of URLs, see 6.17, 6.82, 6.110, 6.119, 7.44.

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8 : Names and Terms

8.200 Electronic files

File names may be italicized or set in roman, capitalized or lowercased. See 7.79.

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8 : Names and Terms

8.201 Overview

The following paragraphs are intended only as general guidance for citing musical works. Writers or editors working with highly musicological material should consult D. Kern Holoman, *Writing about Music* (bibliog. 1.1). For typographic conventions used in musicology, see 7.70–75. See also fig. 16.16.

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8 : Names and Terms

8.202 Operas, songs, and the like

Titles of operas, oratorios, tone poems, and other long musical compositions are italicized. Titles of songs are set in roman and enclosed in quotation marks, capitalized in the same way as poems (see 8.191–92).

Handel's *Messiah*
Rhapsody in Blue
Finlandia
"All You Need Is Love"
"The Star-Spangled Banner"
"Oh, What a Beautiful Mornin'" from *Oklahoma* (a title as much as a first line, so headline style)
"Wohin" from *Die schöne Müllerin*
"La vendetta, oh, la vendetta" from *The Marriage of Figaro*
the "Anvil Chorus" from Verdi's *Il Trovatore*

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8 : Names and Terms

8.203 Instrumental works

Many instrumental works are known by their generic names—*symphony, quartet, nocturne*, and so on—and often a number or key or both. Such names are capitalized but not italicized. A descriptive title, however, is usually italicized if referring to a full work, set in roman and in quotation marks if referring to a section of a work. The abbreviation *no.* (number; plural *nos.*) is set in roman and usually lowercased. (For letters indicating keys, see 7.71.)

B-flat Nocturne; Chopin's nocturnes
the Menuetto from the First Symphony; the third movement
Concerto no. 2 for Piano and Orchestra; the second movement, Allegro appassionato, from Brahms's Second Piano Concerto; two piano concertos
Bartók's Concerto for Orchestra (or *Concerto for Orchestra*)
Bach's Mass in B Minor
Hungarian Rhapsody no. 12; the Twelfth Hungarian Rhapsody.
Piano Sonata no. 2 (*Concord, Mass., 1840–60*); Charles Ives's *Concord* Sonata
Symphony no. 6 in F Major; the Sixth Symphony; the *Pastoral* Symphony
Air with Variations ("The Harmonious Blacksmith") from Handel's Suite no. 5 in E
Elliott Carter's String Quartet no. 5 and his *Figment* for cello
Augusta Read Thomas's Triple Concerto (*Night's Midsummer Blaze*)

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8 : Names and Terms

8.204 Opus

The abbreviation *op*. (opus; plural *opp.* or *opera*) is set in roman and usually lowercased. An abbreviation designating a catalog of a particular composer's works is always capitalized (e.g., BWV [Bach-Werke-Verzeichnis]; D. [Deutsch] for Schubert; K. [Köchel] for Mozart). When *op*. or a catalog number is used restrictively (see 6.31), no comma precedes it.

Sonata in E-flat, op. 31, no. 3; Sonata op. 31
Fantasy in C Minor, K. 475; Fantasy K. 475

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8 : Names and Terms

8.205 Recordings

The name of an album is italicized, that of the performer or ensemble set in roman. Individual items in the album—songs, movements, and the like—are treated as illustrated in the paragraphs above. See also 17.269–72.

In a CD titled *The Art of the Trumpet*, the New York Trumpet Ensemble plays . . .
Lennon and McCartney's song "I Will" appeared in the Beatles' famous *White Album* (so called because the cover was white and bore no title).
Miles Davis, *Kind of Blue*, is one of the most influential jazz records ever made.
The Pink Floyd album *Dark Side of the Moon* is a favorite of hers.
His Majestie's Clerkes' 1998 CD, *Hear My Prayer: Choral Music of the English Romantics*, includes Vaughan Williams's Mass in G Minor.
She obtained a video of Verdi's *Falstaff* presented by the Metropolitan Opera.

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8 : Names and Terms

8.206 Paintings, statues, and such

Titles of paintings, drawings, statues, and other works of art are italicized, whether the titles are original, added by someone other than the artist, or translated. The names of works of antiquity (whose creators are often unknown) are usually set in roman. Titles of photographs are set in roman and enclosed in quotation marks.

Rothko's *Orange Yellow Orange*
Leonardo da Vinci's *Mona Lisa* and *The Last Supper*
Hogarth's series of drawings *The Rake's Progress*
There are several copies of Michelangelo's *David*.
the Winged Victory
the Venus de Milo
"North Dome," one of Ansel Adams's photographs of Kings River Canyon

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8 : Names and Terms

8.207 Cartoons

Titles of regularly appearing cartoons or comic strips are italicized.

The Far Side
Doonesbury
Willy 'n Ethel
Dilbert

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8 : Names and Terms

8.208 Exhibitions and such

Titles of exhibitions and fairs are not italicized, but catalog titles are.

the World's Columbian Exposition
the Century-of-Progress Expositions (included more than one fair)
the New York World's Fair
A remarkable exhibition, Motor Cycles, was mounted at the Guggenheim Museum.
We saw the show Mary Cassatt: Modern Woman when visiting the Art Institute of Chicago.
In her introduction to *Mary Cassatt: Modern Woman* (the catalog of the show), Judith A. Barter writes . . .

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8 : Names and Terms

8.209 Signs and notices

Specific wording of common short signs or notices is capitalized headline style in running text. A longer notice is better treated as a quotation.

The door was marked Authorized Personnel Only.
She encountered the usual Thank You for Not Smoking signs.
We were puzzled by the notice "Anyone entering this store with no intention of making a purchase will leave disappointed."

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8 : Names and Terms

8.210 Mottoes

Mottoes may be treated the same way as signs. If the wording is in another language, it is usually italicized and only the first word capitalized. See also 6.54.

The flag bore the motto Don't Tread on Me.
***Souvent me souviens* is the motto of my old college.**
The motto "All for one and one for all" appears over the door.

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9 : Numbers

9.1 Consistency and readability

This chapter summarizes some of the conventions Chicago observes in handling numbers, especially in making the choice between spelling them out and using numerals. Consistency must sometimes give way to readability. Even in scientific and financial contexts, where numerals are used far more widely than in the humanities, they can never totally replace spelled-out numbers, and few readers would want them to. The following guidelines apply mainly to general works and to scholarly works in the humanities and social sciences.

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9 : Numbers

9.2 Principles

Among the factors governing the choice between spelling out numbers and using numerals are whether the number is large or small, whether it is an approximation or an exact quantity, what kind of entity it stands for, and what context it appears in.

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9 : Numbers

9.3 Chicago's general rule

In nontechnical contexts, the following are spelled out: whole numbers from one through one hundred, round numbers, and any number beginning a sentence. For other numbers, numerals are used. For the numerous exceptions and special cases, see throughout this chapter and consult the index. For hyphens used with numbers, see 7.90, section 1.

Thirty-two children from eleven families were packed into three vans.
The property is held on a ninety-nine-year lease.
The building is three hundred years old.
The three new parking lots will provide space for 540 more cars.
The population of our village now stands at 5,893.

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9 : Numbers

9.4 Round numbers

Round numbers—hundreds, thousands, hundred thousands, and millions—are usually spelled out (except in the sciences), whether used exactly or as approximations. See also 9.7, 9.10.

A millennium is a period of one thousand years.
Some forty-seven thousand persons attended the fair.
The population of our city is more than two hundred thousand.
An estimated thirty million Americans lacked health insurance in 1998.

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9 : Numbers

9.5 Number beginning a sentence

When a number begins a sentence, it is always spelled out. To avoid awkwardness, a sentence should be recast.

One hundred and ten candidates were accepted. (*And* may be omitted.)

or

In all, 110 candidates were accepted.

Nineteen ninety-nine was marked, among other things, by the war in Yugoslavia.

or

The year 1999 . . .

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9 : Numbers

9.6 An alternative rule

Many publications, including those in scientific and financial contexts, follow the simple rule of spelling out only single-digit numbers and using numerals for all others. This system should be used with flexibility so as to avoid such awkward locutions as "12 eggs, of which nine were laid yesterday."

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9 : Numbers

9.7 Consistency and flexibility

Where many numbers occur within a paragraph or a series of paragraphs, maintain consistency in the immediate context. If according to rule you must use numerals for one of the numbers in a given category, use them for all in that category. In the same sentence or paragraph, however, items in one category may be given as numerals and items in another spelled out.

A mixture of buildings—one of 103 stories, five of more than 50, and a dozen of only 3 or 4—has been suggested for the area.
The population grew from an initial 15,000 in 1960 to 21,000 by 1970 and 34,000 by 1980.
Between 1,950 and 2,000 persons attended the concert.

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9 : Numbers

9.8 Ordinals

The general rule applies to ordinal as well as cardinal numbers.

Robert stole second base in the top half of the eighth inning.
The restaurant on the forty-fifth floor has a splendid view of the city.
She found herself in 125th position out of 360.
The 122nd and 123rd days of the strike were marked by renewed violence.
The thousandth child to be born in Mercy Hospital was named Mercy.

Note that although the forms *2nd* and *3rd* (with an *n* and an *r*) are more common and are appropriate in most contexts, *2d* and *3d*, formerly Chicago's preferred style, are fully acceptable, especially in legal style. Consistency should be maintained within any one work.

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9 : Numbers

9.9 Ordinals with letters

When a letter is used in place of a numeral, the letter is italicized (as it would be if used as a cardinal) but the suffix is roman.

the *n*th degree

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9 : Numbers

9.10 Very large numbers

A mixture of numerals and spelled-out numbers is sometimes used to express very large numbers (in the millions or more), especially when they are fractional. For monetary amounts, see 9.24–28; for the use of superscripts in scientific contexts, see 9.11. See also 9.59–60.

By the end of the fourteenth century the population of Britain had probably reached 2.3 million.
A figure of 4.5 billion years is often given as the age of the solar system.
They were speaking in the order of 25 billion (*or* twenty-five billion).

Note that *billion* in traditional British usage means a million million, not, as in American usage, a thousand million. Editors working with material by British writers may need to query the use of this term. See 5.202 under billion; trillion.

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9 : Numbers

9.11 Use of the superscript

Large round numbers may also be expressed in powers of 10, especially in scientific writing. This system is known as scientific notation. For further examples, consult *Scientific Style and Format* (bibliog. 1.1).

$10^2 = 100$
$10^3 = 1{,}000$
$10^6 = 1{,}000{,}000$
$10^9 = 1{,}000{,}000{,}000$
$10^{12} = 1{,}000{,}000{,}000{,}000$
$5.34 \times 10^8 = 534{,}000{,}000$

Inversely, very small numbers may be expressed in negative powers of 10.

$10^{-2} = 0.01$
$10^{-3} = 0.001$
$10^{-6} = 0.000001$
$10^{-9} = 0.000000001$
$10^{-12} = 0.000000000001$

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9 : Numbers

9.12 Use of “MYR” and “GYR”

In astrophysical contexts, the abbreviations *MYR* and *GYR*, standing for megayear (one million years) and gigayear (one billion years) are sometimes used.

3MYR = 3,000,000 years
7GYR = 7,000,000,000 years

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9 : Numbers

9.13 Use of "dex"

The term *dex* is sometimes used in scientific notation as shorthand for differential exponent.

Errors of 3dex (i.e., 10^3) can lead to dangerous misconceptions.

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9 : Numbers

9.14 General contexts

In nontechnical material, physical quantities such as distances, lengths, areas, and so on are treated according to the general rule (see 9.3).

Within fifteen minutes the temperature dropped twenty degrees.
The train approached at seventy-five miles an hour.
Some students live more than fifteen kilometers from the school.
Three-by-five-inch index cards are now seldom used in index preparation.
She is five feet nine (*or, more colloquially*, five foot nine). (See also 9.16.)

In certain contexts, however, tradition and common sense clearly recommend the use of numerals.

an 8-point table with 6-point footnotes
a 40-watt bulb
120 square feet is equal to 11.15 square meters
a size 6 dress
a fuel efficiency of 80 miles per gallon (or 3 liters per 100 kilometers)
The reading jumped to almost 5 volts.

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9 : Numbers

9.15 Simple fractions

Simple fractions are spelled out. When, as in the first four examples below, a fraction is considered a single quantity, it is hyphenated. When, less commonly, individual parts of a quantity are in question, as in the last example, the fraction is spelled open. See also 7.90, section 1, under *fractions, simple*.

She has read three-quarters of the book.
Four-fifths of the students are boycotting the class.
I do not want all of your material; two-thirds is quite enough.
A two-thirds majority is required.

but

We cut the cake into four quarters; John took three quarters, and Susan one.

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9 : Numbers

9.16 Whole numbers plus fractions

Quantities consisting of whole numbers and simple fractions may be spelled out if short but are often better expressed in numerals. (For typesetting mathematical material, see chapter 14.)

We walked for three and one-quarter miles.
Page proofs are usually issued on 8½ × 11–inch paper.
I need 6⅞ yards.
Susan is exactly 3 feet 5¼ inches tall.

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9 : Numbers

9.17 Scientific contexts

In mathematical, statistical, technical, or scientific text, physical quantities and units of time are expressed in numerals, whether whole numbers or fractions, almost always followed by an abbreviated form of the unit (see also 15.55–66). Any writer or editor working with highly technical material should consult *Scientific Style and Format* or the *American Medical Association Manual of Style* (bibliog. 1.1).

50 km (kilometers)
21 ha (hectares)
4.5 L (liters)
85 g (grams)
240 V (volts)
10°C, 10.5°C

Note that a unit of measurement used *without* a numeral should always be spelled out, even in scientific contexts.

We took the measurements in kilojoules. (*not* . . . in kJ)

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9 : Numbers

9.18 Abbreviations and symbols

If an abbreviation or a symbol is used for the unit of measure, the quantity is always expressed by a numeral. See also 15.65.

3 mi
55 mph
7 h
3 g
35 mm film
3′6″

For two or more quantities, the abbreviation or symbol is repeated if it is closed up to the number but not if it is separated.

35%–50%
10°C–15°C
6⅝″ × 9″
2 × 5 cm

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9 : Numbers

9.19 Percentages

Percentages are always given in numerals. In humanistic copy the word *percent* is used; in scientific and statistical copy, or in humanistic copy that includes numerous percentage figures, the symbol % is more appropriate.

Only 45 percent of the electorate voted.
With 90–95 percent of the work complete, we can relax.
A 75 percent likelihood of winning is worth the effort.
Her five-year certificate of deposit carries an interest rate of 5.9 percent.
Only 20% of the ants were observed to react to the stimulus.
The treatment resulted in a 10%–15% reduction in discomfort.

Note that *percent* is not interchangeable with the noun *percentage* (1 percent is a very small percentage). Note also that no space appears between the numeral and the symbol %.

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9 : Numbers

9.20 Decimal fractions: use of the zero

When a quantity equals less than 1.00, a zero normally appears before the decimal point, especially if quantities greater than 1.00 appear in the same context.

a mean of 0.73
the ratio 0.85
The average number of children born to college graduates dropped from 2.3 to 0.95 per couple

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9 : Numbers

9.21 Decimal fractions: omission of the zero

If the quantity is always less than 1.00, as in probabilities, correlation coefficients, and the like, a zero is typically omitted before the decimal point. For tables, see 13.39.

***p* < .05**
***R* = .10**

The zero is routinely omitted in baseball batting averages and firearm caliber.

Ty Cobb's average was .367.
They found and confiscated a .38 police special and a .22-caliber single-shot rifle.

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9 : Numbers

9.22 European practice

In European countries, except for Great Britain, the decimal point is represented by a comma. A space, not a comma, separates groups of three digits, whether to the left or to the right of the decimal point. The Canadians retain the decimal point but often use a space to separate groups of three digits. In U.S. publications, U.S. style should be followed, except in direct quotations. See also 9.60, 15.65.

36 333,333 (European style)
36 333.333 (Canadian style)
36,333.333 (U.S. and British style)

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9 : Numbers

9.23 Words versus symbols and numerals

Isolated references to amounts of money are spelled out or expressed with currency symbols and numerals in accord with the general rules presented above.

fifteen dollars = $15
seventy-five pounds = £75

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9 : Numbers

9.24 U.S. currency

If a number expressing an amount of money is spelled out, so are the words *dollar(s)* or *cent(s)*; if numerals are used, they are accompanied by the symbol $ or ¢ (see previous paragraph).

Children can ride for seventy-five cents.
The instructor charged fifty dollars a lesson.
The twenty million dollars was quickly invested.
Last year they paid $2 each for admission; this year they may have to pay $3 or $4.
Geoffrey found 5¢, Miranda 12¢, Nathan 26¢, and Maria 35¢.
Prices ranged from $0.95 or $1.00 up to $9.95 or $10.00.

Note the singular verb in the third example above. Note also, in the last example, that zeros are included after the decimal point only when they appear in the same context with fractional amounts.

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9 : Numbers

9.25 Other currencies using the dollar symbol

In contexts where the symbol *$* may refer to non-U.S. currencies, these currencies should be clearly identified.

Three hundred Canadian dollars = C$300 *or* Can$300
$749 in New Zealand dollars = NZ$749
If you subtract A$15.69 from US$25, . . .
Ninety-eight Mexican pesos = Mex$98

For further abbreviations, consult *Scientific Style and Format* or the *United States Government Printing Office Style Manual 2000* (bibliog. 1.1). Where the context makes clear what currency is meant, the dollar sign alone is enough.

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9 : Numbers

9.26 British currency

The basic unit of British currency is the pound, or pound sterling, for which the symbol is £. One-hundredth of a pound is a penny (plural *pence*), abbreviated as *P* (no period).

fifteen pounds = £15
fifty pence = 50P
£4.75, £5.00, and £5.25

Until the decimalization of British currency in 1971, the pound was divided into shillings (s.) and pence (d.).

Ten pounds, fifteen shillings, and sixpence = £10 15s. 6d.
twopence halfpenny = 2½d.

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9 : Numbers

9.27 Other currencies

Most other currencies are handled the same way as U.S. currency, with a decimal point between the main unit and subunits (e.g., EUR 10.75). When one or more letters are used, a space separates the letter(s) from the numeral.

forty euros (*or, in European Union documents*, 40 euro) = EUR 40 (*or* €40)
95 (euro) cents (*or, in European Union documents,* 95 cent)
725 yen = ¥725
65.50 Swiss francs = SF 65.50

Before adoption of the euro, monetary symbols included *F* (French franc), *DM* (deutsche mark), and *Lit* (Italian lira), among others.

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9 : Numbers

9.28 Very large monetary amounts

Like other very large round numbers, sums of money may be expressed by a mixture of numerals and spelled-out numbers. For *billion*, see 9.10.

A price of $3 million was agreed on.
The military requested an additional $7.3 billion.
The marquess sold his ancestral home for £25.5 million.

In a financial context, thousands are sometimes represented by *K*.

Three-bedroom condominiums are priced at $350K.

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9 : Numbers

9.29 Currency with dates

Where the value of a currency in any particular year is in question, the date may be inserted in parentheses, without intervening space, after the currency symbol.

US$(1992)2.47
£(2002)15,050

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9 : Numbers

9.30 Books

Numbers referring to pages, chapters, parts, volumes, and other divisions of a book, as well as numbers referring to illustrations or tables, are set as numerals. Pages of the front matter are usually in lowercase roman numerals, those for the rest of the book in arabic numerals. For documentation style, see chapters 16–17. See also 8.190.

The preface will be found on pages vii–xiv and the introduction on pages 1–35.
See part 3, especially chapters 9 and 10, for further discussion; see also volume 2, table 15 and figures 7–9.

Biblical references are given in numerals only; chapter and verse are separated by a colon with no space following it. For abbreviations to be used in notes or parenthetical references, see 15.50–54. For use of abbreviations versus spelled-out forms, see 15.48–49. See also 8.113.

Acts 27:1
Exodus 20:3–17
Psalm 121; Psalms 146–50
2 Corinthians 11:29–30
Gen. 47:12

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9 : Numbers

9.31 Periodicals

References to volumes, issues, and pages of a journal are usually made, in that order, with arabic numerals; the words *volume* and *page* are omitted. See also chapters 16–17.

His article appeared in the *Journal of Religion* 79, no. 1 (1999): 19–53.

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9 : Numbers

9.32 Legal instruments

Arabic or roman numerals are sometimes used to distinguish divisions within legal instruments and other documents. When in doubt, prefer arabic. A mixture of arabic and roman sometimes distinguishes smaller from larger divisions. For bibliographic forms, see the sections "Legal Citation" and "Public Documents" in chapter 17. For legal and nonlegal references to the U.S. Constitution, see 17.288, 17.321.

They have filed for Chapter 11 protection from creditors.
Proposition XII (*or* Proposition 12) will be voted on next week.
Title IX (*or* Title 9) is a gender equity law.
Do you have a 401(k)?
In paragraph 14(vi) of the bylaws, . . .
According to the Constitution of the United States, article 2, section 4, . . . (*or* . . . Article II, Section 4)

but

the Fifth Amendment (*or* Amendment V)

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9 : Numbers

9.33 The year alone

Years are expressed in numerals unless they stand at the beginning of a sentence (see 9.12). See also 9.38.

We all know what happened in 1776.
Twenty twenty-one should be an interesting year.

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9 : Numbers

9.34 The year abbreviated

In informal contexts the first two digits of a particular year are often replaced by an apostrophe (not an opening single quotation mark).

the spirit of ’76
the class of ’06

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9 : Numbers

9.35 The day of the month

When specific dates are expressed, cardinal numbers are used, although these may be pronounced as ordinals. For the month-day-year date form versus the day-month-year form, see 6.46.

April 5, 2001, was just a working day for the crew. The *Seafarer's Clarion* (5 April 2001) praised the crew's heroism.

When a day is mentioned without the month or year, the number, an ordinal, is usually spelled out.

On November 5, McManus declared victory. By the twenty-fifth, most of his supporters had deserted him.

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9 : Numbers

9.36 Centuries

Particular centuries are spelled out and lowercased. See also 9.38.

the twenty-first century
the eighth and ninth centuries
the eighteen hundreds (the nineteenth century)

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9 : Numbers

9.37 Decades

Decades are either spelled out (as long as the century is clear) and lowercased or expressed in numerals. No apostrophe appears between the year and the *s*.

the nineties
the 1980s and 1990s (*or, less formally,* the 1980s and '90s)

Note that the first two decades of any century cannot be treated in the same way as other decades. "The 1900s," for example, would be taken to refer to the whole of the twentieth century, and "the 1910s" would be thoroughly confusing. (To refer to the second decade as "the teens," as is occasionally done, seems contrived.) Note also that some consider the first decade of, for example, the twenty-first century to consist of the years 2001–10; the second, 2011–20; and so on. Chicago defers to the preference of its authors in this matter.

the first decade of the twenty-first century (*or* the years 2000–2009)
the second decade of the twenty-first century (*or* the years 2010–2019)

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9 : Numbers

9.38 Eras

Era designations, at least in the Western world, are usually expressed in one of two ways: either CE ("of the common era") and BCE ("before the common era"), or AD (*anno Domini*, "in the year of the Lord") and BC ("before Christ"). Other forms include AH (*anno Hegirae*, "in the year of [Muhammad's] Hegira," or *anno Hebraico*, "in the Hebrew year"), AUC (*ab urbe condita*, "from the founding of the city [Rome]"), and—for archaeological purposes—BP ("before the present"). Note that the Latin forms AD and AH precede the year number, whereas the others follow it. Choice of the era designation depends on tradition, academic discipline, or personal preference. These abbreviations traditionally appeared in small capitals with periods following each letter (e.g., 3000 B.C.). For simplicity and consistency with the guidelines in chapter 15, Chicago now recommends full capitals and no periods. Small capitals with or without periods, however, are fully acceptable. See also 15.41.

Herod Antipas (21 BCE–39 CE) was tetrarch of Galilee from 4 BCE until his death.
Britain was invaded successfully in 55 BC and AD 1066.
The First Dynasty appears to have lasted from 4400 BP to 4250 BP in radiocarbon years.
Mubarak published his survey at Cairo in 1886 (AH 1306).
The campsite seems to have been in use by about 13,500 BP.
Rome, from its founding in the eighth century BCE, . . .

Note that inclusive dates used with BCE or BC, where the higher number comes first, should be given in full to avoid confusion (e.g., "350–345 BCE"). See also 9.67.

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9 : Numbers

9.39 All-numeral dates and other brief forms

The all-numeral style of writing dates (5/10/99, etc.) should not be used in formal writing for practical as well as aesthetic reasons. Whereas in American usage the first numeral refers to the month and the second to the day, in the usage of other English-speaking countries and of most European languages it is the other way around. When quoting letters or other material dated, say, 5/10/03, a writer must first ascertain and then make it clear to readers whether May 10 or October 5 is meant. In text, therefore, the full date should always be spelled out (see 9.35). In documentation and in tables, if numerous dates occur, months may be abbreviated, and the day-month-year form, requiring no punctuation, may be neater (e.g., 5 Oct 2003). See also 15.42.

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9 : Numbers

9.40 ISO style

The International Organization for Standardization (ISO) recommends an all-numeral style consisting of year-month-day, hyphenated. The year is given in full, and the month or day, if one digit only, is preceded by a zero. Thus October 5, 2003, appears as 2003–10–05 (sometimes without the hyphens, 20031005). This style has the advantage of allowing dates to be sorted correctly by computer in a spreadsheet.

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9 : Numbers

9.41 Spelled-out forms

Times of day in even, half, and quarter hours are usually spelled out in text. With *o'clock*, the number is always spelled out.

Her day begins at five o'clock in the morning.
The meeting continued until half past three.
He left the office at quarter of four.
We will resume at ten thirty.
Cinderella almost forgot that she should leave the ball before midnight. (See also 9.43)

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9 : Numbers

9.42 Numerals

Numerals are used (with zeros for even hours) when exact times are emphasized. The abbreviations a.m. (*ante meridiem*) and p.m. (*post meridiem*) often appear in small capitals (AM and PM), in which case periods are unnecessary.

The first train leaves at 5:22 a.m. and the last at 11:00 p.m.
She caught the 6:20 flight.
Please attend a meeting in Grand Rapids, Michigan, on December 5 at 10:30 a.m. (EST).

For more on time zones, see 15.44.

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9 : Numbers

9.43 Noon and midnight

Except in the twenty-four-hour system (see 9.44), numerals should never be used to express noon or midnight. Although noon can be expressed as 12:00 m. (m. = *meridies*), very few use that form. And the term 12:00 p.m. is ambiguous, if not nonsensical. In the second example below, note the double date for clarity.

The meeting began at 9:45 a.m. and was adjourned by noon.
Rodriguez was born at midnight, August 21–22.

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9 : Numbers

9.44 The twenty-four-hour system

In the twenty-four-hour system of expressing time (used in Europe and in the military), four digits always appear, with no punctuation between hours and minutes.

1200 = noon
2400 *or* 0000 = midnight
0001 = 12:01 a.m.
1438 = 2:38 p.m.
At 1500 hours (*or* 1500h) we started off on our mission.
General quarters sounded at 0415.

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9 : Numbers

9.45 Seconds and dates included

A variation of the twenty-four-hour system shows hours, minutes, and seconds separated by colons; it also shows fractions of a second following a period. This format may be preceded by an ISO-style date (see 9.40).

09:27:08.6 = 27 minutes, 8.6 seconds after 9:00 a.m.
1999-05-10-16:09:41.3 = May 10, 1999, at 9 minutes, 41.3 seconds after 4:00 p.m.

For further details, consult *Scientific Style and Format* (bibliog. 1.1).

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9 : Numbers

9.46 Monarchs and such

Sovereigns, emperors, popes, and Orthodox patriarchs with the same name are differentiated by numerals, traditionally roman.

Elizabeth II
John XXIII

In continental European practice the numeral is sometimes followed by a period (e.g., Wilhelm II.) or a superscript (e.g., François I^{er}) indicating that the number is an ordinal. In an English context the roman numeral alone should appear.

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9 : Numbers

9.47 Personal names

Some personal names are followed by a roman numeral or an arabic ordinal numeral. No punctuation precedes the numeral. For *Jr*. see 6.49.

Adlai E. Stevenson III
Michael F. Johnson 2nd

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9 : Numbers

9.48 Titles of works

Roman numerals are used to designate the sequel to a novel or a movie or to differentiate two chapter titles dealing with the same subject matter.

The Godfather II
Chapter 9. Alligator Studies in the Everglades—I
Chapter 10. Alligator Studies in the Everglades—II

The em dash in the second and third examples is used to avoid ambiguity.

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9 : Numbers

9.49 Vehicles and vessels

Boats and the like differentiated by a number usually take a roman numeral, spacecraft an arabic numeral. See also 8.124–26.

Bluebird III
Mariner 9

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9 : Numbers

9.50 Governments

Ordinal numbers designating successive dynasties, governments, and other governing bodies are spelled out if one hundred or less.

Eighteenth Dynasty
Fifth Republic
Second Continental Congress
Second International
Ninety-seventh Congress
107th Congress

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9 : Numbers

9.51 Political and judicial divisions

Ordinal numbers of one hundred or less designating political or judicial divisions are spelled out.

Fourteenth Precinct
Fifth Ward
Twelfth Congressional District
Tenth Circuit

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9 : Numbers

9.52 Military units

Ordinal numbers designating military units are spelled out if one hundred or less.

Fifth Army
Fourth Infantry Division
First Corps Support Command
101st Airborne Division

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9 : Numbers

9.53 Places of worship

Ordinal numbers that are part of the names of places of worship are spelled out.

Fourth Presbyterian Church
Twenty-first Church of Christ, Scientist

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9 : Numbers

9.54 Unions and lodges

Numbers designating local branches of labor unions and fraternal lodges are usually expressed in arabic numerals after the name.

Typographical Union no. 16
American Legion, Department of Illinois, Crispus Attucks Post no. 1268
United Auto Workers, Local 890

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9 : Numbers

9.55 Highways

State, federal, and interstate highways are designated by arabic numerals. See also 8.60.

U.S. Route 41 (*or* U.S. 41)
Interstate 90 (*or* I-90)
Illinois 12

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9 : Numbers

9.56 Numbered streets

Names of numbered streets, avenues, and so forth are usually spelled out if one hundred or less. For the use of *N*, *E*, *SW*, and the like, see 15.35. See also 8.60.

First Avenue
Ninety-fifth Street
122nd Street

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9 : Numbers

9.57 Building and apartment numbers

Building numbers, in arabic numerals, precede the street name. For readability, text usage may differ slightly from an address on an envelope.

They lived in Oak Park, at 1155 South Euclid Avenue, for almost ten years.
She now lives in unit 114A, 150 Ninth Avenue, with an unrivaled view of the city.
Our office is at 1427 East Sixtieth Street, Chicago, Illinois.
Please return your proof to 1427 E. 60th St., Chicago IL 60637.

When a building's name is its address, the number is often spelled out.

One Thousand Lake Shore Drive
One IBM Plaza

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9 : Numbers

9.58 Plurals

Spelled-out numbers form their plurals as other nouns do (see 7.6).

The contestants were in their twenties and thirties.
The family was at sixes and sevens.

Numerals form their plurals by adding *s*. No apostrophe is needed.

Among the scores were two 240s and three 238s.
Jazz forms developed in the 1920s became popular in the 1930s.

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9 : Numbers

9.59 Comma between digits

In most numerals of one thousand or more, commas are used between groups of three digits, counting from the right. (In scientific writing, commas are often omitted from four-digit numbers.)

1,512
32,987
4,000,500

No commas are used in page numbers, addresses, and years (though years of five digits or more do include the comma.)

Punctuation conventions can be found on page 1535 of the tenth edition.
Our business office is at 11030 South Langley Avenue.
Human artifacts dating from between 35,000 BP and 5000 BP have been found there.

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9 : Numbers

9.60 Space between digits

In the International System of Units, half-spaces rather than commas are used to mark off groups of three digits, both to the left and to the right of the decimal point. In numbers of only four digits either to the left or the right of the decimal point, no space is used (except in table columns with numbers having five or more digits). This system is far more common in Europe than in the United States. Chicago's *Astrophysical Journal*, for example, uses commas, not spaces (see bibliog. 5). See also 9.22, 9.59.

3 426 869
0.000 007
2501.4865 (four-digit numbers require no space)

See B. N. Taylor, *Guide for the Use of the International System of Units (SI)* (bibliog. 2.4).

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9 : Numbers

9.61 Lists and outline style

For the use of numerals (arabic and roman) and letters to distinguish items in lists, see 6.126–30.

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9 : Numbers

9.62 When to use the en dash

An en dash used between two numbers implies *up to and including*, or *through*. For more on the use of the en dash, see 6.83.

Please refer to pages 75–110.
Here are the figures for 1999–2000
Campers were divided into age groups 5–7, 8–10, 11–13, and 14–16.

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9 : Numbers

9.63 When not to use the en dash

If *from* or *between* is used before the first of a pair of numbers, the en dash should not be used; instead, *from* should be followed by *to* or *through, between* by *and*. The wording or context should indicate the degree of inclusiveness. Avoid *between . . . and* where precision is required.

from 75 to 110
from 1898 to 1903
from January 1, 1898, through December 31, 1903
between 150 and 200

Inclusive spelled-out numbers should not be joined by an en dash.

women aged forty-five to forty-nine years
sixty- to seventy-year-olds

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9 : Numbers

9.64 Abbreviating, or condensing, inclusive numbers

Inclusive numbers are abbreviated according to the principles illustrated below (examples are page or serial numbers, which do not require commas). This system, used by Chicago since the first edition of this manual, generally reflects the way the numbers would be read aloud and is both easy on the eye and unambiguous (but see 9.65).

FIRST NUMBER	*SECOND NUMBER*	*EXAMPLES*
1–99	Use all digits	3–10, 71–72, 96–117
100 or multiples of 100	Use all digits	100–104, 1100–1113
101 through 109, 201 through 209, etc.	Use changed part only	101–8, 1103–4
110 through 199, 210 through 299, etc.	Use two or more digits as needed	321–28, 498–532, 1087–89, 11564–615, 12991–13001
	But if three digits change in a four-digit number, use all four	1496–1504, 2787–2816

To avoid ambiguity, inclusive roman numerals are always given in full.

xxv–xxviii

cvi–cix

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9 : Numbers

9.65 Alternative systems

A foolproof system is to give the full form of numbers everywhere (e.g., 234–245, 25000–25001). This is the only form to use for vote tallies, sports scores, and the like, where the en dash does not imply a range. Another practice, more economical, is to include in the second number only the changed part of the first (e.g., 234–5, 25000–1). Chicago, however, prefers the system presented in 9.64.

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9 : Numbers

9.66 Inclusive numbers with commas

When inclusive numbers with commas are abbreviated, numbers to the right of the comma should be repeated as necessary. Ease of reading should be the guide.

6,000–6,018
12,473–479
1,247,689–690

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9 : Numbers

9.67 Inclusive years

Inclusive years follow the pattern illustrated in 9.64. When the century changes, or when the sequence is BCE, BC, or BP (diminishing numbers), all digits change. See also 9.38.

the war of 1914–18
fiscal year 1997–98 (*or* 1997/98; see 6.114)
the winter of 2000–2001
in 1504–5
327–321 BCE (a six-year span)
327–21 BCE (a 306-year span)
115 BC–AD 10
15,000–14,000 BP

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9 : Numbers

9.68 Inclusive years in titles

Where inclusive dates occur in book titles, it is customary to repeat all digits. In chapter titles, subheads, table titles, and figure captions, however, the abbreviated form is usually more appropriate.

An English Mission to Muscovy, 1589–1591
In chapter 4, "From Meeting to Marriage, 1932–38,". . .
Table 12. Profitability, risks, and returns of investment strategies, 1978–93

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9 : Numbers

9.69 General principles

Table 9.1 shows the formation of roman numerals with their arabic equivalents. The general principle is that a smaller letter before a larger one subtracts from its value, and a smaller letter after a larger one adds to it; a bar over a letter multiplies its value by one thousand. Roman numerals may also be written in lowercase letters (i, ii, iii, iv, etc.).

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9 : Numbers

9.70 A historical note

The use of subtrahends (back counters) was introduced during the Renaissance. Note that IIII, not IV, still appears on some clock faces. The Romans would have expressed the year 1999, for example, as MDCCCCLXXXXVIIII. A more modern form, approved by the U.S. government and accepted (if reluctantly) by classical scholars, is MCMXCIX (*not* MIM, considered a barbarism).

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9 : Numbers

9.71 Use of roman numerals

Chicago uses arabic numerals in many situations where roman numerals were formerly common, as in references to volume numbers of books and journals or chapters of books (see 9.31). For the use of roman numerals in the front matter of books, see 1.4, 1.101, 9.30; with the names of monarchs, prelates, and such, 9.46; with personal names, 9.47; with names of boats and the like, 8.124, 9.49; in titles of works, 9.48; in legal instruments, 9.32; and in outline style, 6.130.

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10 : Foreign Languages

10.1 Scope and organization

This chapter addresses some of the problems—largely typographic—that arise in publishing copy in languages other than modern written English. Only the languages likely to be met in general and scholarly writing are dealt with. The level of coverage varies widely; languages that commonly appear in English-language publications and those that present complex problems are treated most fully. The general paragraphs 10.3–8, 10.9–15, and 10.89–93, however, apply equally to all. The chapter begins with some typographic matters—capitalization, italics, and so forth—that apply to most of the languages discussed. It then deals with languages using the Latin alphabet; transliterated (or romanized) languages; classical Greek; Old English and Middle English; and (new to this edition and not really "foreign") American Sign Language. Individual languages or groups of languages are presented in alphabetical order within their particular sections. A note of warning: authors who include words or sentences in a language they do not know well should seek help from someone who does, since they cannot count on a publisher's manuscript editor to know a wide variety of foreign languages.

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10 : Foreign Languages

10.2 Alphabets and accents

The problems encountered with foreign-language copy differ according to whether the language uses the Latin alphabet (most European languages, including English, and some others), whether the language uses a different alphabet but copy is to appear in transliterated (or romanized) form, or whether copy is to appear in the alphabet of the original. Table 10.1 lists accented letters of the Latin alphabet. Tables 10.3 and 10.4 give the original alphabets with corresponding Latin-alphabet letters for Russian (Cyrillic) and Greek.

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10 : Foreign Languages

10.3 Capitalization of foreign titles

For foreign titles of works, whether these appear in text, notes, or bibliographies, Chicago recommends a simple rule: capitalize only the words that would be capitalized in normal prose—first word of title and subtitle and all proper nouns. In other words, use *sentence style* (see 8.166). This rule applies equally to transliterated titles. For examples, see 17.51, 17.64, 17.159. For exceptions, see 10.24, 10.43. For variations in French, see 10.30.

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10 : Foreign Languages

10.4 Punctuation of foreign titles

When a foreign title is included in an English-language context, the following changes are permissible: a period (or, more rarely, a semicolon) between title and subtitle may be changed to a colon, and guillemets (see 10.32) may be changed to quotation marks. No other marks of punctuation should be tampered with. Commas should not be inserted or deleted. See also 8.174–75.

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10 : Foreign Languages

10.5 Italic versus roman type

Titles of works in languages that use the Latin alphabet are set in italic or roman type according to the principles set forth in 8.178–208—for example, books and periodicals italic; poems and other short works roman.

Stendhal's *Le rouge et le noir* was required reading in my senior year.
We picked up a copy of the *Neue Zürcher Zeitung* to read on the train.
She published her article in the *Annales de démographie historique*.
Strains of the German carol "Es ist ein' Ros' entsprungen" reached our ears.
Miguel Hernández's poem "Casida del sediento" has been translated as "Lament of the Thirsting Man."

Titles transliterated from non-Latin alphabets are always italicized, regardless of the kind of work.

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10 : Foreign Languages

10.6 Foreign titles with English translation

When the title of a foreign work is mentioned in text, an English gloss often follows (see 6.99). If the translation has not been published, the English is not italicized and appears in sentence style (as in the first example below). A published translation, however, is both italicized and capitalized headline style (as in the second example; see 8.167). For foreign titles in notes and bibliographies, see 17.66.

Leonardo Fioravanti's *Compendio de i secreti rationali* (Compendium of rational secrets) became a best-seller.

Proust's *À la recherche du temps perdu* (*Remembrance of Things Past*) was the subject of her dissertation.

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10 : Foreign Languages

10.7 Translated titles

Whether to use the original title of a foreign work or the translated title when discussing a work in text depends on context and readership. In a general work, the English title of Proust's novel could be cited first, with the French following in parentheses (see also 17.65), or the French could be omitted entirely. For celebrated Russian novels, the original title is rarely needed. Some authors prefer to cite all foreign titles in an English form, whether or not they have appeared in English translation. As long as the documentation makes clear what has been published in English and what has not, translated titles appearing in text may be capitalized headline style and treated like other English-language titles (see 8.167, 8.172).

A Chinese textbook, *Elementary Learning* (*Xiao xue*), has gained a wide following.

Molière's comedy *The Miser* may have drawn on an obscure, late-medieval French treatise, *The Evils of Greed*, recently discovered in an abandoned château.

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10 : Foreign Languages

10.8 Foreign institutions

If given in the original language, names of foreign institutions and businesses are capitalized according to the usage of the country concerned. Unless transliterated from a non-Latin alphabet, they are not italicized. If translated, such names are capitalized according to English usage.

He is a member of the Société d'entraide des membres de l'ordre national de la Légion d'honneur.
He was comforted to learn of the Mutual Aid Society for Members of the National Order of the Legion of Honor.

Transliterated names of institutions are usually italicized and lowercased. But if used instead of an English equivalent, they may be treated as English proper names.

The number of cases adjudicated by People's Court (*renmin Fayuan*) has increased sharply.

but

The number of cases adjudicated by Renmin Fayuan has increased sharply.

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10 : Foreign Languages

10.9 Capitalization

In English, capitalization is applied to more classes of words than in any other Western language. The remarks under “Capitalization” in the sections that follow suggest some of the ways other languages differ from English in their use of capitals. Except where stated to the contrary, the language in question is assumed to lowercase all adjectives (except those used as proper nouns), all pronouns, months, and days of the week. In addition, capitals are used more sparingly than in English for names of offices, institutions, and so on. For foreign personal names, see 8.10–20.

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10 : Foreign Languages

10.10 Capitalization in translations

No translator of a German work would capitalize all nouns, as German does. Translators from the French, however, are sometimes tempted to reproduce the French capitalization of certain terms that do not require such treatment in English. The French, for example, often capitalize *Histoire* meaning history but lowercase *histoire* meaning story. Similarly, they often distinguish *État* from *état*, using the capitalized form to refer to the state, nation, or country as a whole. To capitalize *history* or *state* in English may imply a status not intended or, worse, look pompous. Chicago's preferred "down" style may be followed in translated text as well as in original English text (see 8.2).

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10 : Foreign Languages

10.11 Punctuation

The remarks in this chapter about punctuation point out the more obvious departures from what is familiar to English speakers. They apply to foreign-language contexts—books, articles, or lengthy quotations wholly in a foreign language (as in the examples in 10.34)—rather than to snippets from a foreign language incorporated into an English text (for example, “L’état, c’est moi,” where English-style quotation marks would be used).

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10 : Foreign Languages

10.12 Punctuation in translations

In English translations of foreign-language works, English-style punctuation should be used. For example, the tightly spaced suspension points (to indicate omissions or breaks in thought) favored by French, Italian, and Spanish typesetters should be converted to spaced periods. If the original work uses both bracketed and unbracketed suspension points to distinguish omissions from breaks in thought, the translator (or editor) may convert the unbracketed ones to dashes (see 6.90); or else brackets can be used around English-style spaced ellipses to preserve the distinction (see 10.36, 11.51). English-style quotation marks will replace the guillemets or whatever is used in the original. And the upside-down question mark used at the beginning of a Spanish question will be omitted when the question is translated.

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10 : Foreign Languages

10.13 Word division

Anyone who has ever read a book in English that was composed and printed in a non-English-speaking country knows how easy it is to err in word division when working with a language not one's own. The following general rules, however, apply to foreign languages as well as to English: (1) Single-syllable words should never be broken. (2) No words should be broken after one letter, nor should a single letter be carried over to another line. (3) Hyphenated words and solid compounds should be broken at the hyphen or between elements, if at all possible (see 7.34). For proper names, see 7.40. Specific rules for some of the languages covered in this chapter appear in the relevant sections.

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10 : Foreign Languages

10.14 Special characters

Any foreign words, phrases, or titles that occur in an English-language work should be checked for special characters—that is, letters with accents (diacritical marks), diphthongs, ligatures, and other alphabetical forms that do not normally occur in English. Most accented letters used in European languages—for example, acute accent (é), grave accent (è), circumflex (ê), cedilla (ç), diaeresis or umlaut (ü), tilde (ñ), macron (ē), and breve (ĕ)—can easily be reproduced in print from an author's software and need no coding. (For coding, see 2.89.) WordPerfect and Microsoft Word, for example, include numerous special characters as well as several non-Latin alphabets. If type is to be set from an author's hard copy, marginal clarifications may be needed for handwritten accents or special characters (e.g., "oh with grave accent" or "Polish crossed el"). Or a copy of table 10.1 with the relevant characters circled may provide helpful illustration. If a file is being prepared for an automated typesetting system or for presentation in electronic form (or both), special characters must exist or be "enabled" in the typesetting and conversion programs, and output must be carefully checked to ensure that the characters appear correctly. For diacritical marks used in transliteration, see 10.92.

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10 : Foreign Languages

10.15 Phonetic symbols

Phonetic symbols are always set in roman. For details, consult Geoffrey K. Pullum and William A. Ladusaw, *Phonetic Symbol Guide* (bibliog. 5).

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10 : Foreign Languages

10.16 Capitalization and punctuation

Most African languages, other than Arabic (10.94–99), use the Latin alphabet and follow English capitalization and punctuation. The most widespread is Swahili, spoken by many ethnic groups in eastern and central Africa. Hausa too is spoken by millions, largely in western Africa.

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10 : Foreign Languages

10.17 Special characters

Swahili uses no additional letters or diacritics. Among the more than two thousand other African languages, however, many rely on diacritics and phonetic symbols to stand for sounds that cannot be represented by letters or combinations of letters. Hausa, which provides the phonetic base for transcribing other African languages, such as Kriol, requires the following special characters.

Ɗɗ, Ɓ ʻB ɓ, Ɗ ʻD ɖ ɗ, Ƙ ƙ, Ọ ọ

Additional diacritics, too numerous to be listed here, are used in African languages. Other languages used in Africa (such as French, Portuguese, and Arabic) are dealt with in separate sections in this chapter.

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10 : Foreign Languages

10.18 Capitalization

See 10.3, 10.9.

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10 : Foreign Languages

10.19 Special characters

Although Serbo-Croatian used either the Cyrillic or (if the speakers were Catholic) the Latin alphabet, Croatian has used only the Latin alphabet since the 1991 Balkan war. The following special characters are needed for Croatian. See also 10.73–74.

Ĉ ĉ, Ć ć, Đ đ, Š š, Ž ž

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10 : Foreign Languages

10.20 Capitalization

See 10.3, 10.9.

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10 : Foreign Languages

10.21 Special characters

Czech, a Slavic language written in the Latin alphabet, uses many diacritical marks to indicate sounds not represented by this alphabet.

Á á, Č č, Ď ď, É é, Ě ě, Í í, Ň ň, Ó ó, Ř ř, Š š, Ť ť, Ů ů, Ú ú, Ý ý, Ž ž

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10 : Foreign Languages

10.22 Capitalization

See 10.3, 10.9. The polite personal pronouns *De*, *Dem*, and *Deres* (now used ever more rarely) and the familiar *I* are capitalized in Danish. Until the mid-twentieth century, common nouns were capitalized, as in German, but they no longer are.

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10 : Foreign Languages

10.23 Special characters

Danish has three additional alphabetic letters, which require special characters.

Å å, Æ æ, Ø ø

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10 : Foreign Languages

10.24 Capitalization

See 10.3, 10.9. For the capitalization of particles with personal names, see 8.13. In personal correspondence, the pronouns *U*, *Uw*, and *Gij* are capitalized. Proper adjectives (as well as nouns) are capitalized as in English. When a word beginning with the diphthong *ij* is capitalized, both letters are capitals: *IJsland*. When a single letter begins a sentence, it is lowercased, but the next word is capitalized: *'k Heb niet . . .*

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10.25 Special characters

Dutch requires no special characters.

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10.26 Capitalization

See 10.3, 10.9.

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10 : Foreign Languages

10.27 Special characters

Finnish requires two umlauted vowels.

Ä ä, Ö ö

Because Swedish is the second official language in Finland, the Finnish alphabet taught in schools and the standard keyboard used in Finland include the Swedish *a* with an overcircle.

Å å

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10 : Foreign Languages

10.28 Variation

There is considerable variation in French publications with respect to capitalization and punctuation. For elegant advice, with frequent reference to the Académie française and numerous examples from literature, consult Maurice Grevisse, *Le bon usage* (bibliog. 5).

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10 : Foreign Languages

10.29 Capitalization

See 10.3, 10.9. Generic words denoting roadways, squares, and the like are lowercased, whether used alone or with a specific name as part of an address. Only the proper name is capitalized.

le boulevard Saint-Germain
la place de l'Opéra
13, rue des Beaux-Arts

In most geographical names, the generic word is lowercased and the modifying word capitalized.

la mer Rouge
le pic du Midi

Names of buildings are usually capitalized.

l'Hôtel des Invalides
le Palais du Louvre

In names of organizations and institutions, only the first substantive is capitalized, not the preceding article.

l'Académie française
la Légion d'honneur
le Conservatoire de musique

In hyphenated names, both elements are capitalized.

la Comédie-Française
la Haute-Loire

Names of religious groups are usually lowercased.

un chrétien
des juifs

In names of saints, the word *saint* is lowercased. But when a saint's name is used as part of a place-name or the name of a church or other institution, *saint* is capitalized and hyphenated to the following element.

le supplice de saint Pierre

but

l'église de Saint-Pierre

Adjectives formed from proper nouns are usually lowercased.

une imagination baudelairienne

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10 : Foreign Languages

10.30 Capitalization of titles

French publications vary in the way they capitalize titles of works. Chicago recommends the simple rule followed by Grevisse, *Le bon usage* (see 10.3, 10.28): capitalize only the first word of a title (of a book, an article, etc.) and anything that would be capitalized in ordinary text. (An exception may be made for titles of journals, which are often capitalized headline style; see 17.176.) For another practice, more difficult to apply and not covered in this manual, consult *French Review*, *PMLA*, or *Romanic Review* (bibliog. 5). For punctuation in titles, see 10.4.

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10.31 Spacing in punctuation

In French typeset material, thin spaces sometimes occur before colons, semicolons, question marks, and exclamation marks. In an English context, such spacing need not be observed.

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10.32 Guillemets

For quotation marks, the French use guillemets (« »), often with a thin space between each pair of guillemets and the quoted matter (but see 10.12). Such tags as *écrit-il* or *dit-elle* are often inserted within the quoted matter without additional guillemets. Only punctuation belonging to the quoted matter is placed within the closing guillemets; other punctuation follows them.

«Mission accomplie?» a-t-il demandé.
En ce sens, «avec» signifie «au moyen de».
À vrai dire, Abélard n'avoue pas un tel rationalisme: «je ne veux pas être si philosophe, écrit-il, que je résiste à Paul, ni si aristotélicien que je me sépare du Christ».

As in English, when a quotation (other than a block quotation) continues for more than one paragraph, opening guillemets appear at the beginning of each additional paragraph. Closing guillemets appear only at the end of the last paragraph.

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10.33 Quotation marks

For quotations within quotations, single (or sometimes double) quotation marks are now used. Formerly, additional guillemets were used, with opening guillemets repeated on each runover line.

«Comment peux-tu dire, “Montre-nous le père”?» (current style)
Raoul suggéra à sa sœur: «Tu connais sans doute la parole «De l’abondance du cœur la «bouche parle» (former style)

Note that when guillemets are used, if the two quotations end simultaneously, only one set of closing guillemets appears.

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10 : Foreign Languages

10.34 Dialogue

In dialogue, guillemets are often replaced by em dashes. The dash, followed by a thin space, is used before each successive speech but is not repeated at the end of the speech. To set off a quotation within a speech, guillemets may be used.

— Vous viendrez aussitôt que possible? a-t-il demandé.
— Tout de suite.
— Bien. Bonne chance!

— Tu connais sans doute la parole «De l'abondance du cœur la bouche parle».
— Non, je ne la connais pas.

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10 : Foreign Languages

10.35 Suspension points

The French often use suspension points (three unspaced dots followed by a word space) to indicate interruptions or breaks in thought. They also use them in lieu of *and so forth*. See also 10.12.

«Ce n'est pas que je n'aime plus l'Algérie… mon Dieu! un ciel! des arbres!… et le reste!… Toutefois, sept ans de discipline…»

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10 : Foreign Languages

10.36 Ellipses

To indicate omissions, the French use unspaced dots enclosed in brackets, with thin spaces between the brackets and the dots. See also 10.12.

«Oh, dit-elle avec un mépris écrasant, des changements intellectuels! [...]»
Les deux amis se réunissaient souvent chez Luc [...].

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10 : Foreign Languages

10.37 Word division: vowels

In French, division is made after a vowel wherever possible. One-letter syllables at the ends or beginnings of lines should be avoided if a word can be broken elsewhere (see 10.13).

ache-ter (*or, less desirable*) a-cheter
in-di-vi-si-bi-li-té
tri-age

Two or more vowels forming a single sound, or diphthong, are never broken.

écri-vain
fouet-ter
Gau-guin
éloi-gner
vieux

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10 : Foreign Languages

10.38 Word division: consonants

Two adjacent consonants, whether the same or different, are normally divided between them.

der-riè-re
feuil-le-ter
ba-lan-cer
Mal-raux
ob-jet
par-ler

but

qua-tre
ta-bleau

Groups of three adjacent consonants are normally divided after the first.

es-prit
res-plen-dir

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10 : Foreign Languages

10.39 Words containing apostrophes

Division should never be made immediately after an apostrophe.

jus-qu'au
au-jour-d'hui

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10 : Foreign Languages

10.40 Words best left undivided

Since there are as many syllables in French as there are vowels or diphthongs (even if some are unsounded except in poetry), the French break words that appear to English speakers to be of only one syllable (e.g., *fui-te, guer-re, sor-tent*). French practice also permits division after one letter (e.g., *é-tait*). In English-language publications, however, such breaks should be avoided, since they may confuse readers not fluent in French. Words of four or fewer letters should in any case be left undivided. See 7.34.

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10 : Foreign Languages

10.41 Special characters

French employs the following special characters.

À à, Â â, Ç ç, É é, È è, Ê ê, Ë ë, Î î, Ï ï, Ô ô, Œ œ, Ù ù, Û û, Ü ü

Although French publishers often omit accents on capital letters (especially *A*) and may set the ligature *Œ* as two separate letters (OE), accented capitals are available in most software and in most fonts, and they should appear where needed in English works, especially in works whose readers may not be familiar with French typographic usage.

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10 : Foreign Languages

10.42 The new orthography

A more logical spelling of certain German words or terms became official in 1998—for example, *Rad fahren* (instead of *radfahren*), *rau* (instead of *rauh*), *heute Abend* (instead of *heute abend*). For principles and details, consult the latest edition of *Duden Rechtschreibung der deutschen Sprache* or Hertha Beuschel-Menze and Frohmut Menze, *Die neue Rechtschreibung* (bibliog. 5). Quoted material published before 1998 should reflect the old spelling, except for word division.

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10 : Foreign Languages

10.43 Capitalization

In German, all nouns and words used as nouns are capitalized, whether in ordinary sentences or in titles of works (see 10.3).

ein Haus
die Weltanschauung
das Sein
Deutsch (the German language)
eine Deutsche (a German woman)
etwas Schönes

Proper adjectives are generally lowercased. Exceptions include invariable adjectives ending in *er* (often referring to a city or region) and adjectives that themselves are part of a proper name. For further exceptions, consult Duden (see 10.42).

die deutsche Literatur
nordamerikanische Sprachen
die platonischen Dialoge

but

eine berühmte Berliner Straße
der Nahe Osten
der Deutsch-Französische Krieg

The pronouns *Sie*, *Ihr*, and *Ihnen*, as polite second-person forms, are capitalized. As third-person pronouns they are lowercased. The familiar second-person forms *du*, *dich*, *dein*, *ihr*, *euch*, and so on are lowercased. Until the change in 1998 (see 10.42) they were traditionally capitalized in correspondence; capitals should therefore be retained in quoted material published before that date.

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10 : Foreign Languages

10.44 Punctuation: apostrophe

An apostrophe is used to denote the colloquial omission of *e*.

wie geht's
was gibt's
hab' ich

Although an apostrophe rarely appears before a genitive *s*, an apostrophe is used to denote the omission of the *s* after proper names ending in *s*, *ß*, *x*, or *z*.

Jaspers' Philosophie
Leibniz' Meinung

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10 : Foreign Languages

10.45 Punctuation: quotation marks

In German, quotations usually take reversed guillemets (»«); split-level inverted quotation marks („“); or, in Switzerland, regular guillemets (see 10.32). Other punctuation is placed outside the closing quotation marks unless it belongs to the quoted matter.

***Eros* bedeutet für sie primär »zusammen-sein mit« und nicht »anschauen«.**
Denn: „An die Pferde“, hieß es: „Aufgesessen!“

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10 : Foreign Languages

10.46 Word division: vowels

In German, division is made after a vowel wherever possible.

Fa-brik
hü-ten
Bu-ße

Two vowels forming a single sound, or diphthong, are never broken.

Lau-ne
blei-ben

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10 : Foreign Languages

10.47 Word division: consonants

Two or more adjacent consonants, whether the same or different, are divided before the last one unless they belong to different parts of a compound (see 10.13).

klir-ren
Was-ser
Verwand-te
Meis-ter
Morgen-stern

The consonant combinations *ch*, *sch*, *th*, and *ck* are never divided unless they belong to separate syllables. (Until the 1998 spelling change, *st* was subject to this rule. The combination *ck*, on the other hand, was changed to *kk* and divided between the *k*'s.)

Mäd-chen
Klapp-hut
Philo-so-phie
Zu-cker
rau-schen
Häus-chen

In non-German words, combinations of *b*, *d*, *g*, *k*, *p*, and *t* with *l* or *r* are not divided.

Hy-drant
Me-trum
Pu-bli-kum

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10 : Foreign Languages

10.48 Word division: compound words

Compound words should be divided between their component elements whenever possible.

Meeres-ufer
mit-einander
Rasier-apparat
Tür-angel

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10 : Foreign Languages

10.49 Special characters

For setting German in roman type (the old gothic or Fraktur type having long been out of use), one special character, the eszett (ß), and three umlauted vowels are needed.

ß, Ä ä, Ö ö, Ü ü

Although umlauted vowels are occasionally represented by omitting the accent and adding an *e* (*ae*, *Oe*, etc.), the availability of umlauted characters in text-editing software makes such a practice unnecessary. The eszett (ß), also easily available, must not be confused with, or replaced by, the Greek beta (β). In the new spelling it is replaced by *ss* in certain words. Consult a German dictionary published after 1998.

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10 : Foreign Languages

10.50 Capitalization

See 10.3, 10.9.

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10 : Foreign Languages

10.51 Special characters

Hungarian requires several varieties of accented vowels.

Á á, É é, Í í, Ó ó, Ö ö, Ő ő, Ú ú, Ü ü, Ű ű

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10 : Foreign Languages

10.52 Capitalization

See 10.3, 10.9. In Italian, a title preceding a proper name is normally lowercased.

il commandatore Ugo Emiliano
la signora Rossi

In commercial correspondence, the formal second-person pronouns are capitalized in both their nominative forms, *Lei* (singular) and *Voi* (plural), and their objective forms, *La* (accusative singular), *Le* (dative singular), and *Vi* (accusative and dative plural). The older singular and plural forms *Ella* (*Le*, *La*) and *Loro* (*Loro*, *Loro*) are handled the same way. These pronouns are capitalized even in combined forms.

Posso pregarLa di farmi una cortesia?
Vorrei darLe una spiegazione.

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10 : Foreign Languages

10.53 Quoted matter

Italian uses guillemets (*virgolette a caporale*) to denote quoted matter, but usually without the space between guillemets and quoted text that appears in many French publications. It also uses regular quotation marks —sometimes as scare quotes (see 7.58) in the same text in which guillemets are used for quotations.

«Cosa pensi del fatto che io posso diventare “un qualcosa di imperial regio”? Questo non è proprio possibile».

In dialogue, em dashes are sometimes used, as in French. The dash, followed by a thin space, is used before each successive speech. Unlike French, however, another dash is used at the end of the speech if other matter follows in the same paragraph.

— Avremo la neve, —annunziò la vecchia.
— E domani? —chiese Alfredo, voltandosi di scatto della finestra.

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10 : Foreign Languages

10.54 Apostrophe

An apostrophe is used to indicate the omission of a letter. A word space should appear after an apostrophe that follows a vowel; after an apostrophe that follows a consonant, however, *no* space should appear.

po' duro
de' malevoli
l'onda
all'aura

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10 : Foreign Languages

10.55 Suspension points and ellipses

Italian, like French, uses suspension points (three unspaced dots followed by a space) to indicate interruptions or breaks in thought. To indicate omitted material, the unspaced dots are enclosed in brackets, with thin spaces between the brackets and the dots. See also 10.12.

Voglio… quattro milioni.
Davvero? […] Non ci avevo pensato.

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10 : Foreign Languages

10.56 Word division: vowels

In Italian, division is made after a vowel wherever possible. One-letter syllables at the ends or beginnings of lines should be avoided if a word can be broken elsewhere (see 10.13).

a-cro-po-li
mi-se-ra-bi-le
ta-vo-li-no

Consecutive vowels are rarely divided, and two vowels forming a single sound, or diphthong, are never divided.

miei
pia-ga
Gio-van-ni
Giu-sep-pe
pau-sa
gio-iel-lo

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10 : Foreign Languages

10.57 Word division: consonants

Certain consonant groups must never be broken: *ch*, *gh*, *gli*, *gn*, *qu*, *sc*, and *r* or *l* preceded by any consonant other than itself.

aqua-rio
fi-glio
la-ghi
na-sce
pa-dre
rau-che
ri-flet-te-re
so-gna-re

Three groups of consonants, however, may be divided: double consonants; the group *cqu*; and any group beginning with *l*, *m*, *n*, or *r*.

bab-bo
af-fre-schi
ac-qua
cal-do
cam-po
com-pra
den-tro
par-te

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10 : Foreign Languages

10.58 Words containing apostrophes

Division should never be made immediately after an apostrophe (but see 10.54).

dal-l'accusa
del-l'or-ga-no
quel-l'uomo
un'ar-te
l'i-dea

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10 : Foreign Languages

10.59 Special characters

In Italian, the following special characters are required.

À à, È è, É é, Ì ì, Ò ò, Ù ù

Although the grave accent on capitalized vowels is optional, in stressed final syllables it must be retained to avoid confusion.

CANTÒ (he sang)
CANTO (I sing)

PAPÀ (daddy)
PAPA (pope)

If an accented capital is not available, an apostrophe may be used in place of the accent on stressed final vowels.

E' (it is)
E (and)

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10 : Foreign Languages

10.60 Capitalization

In English-speaking countries, titles of ancient and medieval Latin works are capitalized in sentence style—that is, only the first word in the title or subtitle, proper nouns, and proper adjectives are capitalized.

De bello Gallico
De viris illustribus
Cur Deus homo?

Renaissance and modern works with Latin titles are usually capitalized in the English fashion.

Novum Organum
Religio Medici

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10.61 Word division: syllables

A Latin word has as many syllables as it has vowels or diphthongs (*ae*, *au*, *ei*, *eu*, *oe*, *ui* and, in archaic Latin, *ai*, *oi*, *ou*) and should be divided between syllables.

na-tu-ra
cae-li-co-la
in-no-cu-us

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10 : Foreign Languages

10.62 Word division: single consonants

When a single consonant occurs between two vowels, the word is divided before the consonant except for *x*. Note that *i* and *u* sometimes act as consonants (and, when they do, are sometimes written as *j* and *v*).

Cae-sar
me-ri-di-es
in-iu-ri-or
lex-is

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10.63 Word division: multiple consonants

When two or more consonants come together, the word is divided before the last consonant, except for the combinations noted below.

om-nis
cunc-tus

The combinations *ch*, *ph*, *th*, *gu*, and *qu* are treated as single consonants and thus never separated.

co-phi-nus
lin-gua
ae-qua-lis

The following consonant groups are never broken: *chl*, *chr*, *phl*, *phr*, *thl*, *thr*, *bl*, *br*, *cl*, *cr*, *dl*, *dr*, *gl*, *gr*, *pl*, *pr*, *tl*, and *tr*.

pan-chres-tus
in-scrip-ti-ones
ex-em-pla
pa-tris

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10.64 Compound words

Compound words are first separated into their component elements; within each element the foregoing rules apply.

ab-rum-po
ad-est
red-eo
trans-igo

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10 : Foreign Languages

10.65 Special characters

Latin requires no special characters for setting ordinary copy. Elementary texts, however, usually mark the long vowels with a macron and, occasionally, the short vowels with a breve, as follows.

Āā, Ăă, Ēē, Ĕĕ, Īī, Ĭĭ, Ōō, Ŏŏ, Ūū, Ŭŭ

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10.66 Capitalization

See 10.3, 10.9. The polite personal pronouns *De*, *Dem*, and *Deres* (now used ever more rarely) are capitalized in Norwegian. Until the mid-twentieth century, common nouns were capitalized (as in German), but they no longer are.

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10.67 Special characters

Norwegian requires the same special characters as Danish.

Å å, Æ æ, Ø ø

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10.68 Capitalization

See 10.3, 10.9. In formal address the second-person plural pronoun *Państwo* (you) is capitalized, as are related forms.

Czekam na Twój przyjazd. (I await your arrival.)
Pozdrawiam Cię! (Greetings to you!)

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10 : Foreign Languages

10.69 Word division

Division of Polish words is similar to that of transliterated Russian (see 10.123–28). Division normally follows syllabic structure.

kom-pli-ka-cja
sta-ro-pol-ski

Note that the conjunction *i* (and) should never appear at the end of a line but must be carried over to the beginning of the next.

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10.70 Special characters

Polish requires the following special characters.

Ą ą, Ć ć, Ę ę, Ł ł, Ń ń, Ó ó, Ś ś, Ź ź, Ż ż

Since Ą, Ę, and Ń never occur at the beginning of a word, these capitalized forms would be needed only if an entire word were capitalized.

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10.71 Capitalization

See 10.3, 10.9.

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10.72 Special characters

Portuguese requires the following special characters (except that European Portuguese does not use *ü*)

À à, Á á, Â â, Ã ã, È è, É é, Ê ê, Ì ì, Í í, Ï ï, Ò ò, Ó ó, Ô ô, Õ õ, Ù ù, Ú ú, Ü ü, Ç ç

If display lines are to be set in full or small capitals, accented characters must be available. But in running text (upper- and lowercase), accented capitals may be dispensed with.

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10.73 Capitalization

See 10.3, 10.9.

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10.74 Special characters

Serbian (as of 1999) uses either the Cyrillic or the Latin alphabet. The following special characters are needed when the Latin alphabet is used. See also 10.18–19.

Ĉ ĉ, Ć ć, Đ đ, Š š, Ž ž

Đ and *đ* may be replaced by *Dj* and *dj*.

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10 : Foreign Languages

10.75 Capitalization

See 10.3, 10.9. In Spanish, a title preceding a proper name is normally lowercased.

el señor Jaime López
la señora Lucía Moyado de Barba
doña Perfecta

Nouns as well as adjectives denoting membership in nations are lowercased, but names of countries are capitalized.

los mexicanos
la lengua española
Inglaterra

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10 : Foreign Languages

10.76 Question marks and exclamation points

A question or an exclamation in Spanish is preceded by an upside-down question mark or exclamation point and followed by a regular mark. A question or an exclamation included in a sentence begins with a lowercase letter (see second example).

¿Qué pasa, amigo?
Por favor, señor ¿dónde está la biblioteca municipal?
Alguien viene. ¡Vámonos!

Because the opening marks are so integral to Spanish punctuation, they should be retained even when Spanish is being quoted in an English context (but see 10.12). Since an upside-down question mark looks odd when immediately following English-style opening quotation marks, a writer may prefer to begin a quotation a little earlier or to set it off typographically (see 11.11).

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10 : Foreign Languages

10.77 Guillemets

For quotation marks, Spanish uses guillemets («») Only punctuation belonging to the quoted matter is placed within the closing guillemets; other punctuation follows them. Within a quotation, em dashes may be used to set off words identifying the speaker. The opening dash is *preceded* by a space; the closing dash is *followed* by a space unless immediately followed by punctuation (but see 10.12).

El demonio, el activo demonio cuyo poder había quebrantado Hernán Cortés con espada y con lanza, gozaba utilizando al hijo como instrumento de sus infernales designios. «Vino el negocio a tanto —comenta Suárez—, que ya andaban muchos tomados por el diablo».

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10 : Foreign Languages

10.78 Dialogue

In dialogue, em dashes introduce each successive speech. Any other matter that follows the quoted speech in the same paragraph should be preceded by a dash or a comma.

—Esto es el arca de Noé, afirmó el estanciero.
—¿Por qué estas aquí todavía? —preguntó Juana alarmada.

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10 : Foreign Languages

10.79 Suspension points and ellipses

Spanish, like French, uses suspension points (three unspaced dots followed by a space) to indicate interruptions or breaks in thought. To indicate omitted material (that is, to serve as ellipses), the unspaced dots are enclosed in brackets, with thin spaces between the brackets and the dots. See also 10.35–36.

Hemos comenzado la vida juntos… quizá la terminaremos juntos también…

La personalidad más importante del siglo XIX es Domingo Faustino Sarmiento […], llamado el hombre representante del intelecto sudamericano. […] El gaucho […] servía de tema para poemas, novelas, cuentos y dramas.

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10 : Foreign Languages

10.80 Word division: vowels

In Spanish, division is made after a vowel whenever possible.

ca-ra-co-les
mu-jer
re-cla-mo
se-ño-ri-ta

Two or more vowels that form a single syllable (a diphthong or a triphthong) may not be divided.

cam-bias
fue-go
tie-ne
viu-da

If adjacent vowels belong to separate syllables, however, they are divided between syllables.

ba-úl
cre-er
pa-ís
cam-biá-is

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10 : Foreign Languages

10.81 Word division: consonants

If two adjacent consonants cannot occur together at the beginning of a word, the break must be made between them.

ac-cio-nis-ta
ad-ver-ten-cia
al-cal-de
an-cho
efec-to
is-leño

The consonant groups *bl*, *cl*, *fl*, *gl*, *pl*, *br*, *cr*, *dr*, *fr*, *gr*, *pr*, and *tr*—all pairs that can occur at the beginning of Spanish words—are inseparable (unless each belongs to a different element of a compound; see 10.13).

ci-fra
co-pla
im-po-si-ble
le-pra
li-bro
ma-dre
ne-gro
no-ble
pa-tria
re-fle-jo
re-gla
se-cre-to
te-cla

Groups of three consonants not ending with one of the inseparable pairs listed above always have an *s* in the middle. They are divided after the *s*.

cons-pi-rar
cons-ta
ins-tan-te
obs-cu-ro
obs-tan-te

Spanish *ch* and *ll* were long considered single characters,

alphabetized as such, and never divided. The Spanish Royal Academy has now declared that these combinations are to be alphabetized as two-letter groups, and new publications have adopted this convention. Along with *rr*, however, they still cannot be divided, since they represent single sounds. For details, consult Real Academia Española, *Ortografía de la lengua española* (bibliog. 5).

ci-ga-rri-llo
mu-cha-cho

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10 : Foreign Languages

10.82 Dividing compound words

Compound words are usually divided between their component parts.

des-igual
in-útil
mal-es-tar
nos-otros
semi-es-fe-ra
bien-aven-tu-ra-do
sub-lu-nar
sub-ra-yar

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10 : Foreign Languages

10.83 Special characters

Spanish employs the following special characters.

Á á, É é, Í í, Ó ó, Ú ú, Ü ü, Ñ ñ

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10 : Foreign Languages

10.84 Capitalization

See 10.3, 10.9. In Swedish the second-person pronouns *Ni* and *Er*, traditionally capitalized in correspondence, are now lowercased in all contexts.

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10 : Foreign Languages

10.85 Special characters

Swedish requires the following special characters.

Å å, Ä ä, Ö ö

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10 : Foreign Languages

10.86 Capitalization

See 10.3, 10.9. In Turkish, as in English, the names of months and days of the week are capitalized.

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10 : Foreign Languages

10.87 Spelling

Modern Turkish suffers from a lack of standardization in spelling. Different but not necessarily erroneous spellings of the same word or name are often encountered. Writers or editors can therefore achieve only limited consistency.

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10 : Foreign Languages

10.88 Special characters

Turkish requires the following special characters.

Â â, Ç ç, Ğ ğ (or Ğ ğ), İ, ı, Ö ö, Ş ş, Û û, Ü ü

Note that there are dotted and undotted varieties of both the capital and the lowercase *i*. A dotted lowercase *i* retains its dot when capitalized.

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10 : Foreign Languages

10.89 Transliteration

In nonspecialized works it is customary to transliterate —that is, convert to the Latin alphabet, or romanize —words or phrases from languages that do not use the Latin alphabet. These languages include Arabic, Chinese, Hebrew, Japanese, Russian, and other living languages as well as ancient languages such as Greek and Sanskrit. For discussion and illustration of scores of alphabets, see Peter T. Daniels and William Bright, eds., *The World's Writing Systems* (bibliog. 5). For alphabetic conversion, the most comprehensive resource is the Library of Congress publication *ALA-LC Romanization Tables* (bibliog. 5). Do not attempt to transliterate from a language unfamiliar to you.

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10 : Foreign Languages

10.90 Typesetting non-Latin alphabets

Some word-processing software allows users to key in words in several of the non-Latin alphabets mentioned in the previous paragraph—for example, Cyrillic, Greek, and Hebrew. Authors who want to include such copy should check with their publishers to ensure that it is easily convertible to print. See also 2.18.

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10 : Foreign Languages

10.91 Proofreading copy in non-Latin alphabets: a warning

Anyone unfamiliar with a language that uses a non-Latin alphabet should exercise extreme caution in proofreading even single words set in that alphabet. Grave errors can occur when similar characters are mistaken for each other.

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10 : Foreign Languages

10.92 Diacritics

Nearly all systems of transliteration require diacritics—most commonly, in the languages discussed below, macrons, underdots, ʿayns, and hamzas, though there are many more. Except in linguistic studies or other highly specialized works, a system using as few diacritics as are needed to aid pronunciation is easier on readers, publisher, and author. Most readers of a nonspecialized work on Hindu mythology, for example, will be more comfortable with Shiva than Śiva or with Vishnu than Viṣṇu, though specialists would want to know that the *Sh* in Shiva and the *sh* in Vishnu actually represent different Sanskrit letters. Transliterated forms without diacritics that are listed in any of the Merriam-Webster dictionaries are acceptable in most contexts.

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10 : Foreign Languages

10.93 Italics versus roman

Transliterated terms (other than proper names) that have not become part of the English language are italicized (see 7.51–52). If used throughout a work, a transliterated term may be italicized on first appearance and then set in roman (see 7.55). Words listed in the dictionary are usually set in roman (see 7.54).

The preacher pointed out the distinction between agape and eros.

but

Once the Greek words *erōs* and *agapē* had been absorbed into the English language, it became unnecessary to italicize them or to use the macrons.

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10 : Foreign Languages

10.94 Transliteration

There is no universally accepted form for transliterating Arabic. One very detailed system may be found in the *ALA-LC Romanization Tables* (bibliog. 5). Another system is followed by the *International Journal of Middle East Studies* (bibliog. 5). Having selected a system, an author should stick to it with as few exceptions as possible. In the following examples, only the hamza (ʾ) and the ʿayn (ʿ) are used (see next paragraph). Letters with underdots and some of the other special characters used in transliteration from Arabic are included in table 10.1. (The Arabic alphabet may be found in the alphabet table in *Merriam-Webster's Collegiate Dictionary* [bibliog. 3.1], among other sources.)

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10 : Foreign Languages

10.95 The hamza and the ʿayn

The hamza (ʾ) and the ʿayn (ʿ) frequently appear in transliterated Arabic words and names. Writers using hamzas or ʿayns must on every occurrence make it clear, by coding or by careful instructions to the editor or typesetter, which of the two marks is intended. Inserting the marks by hand on a computer printout is not a good option unless the entire manuscript is to be rekeyed from the printout. If necessary, the typesetter can use a Greek smooth breathing (ʾ) for the hamza and a rough breathing (ʿ) for the ʿayn. The hamza is sometimes represented —especially in nonspecialized works—by an apostrophe, as in Qur'an, and the ʿayn by a single opening quotation mark ('ayn). (Since an ʿayn often occurs at the beginning of a word, a quotation mark must be used with caution.)

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10 : Foreign Languages

10.96 Spelling

Isolated references in text to well-known persons or places should employ the forms familiar to English-speaking readers.

Avicenna (*not* Ibn Sina)
Damascus (*not* Dimashq)
Mecca (*not* Makkah)

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10 : Foreign Languages

10.97 The definite article

The definite article, *al*, is usually joined to a noun with a hyphen.

al-Islam
al-Nafud
Bahr al-Safi

but

al Qaeda (*or* al-Qaida)

In speech the sound of the *l* in *al* is assimilated into the sounds *d*, *n*, *r*, *s*, *sh*, *t*, and *z*. Where rendering the *sound* of the Arabic is important (for example, when transliterating poetry), the assimilations are often shown, as in the examples below. In most other situations, the article-noun combination is written without indication of the elision, as above.

an-Nafud
Bahr as-Safi

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10 : Foreign Languages

10.98 Capitalization

Since the Arabic alphabet does not distinguish between capital and lowercase letter forms, practice in capitalizing transliterated Arabic varies widely. Chicago recommends the practice outlined in 10.3: capitalize only the first word and any proper nouns. This practice applies to titles of works as well as to names of journals and organizations. Note that *al*, like *the*, is capitalized only at the beginning of a sentence or a title.

ʿAbd al-Rahman al-Jabarti, *ʿAjaʾib al-athar fi al-tarajim wa al-akhbar* [The marvelous remains in biography and history]

For citing and alphabetizing Arabic personal names, see 8.17, 18.74.

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10 : Foreign Languages

10.99 Word division

Breaking transliterated Arabic words or names at the end oflines should be avoided wherever possible. If necessary, a break may be made after *al* or *Ibn*. A break may be made after two letters if the second has an underdot (e.g., *i*-*baq*). Breaks must never be made between the digraphs *dh*, *th*, *sh*, or *kh* unless both letters have underdots. Nor should breaks be made before or after a hamza. Aside from these niceties, the rules governing English word division may be followed (see 7.33–40).

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10 : Foreign Languages

10.100 Chinese romanization

The pinyin romanization system, introduced by the Chinese in the 1950s, has largely supplanted both the older Wade-Giles system and the place-name spellings of the *Postal Atlas of China*, making pinyin the standard system for romanizing Chinese. Representing sounds of Chinese more explicitly, pinyin has been widely accepted as the system for teaching Chinese as a second language. In 1998, the Library of Congress issued new romanization guidelines with a view to converting its entire online catalog records for the Chinese collection to comply with pinyin. Although a few scholars, long familiar with Wade-Giles or other older systems, have not switched to pinyin in their writings, Chicago joins librarians in urging that pinyin now be used in all scholarly writing about China or the Chinese language. (In some contexts it may be helpful to the reader to add the Wade-Giles spelling of a name or term in parentheses following the first use of the pinyin spelling.) Table 10.2 is included as an aid for conversion of Wade-Giles to pinyin but should be used with caution by anyone unfamiliar with Chinese.

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10 : Foreign Languages

10.101 Exceptions and modifications

Even where pinyin is adopted, certain place-names, personal names, and other proper nouns long familiar in the Western world may retain their old spellings. Or, for greater consistency, the old spelling may be added in parentheses after the pinyin version. Copyeditors must be wary, however, of altering spellings without the advice of an expert.

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10 : Foreign Languages

10.102 Apostrophes and hyphens

Pinyin spellings often differ markedly from the older ones. Personal names are usually spelled without apostrophes or hyphens, but an apostrophe is sometimes used to avoid ambiguity when syllables are run together (as in Xi'an to distinguish it from Xian).

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10 : Foreign Languages

10.103 Common names

Some names frequently encountered are listed below.

Dynasties

WADE-GILES	*PINYIN*
Chou	Zhou
Ch'in	Qin
Ch'ing	Qing
Sung	Song
T'ang	Tang
Yüan	Yuan

Personal names

WADE-GILES	*PINYIN*
Fang Li-chih	Fang Lizhi
Hua Kuo-feng	Hua Guofeng
Lin Piao	Lin Biao
Lu Hsün	Lu Xun
Mao Tse-tung	Mao Zedong
Teng Hsiao-p'ing	Deng Xiaoping

Sun Yat-sen and Chiang Kai-shek, among a few others, usually retain the old spellings.

Geographical names

WADE-GILES	*POSTAL ATLAS*	*PINYIN*
Kuang-tung	Kwangtung	Guangdong
Pei-ching (Pei-p'ing)	Peking (Peiping)	Beijing
Shang-hai	Shanghai	Shanghai
Su-chou	Soochow	Suzhou
Ta-lien	Dairen	Dalian

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10 : Foreign Languages

10.104 Japanese romanization

The Japanese language in its usual written form is a mixture of Chinese characters (called *kanji* in Japanese) and two *kana* syllabaries. (A syllabary is a series of written characters, each used to represent a syllable.) Since romanized Japanese, *rōmaji*, was introduced into Japan in the sixteenth century, a number of systems of romanization have been developed. The one in most common use since the early part of the Meiji period (1868–1912) is the modified Hepburn (or *hyōjun*) system. This system is used in *Kenkyūsha's New English–Japanese Dictionary* (bibliog. 3.2) and most other Japanese-English dictionaries; it is also used almost exclusively outside Japan, notably in Asian collections in libraries throughout the world.

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10 : Foreign Languages

10.105 Modified Hepburn system

In the modified Hepburn system,[1] an apostrophe is placed at the end of a syllable that is followed by a vowel or *y*: *Gen'e*, *San'yo*. A macron is used over a long vowel in all Japanese words except well-known place-names (e.g., Tokyo, Hokkaido, Kobe) and words such as "shogun" and "daimyo" that have entered the English language and are thus not italicized. (When the pronunciation of such names or words is important to readers, however, macrons may be used: Tōkyō, Hokkaidō, Kōbe, *shōgun, daimyō*.) Hyphens should be used sparingly: *Meiji jidai-shi* (or *jidaishi*) *no shinkenkyū. Shinjuku-ku* (or *Shinjukuku*) *no meisho*.

---

1. James Curtis Hepburn (1815–1911) was an American missionary, physician, and publisher of Japanese-English dictionaries.

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10 : Foreign Languages

10.106 Chinese and Japanese: capitalization and italics

Although capital letters do not exist in Japanese or Chinese, they are introduced in romanized versions of these languages where they would normally be used in English (see 8.2–4). Personal names and place-names are capitalized. In hyphenated names, only the first element is capitalized in romanized Chinese, though not in Japanese. Common nouns and other words used in an English sentence are lowercased and italicized (see 7.51–52). Names of institutions, schools of thought, religions, and so forth are capitalized if set in roman, lowercased if set in italics.

Donglin Academy; the Donglin movement
Buddhism, Taoism, *fengshui*, and other forms . . .
Under the Ming dynasty the postal service was administered by the Board of War (*bingbu*) through a central office in Beijing (*huitong guan*).
The heirs of the Seiyūkai and Minseitō are the Liberal and Progressive parties of Japan.
It was Genrō Saionji (the *genrō* were the elder statesmen of Japan) who said . . . (note that *genrō* is both singular and plural)

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10 : Foreign Languages

10.107 Titles of works

As in English, titles of books and periodicals are italicized, and titles of articles are set in roman and enclosed in quotation marks. The first word of a romanized title is always capitalized, and proper nouns (especially in Japanese) often are.

Chen Shiqi, *Mingdai guan shougongye de yanjiu* [Studies on government-operated handicrafts during the Ming dynasty], . . .
Hua Linfu, "Qingdai yilai Sanxia diqu shuihan zaihai de chubu yanjiu" [A preliminary study of floods and droughts in the Three Gorges region since the Qing dynasty], *Zhongguo shehui kexue* . . .
Okamoto Yoshitomo, *Jūrokuseiki Nichi-Ō kōtsūshi no kenkyū* [Study of the intercourse between Japan and Europe during the sixteenth century] . . .
Akiyama Kenzō, "Goresu wa Ryūkyūjin de aru" [The Gores and the Ryūkyūans], *Shigaku-Zasshi* (or *Shigaku Zasshi*) . . .

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10 : Foreign Languages

10.108 Inclusion of original characters

Chinese and Japanese characters, immediately following the romanized version of the item they represent, are sometimes necessary to help readers identify references cited or terms used. They are largely confined to bibliographies and glossaries. Where needed in running text, they may be enclosed in parentheses. Computer technology has made it much easier than it used to be to typeset words in non-Latin alphabets.

Hua Linfu 華林甫, "Qingdai yilai Sanxia diqu shuihan zaihai de chubu yanjiu"清代以來三峽地區水旱災害的初步研究 [A preliminary study of floods and droughts in the Three Gorges region since the Qing dynasty], *Zhongguo shehui kexue* 中國社會科學 1 (1999): 168–79 . . .

Harry Harootunian and Sakai Naoki, "Nihon kenkyū to bunka kenkyū 日本研究と文化研究, *Shisō* 思想 7 (July 1997): 4–53.

That year the first assembly of the national Diet was held and the Imperial Rescript on Education (*kyōiku chokugo* 教育勅語) issued.

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10 : Foreign Languages

10.109 Transliteration systems

There are several acceptable romanization systems for Hebrew, including that in the *ALA-LC Romanization Tables* (see bibliog. 5). Any such system may be used, but it is the author's responsibility to use it consistently in a given work. (The Hebrew alphabet may be found in the alphabet table in *Merriam-Webster's Collegiate Dictionary* [bibliog. 3.1], among other sources.)

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10 : Foreign Languages

10.110 Diacritics

In transliterated Hebrew, the following accents and characters are sometimes needed: underdots (ḥ, ṭ), macrons (ā, ē, ī, ō, ū), acute accents (ś), hačeks (ǎ, ě), and superscript ə(ᵊ). The ᵓalef and the ᶜayin may be represented in the same ways as the Arabic hamza and ᶜayn (see 10.95).

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10 : Foreign Languages

10.111 Spelling

In Hebrew, several prepositions, conjunctions, and articles appear as prefixes. Some authors use apostrophes or hyphens after these prefixes in romanized text and some do not. (In Hebrew, no such marker is used.) Either approach is acceptable if used consistently.

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10 : Foreign Languages

10.112 Capitalization and italics

The Hebrew alphabet has no capital letters, and there is no universally used system for capitalizing romanized Hebrew. Writers may follow normal English usage—capitalizing proper names, book titles, and so forth (see 10.3, 10.9). Some writers eschew capitalization altogether. As always, the author must ensure internal consistency. For italics in romanized Hebrew, the normal English usage may also be followed (see 10.5).

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10 : Foreign Languages

10.113 Word division

For romanized Hebrew, or Hebrew words incorporated into English, the principles set forth in 7.33–45 may be followed. When a double consonant occurs at the point of division, one consonant goes with each division.

Rosh Ha-shana
Yom Kip-pur

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10 : Foreign Languages

10.114 Unromanized phrases

Hebrew is read from right to left. In English sentences that contain an unromanized Hebrew phrase, the Hebrew order is maintained within the sentence.

The first phrase in Lamentations is אֵיכָה יָשְׁבָה בָדָד (How she sits in solitude!).

If a line break occurs within a Hebrew phrase, the words must still be read right to left on each line. Thus, if the Hebrew phrase in the example above had to be broken, the Hebrew words would appear to be in a different order.

The first phrase in Lamentations is אֵיכָה יָשְׁבָה
בָדָד (How she sits in solitude!).

or

The first phrase in Lamentations is אֵיכָה
יָשְׁבָה בָדָד (How she sits in solitude!).

Hebrew-language word-processing software will automatically make correct line breaks in this sort of mixed text. In the more likely event that the Hebrew will appear as a special font in English software, the author should hand number on the hard copy (or number code in the electronic file) all the words in Hebrew phrases and should furnish detailed instructions on dealing with line breaks.

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10 : Foreign Languages

10.115 A note on vowels

Most Hebrew vowels are not letters; they are marks attached to the letters, most of which are consonants. In Hebrew texts the vowel marks (as well as dots that modify the pronunciation of consonants) rarely appear. Among texts in which the marks do appear are prayer books, printed Bibles, and poetry.

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10 : Foreign Languages

10.116 Transliteration

Of the many systems for transliterating Russian, the most important are summarized in table 10.3. Journals of Slavic studies generally prefer a "linguistic" system that makes free use of diacritics and ligatures, reflecting the nature of the Cyrillic alphabet (one symbol to one sound). In works intended for a general audience, however, diacritics and ligatures should be avoided. For general use, Chicago recommends the system of the United States Board on Geographic Names. Regardless of the system followed, the name spellings in *Merriam-Webster's Biographical Dictionary* (bibliog. 4.1) and *Merriam-Webster's Geographical Dictionary* (bibliog. 4.2) should prevail.

Catherine the Great
Chekhov
Dnieper
Moscow
Nizhniy Novgorod
Tchaikovsky

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10 : Foreign Languages

10.117 Capitalization

Capitalization conventions in Cyrillic are much like those of French and should be preserved in transliteration. Pronouns, days of the week, months, and most proper adjectives are lowercased. Geographical designations are capitalized when they apply to formal institutions or political units but otherwise lowercased.

Tverskaya guberniya
tverskoye zemstvo
Moskovskiy universitet
russkiy kompozitor

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10 : Foreign Languages

10.118 Titles of works

Only the first word and any proper nouns are capitalized in titles.

N.A. Kurakin, *Lenin i Trotskiy*
O.I. Skorokhodova, *Kak ya vosprinimayu i predstavlyayu okruzhayushchiy mir* [How I perceive and imagine the external world]

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10 : Foreign Languages

10.119 Titles in Cyrillic

In the Cyrillic originals, titles are set in ordinary type; the Cyrillic *kursiv* is used more sparingly than our italic and never for book titles. In transliterations, however, italic should be used.

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10 : Foreign Languages

10.120 Dialogue and quotations

Russian generally resembles French in its use of guillemets for dialogue and quoted material and of dashes for dialogue (see 10.32, 10.34).

«Bozhe, bozhe, bozhe!» govorit Boris.

—S kem ya rabotayu?
—S tovarishchem.
—Kak my rabotayem?
—S interesom.

To set off a quotation within a speech, guillemets may be used, as in French. For an example, see 10.34.

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10 : Foreign Languages

10.121 Suspension points

Suspension points (three unspaced dots followed by a space) are used as in French (see 10.35) to indicate interruptions or breaks in thought.

Ya… vy… my tol'ko chto priyekhali.

In Russian, however, an exclamation point or a question mark takes the place of one of the dots.

Mitya!.. Gde vy byli?..

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10 : Foreign Languages

10.122 Uses of the dash

A dash is sometimes inserted, without space, between subject and complement when the equivalent of *is* or *are* is omitted.

Moskva—stolitsa Rossii.

A dash, preceded and followed by a word space, is used in place of a verb omitted because it would be identical to the preceding verb.

Ivan i Sonya poyedut v Moskvu poyezdom, Lev i Lyuba — avtobusom.

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10 : Foreign Languages

10.123 Word division: general

Transliterated Russian should be divided according to the rules governing word division in the Cyrillic original. The following rules are adapted from the transliteration system of the United States Board on Geographic Names.

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10 : Foreign Languages

10.124 Combinations not to be divided

Combinations representing single Cyrillic letters—*ye*, *yë*, *zh*, *kh*, *ts*, *ch*, *sh*, *shch*, *yu*, *ya*—should never be divided, nor should combinations of a vowel plus short *i* (transliterated *y*)—*ay*, *ey*, *yey*, and so on.

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10 : Foreign Languages

10.125 Division between consonants

Words may be divided between single consonants or between consonants and consonant combinations.

ubor-ku
chudes-nym
mol-cha
sred-stvo
mor-skoy

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10 : Foreign Languages

10.126 Consonant combinations

The following consonant combinations are not normally divided: *bl*, *pl*, *gl*, *kl*, *fl*, *vl*, *br*, *pr*, *gr*, *kr*, *fr*, *vr*, *dv*, *dr*, *tv*, *tr*, *sk*, *skv*, *skr*, *st*, *stv*, *str*, *zhd*, *ml*. They may, however, be divided if they fall across the boundary of a prefix and a root or other such units (e.g., *ob-lech*, *ras-kol*).

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10 : Foreign Languages

10.127 Division after prefixes or between parts

Words may be divided after a prefix, but generally the prefix itself should not be divided.

bes-poryadok
pere-stroyka
za-dat'
pred-lozhit'
pro-vesti
obo-gnat'

Compound words should be divided between parts.

radio-priyëmnik
gor-sovet
kino-teatr

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10 : Foreign Languages

10.128 Division after vowel or diphthong

Words may be divided after a vowel or a diphthong before a single (Cyrillic) consonant.

Si-bir'
voy-na
Gorba-chev
da-zhe

Division may also be made before a consonant combination.

puteshe-stvennik
khi-trit'
pro-stak
ru-brika

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10 : Foreign Languages

10.129 Special characters

Transliteration of the principal South Asian languages requires some or all of the following special characters:

Ā ā, Æ æ, Ǣ ǣ, Ē ē, Ī ī, Ō ō, Ū ū, Ḍ ḍ, Ḥ ḥ, Ḷ ḷ, Ḹ ḹ, Ṃ ṃ, Ṇ ṇ, Ṅ ṅ, Ñ ñ, Ṛ ṛ, Ṝ ṝ, Ṣ ṣ, Ś ś

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10 : Foreign Languages

10.130 Overview

The following information is intended mainly for editors, proofreaders, or typesetters who do not read classical Greek.

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10 : Foreign Languages

10.131 Transliterating Greek

Isolated Greek words and phrases in works not dealing with ancient Greece are usually transliterated. Table 10.4 shows the Greek alphabet with corresponding Latin-alphabet letters. In transliteration, all Greek accents are omitted. The macron is used to distinguish the long vowels eta (*ē*) and omega (*ō*) from the short vowels epsilon (*e*) and omicron (*o*). The iota subscript is transliterated by an *i* on the line, following the vowel it is associated with (ἀνθρώπῳ, *anthrōpōi*). The rough breathing is transliterated by *h*, which precedes a vowel or diphthong and follows the letter *rho* (as in the English word *rhythm*). The smooth breathing is ignored, since it represents merely the absence of the *h* sound. If a diaeresis appears in the Greek, it also appears in transliteration. Transliterated Greek words or phrases are usually italicized unless the same words occur frequently, in which case they may be italicized at first mention and then set in roman.

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10 : Foreign Languages

10.132 Typesetting Greek

If, as sometimes happens, an author has handwritten Greek-alphabet words into the hard copy, the electronic file must carry a note directing the typesetter to the relevant page of that copy. More commonly, the author or editor has typed in the Greek, in which case the publisher should make sure that the Greek in the author's software is usable for typesetting, since word-processing and typesetting strategies are not always compatible. Greek may need to be set in a slightly different size to make it visually match the surrounding type. Extra white space must occasionally be added where more than one diacritic appears over a vowel.

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10 : Foreign Languages

10.133 Breathings

When Greek is set in the Greek alphabet, every initial vowel or diphthong or rho must be marked with a breathing, either rough (῾) or smooth (᾽). The breathing mark is placed over the initial lowercase vowel (or the second vowel of a diphthong). It is placed to the left of capital letters. Note that a single quotation mark cannot function as a breathing because it is the wrong size and does not sit close enough to the letter.

αὖτε, ἕτεραι, Ἕλλην, ἦβη, Ἶρις, ὑπέχω, ὠκυς, ῥᾴδιος

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10 : Foreign Languages

10.134 Accents

There are three Greek accent marks: acute (´); circumflex, either tilde shaped or rounded (~, ⌒); and grave (`). Accents in Greek occur only over vowels. The circumflex occurs only on the two final syllables of a word. The grave accent occurs only on the last syllable. Like breathings, accents are placed over lowercase vowels, over the second vowel of a diphthong, and to the left of capital vowels. A diaeresis is used to indicate that two successive vowels do not form a diphthong but are voiced separately (as in French *naïf*).

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10 : Foreign Languages

10.135 Unaccented words

With two exceptions, all Greek words are marked with accents—usually one, occasionally two (see below). The first exception is a group of monosyllabic words called proclitics, which are closely connected with the words following them. The proclitics are the forms of the definite article ὁ, ἡ, οἱ, αἱ; the prepositions εἰς, ἐν, ἐκ [ἐξ]; the conjunctions εἰ, ὡς; and the adverb οὐ [οὐκ, οὐχ]. The second exception is a group called enclitics, short words pronounced as if part of the word preceding them. Enclitics usually lose their accents (ἀρταξερξής τε), and in certain circumstances the word preceding them gains a second accent (φοβεῖταί τις).

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10 : Foreign Languages

10.136 Vowels

Vowels complete with breathing marks and accents, in all combinations, are an integral part of every Greek font used in publishing. Each font, for example, should be able to provide, for lowercase eta, η, ή, ῆ, ὴ,ᾐ, ᾔ, ᾕ, ᾖ, ᾗ, ῃ, ῄ, ῇ, and, for uppercase eta, Η, Ἡ, Ἠ, Ἢ, Ἣ, Ἤ, Ἥ, Ἦ, Ἧ. Additional symbols are needed for scholarly works dealing with ancient manuscripts or papyri.

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10 : Foreign Languages

10.137 Punctuation

In Greek the period and comma are the same as in English; the colon and semicolon are both represented by a raised dot (˙); the question mark is represented by a semicolon. The apostrophe is used as an elision mark when the final vowel of one word is elided before a second word beginning with a vowel. With some fonts it may be preferable to use an English apostrophe in place of the Greek one. In English texts, quoted words or passages in the Greek alphabet, of whatever length, should not be enclosed in quotation marks.

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10 : Foreign Languages

10.138 Numbers

Numbers, when not written out, are represented in ordinary Greek text by the letters of the alphabet, supplemented by three obsolete Greek letters, ϛ′ = 6, ϟ′ = 90, ϡ′ = 900. The diacritical mark resembling a prime distinguishes the letters as numerals and is added to a sign standing alone or to the last sign in a series, 111=ρια′. For thousands, the foregoing signs are used with a different diacritical mark: ͵α = 1,000, ͵ρια′ = 1,111, ͵βσκβ′ = 2,222. See table 10.5.

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10 : Foreign Languages

10.139 Consecutive vowels

Diphthongs (αι, ει, οι, υι, αυ, ευ, ηυ, ου, ωυ) are never divided. But two consecutive vowels that do not form a diphthong are divided.

θε-ά-ο-μαι υἱ-ός παύ-ε-τε νε-ώς

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10 : Foreign Languages

10.140 Single consonants

When a single consonant occurs between two vowels, the word is divided before the consonant.

φω-νή κε-φα-λις μέ-γα δέ-δω-κεν μή-τηρ

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10.141 Two or more consonants

If a consonant is doubled, or if a mute is followed by its corresponding aspirate (πφ, βφ, κχ, γχ, τθ, δθ), the word is divided after the first consonant.

θά-λασ-σα

If the combination of two or more consonants begins with a liquid (λ, ρ) or a nasal (μ, υ, υ), division is made after the liquid or nasal.

ἔμ-προ-σθεν

All other combinations of two or more consonants *follow* the division.

ἀμφ- ἀν- ἀπ- ὑπ- ἐξ-έβαλον δύσ-μορφος
ἀφ- ἐφ- ὑφ- κατ- καπ-ίστημι

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10 : Foreign Languages

10.142 Compound words

Compound words are divided between parts; within each part the above rules apply. The commonest type of compound word begins with a preposition or a prefix.

ἀμφ- ἀν- ἀπ- ὑπ- ἐξ-έβαλον δύσ-μορφος
ἀφ- ἐφ- ὑφ- κατ- καπ-ίστημι

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10 : Foreign Languages

10.143 Special characters

Several Old English or Middle English letters not used in modern English occur in both lowercase and capital forms.

ð	Ð	Called edh or eth
þ	Þ	Called thorn

Both edh and thorn are used to represent voiced or unvoiced *th*, as in *them* or *three*.

ȝ	Ȝ	Called yogh; occurs in Middle English sometimes for *y* as in *year*, sometimes for *gh* as in *light*.
æ	Æ	Ligature; should not be printed as two letters in Old English names and text (Ælfric).

Edh, thorn, and the ligature are available in most text-editing software and thus require no special coding. Yogh, if unavailable, will require coding (see 2.89). In any case, consult your publisher.

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10 : Foreign Languages

10.144 Substitutions

Two characters occasionally found in Old English texts are ⁊ for *and* (or ampersand) and ƿ (wyn) for *w*; but the modern ampersand and *w* may be substituted for these.

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10 : Foreign Languages

10.145 Signed languages

The visual/gestural languages used by deaf people all over the world are called signed languages. Most countries have their own distinct sign language—American Sign Language (ASL), British Sign Language, Thai Sign Language, and so on. The individual elements of these languages are known as *signs*. Although they are not spoken languages, as are the other languages in this chapter, signed languages nonetheless have unique grammatical structures that are different from those of the spoken languages used in their respective countries. See also 8.45.

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10 : Foreign Languages

10.146 Writing ASL

No formal system yet exists for writing ASL. Since more and more linguists and anthropologists are studying and writing about signed languages, this section offers just a few of the typographic conventions for transferring signed communication to a written medium. For a fuller discussion, see Clayton Valli and Ceil Lucas, *The Linguistics of American Sign Language* (bibliog. 5). As research into the structure of ASL continues to grow and evolve, more transcription conventions will be necessary.

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10 : Foreign Languages

10.147 Glosses

The English representation of a sign is called a *gloss*. Glosses are written in small capital letters: WOMAN, SCHOOL, CAT. When two or more English words are needed to express a single sign, the glosses are separated by hyphens. When the English words are referred to in text, they are enclosed in double quotation marks.

The sign for "a car drove by" is written as VEHICLE-DRIVE-BY.

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10 : Foreign Languages

10.148 Components of signs

Signs have five major components—handshape, location, orientation, movement, and nonmanual signals. A description of a sign will normally include all five elements.

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10 : Foreign Languages

10.149 Fingerspelling

Not all English words have a sign equivalent. This is especially true for proper nouns and new words in the lexicon. When no sign exists, or when a signer does not know a particular sign or wants to clarify or emphasize a word, the signer fingerspells the word, using the American Manual Alphabet. Each letter is a distinct sign. When represented in type, fingerspelled words appear in small capital letters, with the letters separated by hyphens: B-O-W-I-E, I-N-T-E-R-N-E-T.

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10 : Foreign Languages

10.150 Lexicalized signs

Over time, some fingerspelled words have taken on the quality of distinct signs either by the omission of some of the individual letter signs or by a change in the orientation or movement of the letter signs. These *lexicalized signs* are represented by the "pound" symbol (#): #WHAT, #BACK, #DO.

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10 : Foreign Languages

10.151 Handshape

The handshapes of American Sign Language come from the American Manual Alphabet and the manual numbers. A single capital letter or an arabic numeral is used to describe the handshape:

APPLE is made with an X handshape; CREATE is made with a 4 handshape.

Some letters and numbers, however, have variants that have become distinct handshapes. Note the capitalization in the following example.

ANY is made with an Open A handshape; YELL is made with a Bent 5 handshape.

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10 : Foreign Languages

10.152 Compound signs

Some combinations of signs have taken on a meaning separate from the meaning of the individual signs. These compound signs are represented typographically with an eyebrow-shaped mark (or close-up mark) between them.

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10 : Foreign Languages

10.153 Sentence transcriptions

Signed sentences are written in small capital letters with the English translation in upper- and lowercase italics underneath. In signed sentences, pronouns sometimes are written as PRO.1 (first person), PRO.2 (second person), and PRO.3 (third person), regardless of gender or whether the pronoun is the subject or object of the sentence. Punctuation is generally omitted from sentence transcriptions (though not from the translations). Some writers add question marks and exclamation points, but interior punctuation and periods are rarely used.

YESTERDAY STORE PRO.1 GO
Yesterday I went to the store.

BOY THERE FACE STRONG SAME FATHER
That boy looks just like his father.

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10 : Foreign Languages

10.154 Nonmanual signals

Additional grammatical information is added to signs through nonmanual signals such as raising the eyebrows or shifting eye gaze. Such signals, indicated by various abbreviations and terms, are typeset in a smaller font followed by a half-point rule above the ASL sentence. Correct alignment is critical to an accurate transcription. The first sentence below is an example of a yes-no question, which is indicated by raising the eyebrows; the second sentence is an example of shifting eye gaze.

q
FINISH SEE MOVIE YOU
Have you seen that movie?

gaze left gaze to addressee
PRO.1 LOOK-AT-THEM TALK NO A-C-T HIT NOTHING TALK
I looked at my two friends, but they were all talk and no action.

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11 : Quotations and Dialogue

11.1 Scope of this chapter—and where else to look

This chapter offers guidelines for dealing with quoted matter and, to a lesser degree, dialogue. For the use of quotation marks for purposes other than direct quotation, see chapter 7. For citing the sources of quotations, discussed only peripherally here, see chapters 16–17. For typing quotations, see 2.25–26; for the manuscript editor's responsibilities regarding quoted material, see 2.60.

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11 : Quotations and Dialogue

11.2 Quoting and citing

"Quoting other writers and citing the places where their words are to be found," Jacques Barzun and Henry F. Graff point out, "are by now such common practices that it is pardonable to look upon the habit as natural, not to say instinctive. It is of course nothing of the kind, but a very sophisticated act, peculiar to a civilization that uses printed books, believes in evidence, and makes a point of assigning credit or blame in a detailed, verifiable way."[1]

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1. *The Modern Researcher*, 5th ed. (Boston: Houghton Mifflin, 1992), 273.

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11 : Quotations and Dialogue

11.3 Giving credit and seeking permission

Authors drawing on the work of others to illustrate their arguments should first decide whether direct quotation or paraphrase will be more effective. Will a reader who chooses to skip over long or frequent quotations miss any significant point? Whether quoting, paraphrasing, or using others' ideas to advance their own argument, authors should give credit to the source of those words or ideas. A note or a parenthetical reference often suffices. (Throughout this chapter the word *note* refers to a note wherever it appears—at the foot of a page; at the back of a printed book; at the end of an article or a chapter; or somewhere on an electronic page, linked to the primary document by means of hypertext. For documentation forms, see chapters 16–17.) Written permission is probably needed for more than a line or two of a poem or a song lyric in copyright; for prose quotations of, say, more than three paragraphs or for many short passages from a work in copyright; or for any excerpt from certain unpublished materials (letters, e-mail messages, and so forth). For more information about permissions, consult chapter 4, especially 4.67–79.

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11 : Quotations and Dialogue

11.4 What not to quote

A verbally accurate quotation that contains minor factual or grammatical errors not noted by the author using the quotation does a disservice to readers and embarrasses the publisher. Authors who notice an error in a passage they wish to quote should paraphrase the original, eliminating the error. For "silent correction," see 11.8(5); for *sic*, see 11.69.

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11 : Quotations and Dialogue

11.5 When source citation is unneeded

Commonly known facts, proverbs, and other familiar expressions require no source citation unless the wording is taken directly from another work. See also 6.54. No source need be cited for such statements as the following.

On April 14, 1865, a few days after Lee's surrender, Lincoln was assassinated.

No one can convince the young that practice makes perfect.

If reading maketh a full man, Henry is half-empty.

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FIFTEENTH EDITION

11 : Quotations and Dialogue

11.6 Accuracy

It is impossible to overemphasize the importance of meticulous accuracy in quoting from the works of others. Authors should check every direct quotation against the original or, if the original is unavailable, against a careful transcription of the passage. (Authors who transcribe carelessly or illegibly are in for trouble later if they no longer have access to their sources.)

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FIFTEENTH EDITION

11 : Quotations and Dialogue

11.7 Checking

Quotations must be checked at manuscript stage, preferably before the manuscript is submitted to the publisher and certainly before it is typeset. Corrections in proof are expensive (and often chargeable to the author) as well as time consuming. See 2.36, 3.15.

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FIFTEENTH EDITION

11 : Quotations and Dialogue

11.8 Syntactic and typographic considerations

Although in a direct quotation the wording, spelling, capitalization, and internal punctuation of the original should be reproduced exactly, the following changes are generally permissible to make the passage fit into the syntax and typography of the surrounding text. See also 11.13–14.

1. Single quotation marks may be changed to double, and double to single (see 11.33, 11.35).
2. The initial letter may be changed to a capital or a lowercase letter (see 11.16–18, 11.63).
3. The final period may be omitted or changed to a comma as required, and punctuation may be omitted where ellipsis points are used (see 11.51, 11.55–58, 11.60–61, 11.64–65).
4. Original notes and note reference marks may be omitted unless omission would affect the meaning of the quotation. If an original note is included, the quotation should be set off as a block quotation (see 11.11, 11.17), with the note in smaller type at the end, or the note may be summarized in the accompanying text. Authors may, on the other hand, add note references of their own within quotations.
5. Obvious typographic errors may be corrected silently (without comment or *sic*; see 11.69) unless the passage quoted is from an older work or a manuscript source where idiosyncrasies of spelling are generally preserved. If spelling and punctuation are modernized or altered for clarity, readers must be so informed in a note, in a preface, or elsewhere.
6. In quoting from early printed documents, the archaic ſ, used at the beginning or in the middle but never at the end of a lowercase word (“Such

goodneſs of your juſtice, that our ſoul . . .”), may be changed to a modern *s*. Similarly, *Vanitie and Vncertaintie* (in a quoted title) may be changed to *Vanitie and Uncertaintie*, but writers or editors without a strong background in classical or Renaissance studies should generally be wary of changing *u* to *v*, *i* to *j*, or vice versa. See also 10.62.

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FIFTEENTH EDITION

11 : Quotations and Dialogue

11.9 Typographic style

Elements of typography that were imposed not by the original author but by the original publisher or typesetter need not, and often should not, be reproduced exactly, as long as the intent and emphasis of the original style are maintained. For example, the typeface or font should be changed to agree with the surrounding text. Words in full capitals in the original may be set in small caps. In dialogue, names of speakers may be moved from a centered position to flush left. For citing titles of books, articles, poems, and other works, see 8.164–210.

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FIFTEENTH EDITION

11 : Quotations and Dialogue

11.10 Manuscript versus print style

Underlined words in a quoted manuscript are printed as italics (although underlining can be reproduced typographically where relevant). In quoting correspondence, such matters as paragraph indention and the position of the salutation and signature may be adjusted. Capital letters, if used arbitrarily, should be lowercased (for example, “When I get Home” should be reproduced as “When I get home” unless the capital *H* has some significance).

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FIFTEENTH EDITION

11 : Quotations and Dialogue

11.11 The two styles

In typeset form, quotations may be either run in—that is, integrated into the text in the same type size as the text and enclosed in quotation marks—or set off from the text as block quotations, or extracts. Block quotations are not enclosed in quotation marks and always start a new line. They may be indented or set in smaller type or a different font from the text; they may have unjustified right-hand margins or less space between lines. These matters are normally decided by the publisher's designer or by journal style. Authors preparing block quotations should avoid such devices (unless otherwise advised by their publishers) and simply use the indention feature of their word processors. For placement of quotation marks, double and single, in relation to other punctuation, see 6.8–10, 7.52, 7.58, 11.33–34.

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11 : Quotations and Dialogue

11.12 Choosing between the styles

Whether to run in or set off a quotation is commonly determined by its length. In general, a short quotation, especially one that is not a full sentence, is run in. A hundred words or more—or at least eight lines—are set off as a block quotation. Other criteria apply, however: the nature of the material, the number of quotations, and the appearance of the printed page. A quotation of two or more paragraphs is best set off (see 11.23–25), as are quoted letters (if salutations, signatures, and such are included), lists, and any material that requires special formatting. If many quotations of varying length occur close together, running them all in may make for easier reading. But where quotations are being compared or otherwise used as entities in themselves, it may be better to set them all as block quotations, however short. Poetry is nearly always set off (see 11.28–32).

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11 : Quotations and Dialogue

11.13 Syntax

In incorporating fragmentary quotations into a text, phrase the surrounding sentence in such a way that the quoted words fit into it logically and grammatically, quoting only as much of the original as is necessary. Ronald S. Crane's two-volume *The Idea of the Humanities* (Chicago: University of Chicago Press, 1967) provides many excellent illustrations of this principle. The following example may be used as a model.

> **In short, there has been "almost a continual improvement" in all branches of human knowledge; and since this improvement has taken place not merely in the speculative sciences but likewise in those other forms of learning, such as politics, morality, and religion, "which apparently have a more immediate influence upon the welfare of civil life, and man's comfortable subsistence in it," it seems to follow, "as a corollary, plainly deducible from a proposition already demonstrated," that human happiness has also increased. (1:281)**

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11 : Quotations and Dialogue

11.14 Tenses and pronouns

In quoting verbatim, writers need to integrate tenses and pronouns into the new context.

[*Original*] Mr. Moll took particular pains to say to you, gentlemen, that these eleven people here are guilty of murder; he calls this a cold-blooded, deliberate and premeditated murder.

[*As quoted*] According to Darrow, Moll had told the jury that the eleven defendants were "guilty of murder" and had described the murder as "cold-blooded, deliberate and premeditated."

Occasional adjustments to the original may be bracketed. This device should be used sparingly, however.

Mr. Graham has resolutely ducked the issue, saying he won't play the game of rumor-mongering, even though he has "learned from [his] mistakes."

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11 : Quotations and Dialogue

11.15 General versus specialized works

The guidelines in 11.16–18 are recommended for general works, including most scholarly studies. For more rigorous usage, appropriate to legal writing and textual commentary, see 11.19, 11.63.

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11 : Quotations and Dialogue

11.16 Capital to lowercase initial letter: run-in quotations

When a quotation is used as a syntactical part of a sentence, it begins with a lowercase letter even if the original is a complete sentence or a fragment of poetry beginning with a capital. For use of brackets in legal works and textual commentary, see 11.63.

Benjamin Franklin admonishes us to "plough deep while sluggards sleep."

With another aphorism he reminded his readers that "experience keeps a dear school, but fools will learn in no other"—an observation as true today as then.

Whether "to be, or not to be" was a major consideration or not, Sir Thomas hastily put away his sword.

When the quotation has a more remote syntactic relation to the rest of the sentence, the initial letter remains capitalized.

As Franklin advised, "Plough deep while sluggards sleep."

His aphorism "Experience keeps a dear school, but fools will learn in no other" is a cogent warning to people of all ages.

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11 : Quotations and Dialogue

11.17 Capital to lowercase letter: block quotations

The initial letter of a block quotation may be lowercased if the syntax demands it—for example, if a phrase such as "So-and-so maintains that" precedes the quotation. In the following example, the quotation from Aristotle in the Jowett translation (Modern Library) begins in the original with a capital letter and a paragraph indention. See also 11.24.

In discussing the reasons for political disturbances Aristotle observes that

> **revolutions also break out when opposite parties, e.g. the rich and the people, are equally balanced, and there is little or no middle class; for, if either party were manifestly superior, the other would not risk an attack upon them. And, for this reason, those who are eminent in virtue usually do not stir up insurrections, always a minority. Such are the beginnings and causes of the disturbances and revolutions to which every form of government is liable. (*Politics* 5.4)**

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11 : Quotations and Dialogue

11.18 Lowercase to capital letter

Similarly, if a quotation that is only a part of a sentence in the original forms a complete sentence as quoted, a lowercase letter may be changed to a capital if appropriate. To use the second sentence in the Aristotle quotation in the example above,

Aristotle put it this way: "Those who are eminent in virtue usually do not stir up insurrections, always a minority."

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11 : Quotations and Dialogue

11.19 Brackets to indicate a change in capitalization

In legal writing, textual commentary, and other contexts where silently changing from capital to lowercase or vice versa might mislead readers or make reference to the original text more difficult, any change in capitalization should be indicated by brackets.

According to article 6, section 6, she is given the power "[t]o extend or renew any existing indebtedness."

"[R]eal estates may be conveyed by lease and release, or bargain and sale," according to section 2 of the Northwest Ordinance.

Let us compare Aristotle's contention that "[i]nferiors revolt in order that they may be equal, and equals that they may be superior" (*Politics* 5.2) with his later observation that "[r]evolutions also break out when opposite parties, e.g. the rich and the people, are equally balanced" (5.4).

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11 : Quotations and Dialogue

11.20 Use of the colon

A formal introductory phrase, such as *thus* or *the following*, is usually followed by a colon.

The role of the author has been variously described. Henry Fielding, at the beginning of his *History of Tom Jones*, defines it thus: "An author ought to consider himself, not as a gentleman who gives a private or eleemosynary treat, but rather as one who keeps a public ordinary, at which all persons are welcome for their money."

Such perfunctory phrases as "Jacqueline Jones writes:" or "The defendant stated:" are often awkward, and sensitive writers avoid them.

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11.21 Use of the comma

A comma rather than a colon is often used after *said*, *replied*, *asked*, and similar verbs.

Garrett replied, "I hope you are not referring to me."

Fish says, "What [the students] did was move the words out of a context (the faculty club door) in which they had a literal and obvious meaning into another context (my classroom) in which the meaning was no less obvious and literal and yet was different."

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11.22 Use of the period

Unless introduced by *thus*, *as follows*, or other wording that requires a colon, a block quotation may be preceded by a period, though a colon is quite acceptable. Either usage should be followed consistently.

He then took a clearly hostile position toward Poland, having characterized it as a Fascist state that oppressed the Ukrainians, the Belorussians, and others.

> **Under present conditions, suppression of that state will mean that there will be one less Fascist state. It will not be a bad thing if Poland suffers a defeat and thus enables us to include new territories and new populations in the socialist system.**

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11 : Quotations and Dialogue

11.23 Block quotations

Quoted material of more than a paragraph, even if very brief, is best set off as a block quotation. For a less desirable alternative, see 11.36.

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11.24 Paragraph indention

A block quotation should generally reflect the paragraphing of the original. If the first paragraph quoted includes the beginning of that paragraph, however, it need not start with a paragraph indention except in contexts where strict adherence to the original text is required (such as those mentioned in 11.19 in connection with brackets). If the first part of the opening paragraph is omitted, the opening line always begins flush left. Any subsequent paragraphs in the quotation are indented. For ellipsis points at the beginning of paragraphs, see 11.56, 11.60.

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11 : Quotations and Dialogue

11.25 Quoting unindented paragraphs

The opening paragraph of a chapter, or any paragraph in a typed letter, often appears flush left in the original. When quoted, such paragraphs may be flush left or indented according to the needs of the surrounding text.

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11.26 Block quotations beginning in text

A long quotation may begin with a few words run into the text. This device should be used only when text intervenes between the quoted matter in the text and its continuation.

"There is no safe trusting to dictionaries and definitions," observed Charles Lamb.

> **We should more willingly fall in with this popular language, if we did not find *brutality* sometimes awkwardly coupled with *valour* in the same vocabulary. The comic writers . . . have contributed not a little to mislead us upon this point. To see a hectoring fellow exposed and beaten upon the stage, has something in it wonderfully diverting. ("Popular Fallacies," *Essays of Elia*)**

"In short," says Crane, summarizing Gordon's philosophy,

> **there has been "almost a continual improvement" in all branches of human knowledge; . . .**

A permissible alternative is to set off the entire quotation, enclosing the intervening words of text in brackets.

> **There is no safe trusting to dictionaries and definitions [observed Charles Lamb]. We should more willingly . . .**

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11 : Quotations and Dialogue

11.27 Text following a block quotation

If the text following a block quotation is a continuation of the paragraph that introduces the quotation, it begins flush left. If the resuming text begins a new paragraph, it receives a paragraph indention.

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11 : Quotations and Dialogue

11.28 Setting off poetry

Two or more lines of verse are best set off as a block quotation. A poetry quotation, if isolated, is often centered on the page, but if two or more stanzas of the same poem appear on the same page, a uniform indention from the left may work better (see 11.29). A half line to a full line of space should appear between stanzas. Within each piece or stanza, the indention pattern of the original should be reproduced (but indention should be distinguished from runover lines; see 11.30).

> Sure there was wine
> Before my sighs did drie it: there was corn
> Before my tears did drown it.
> Is the yeare onely lost to me?
> Have I no bayes to crown it?
> No flowers, no garlands gay? all blasted?
> All wasted?
>
> (George Herbert, "The Collar")

If the quotation does not begin with a full line, space approximating the omitted part should be left.

> there was corn
> Before my tears did drown it.

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11 : Quotations and Dialogue

11.29 Uniform indention

Where all or most poetic quotations consist of blank verse (as in studies of Shakespeare) or are very long, uniform indention usually works best.

> I have full cause of weeping, but this heart
> Shall break into a hundred thousand flaws
> Or ere I'll weep. O fool! I shall go mad.

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11 : Quotations and Dialogue

11.30 Long lines and runovers

Runover lines (the remainder of lines too long to appear as a single line) are usually indented one em from the line above, as in the following quotation from Walt Whitman's "Song of Myself":

> My tongue, every atom of my blood, form'd from this soil, this air,
> Born here of parents born here from parents the same, and their parents the same,
> I, now thirty-seven years old in perfect health begin,
> Hoping to cease not till death.

Runover lines, although indented, should be distinct from new lines deliberately indented by the poet (as in the Herbert poem quoted in 11.28).

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11 : Quotations and Dialogue

11.31 Quotation marks in poems

Quotation marks at the beginning of a line of poetry are preferably "cleared," that is, placed outside the alignment of the poem, as in the first example below. This practice is easier with computer typesetting; in the days of hot metal it required considerable handwork.

He holds him with his skinny hand.
"There was a ship," quoth he.
"Hold off! unhand me, grey-beard loon!"
Eftsoons his hand dropt he.

An acceptable alternative is to align opening quotation marks with the line above.

He holds him with his skinny hand.
"There was a ship," quoth he.

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11 : Quotations and Dialogue

11.32 Run-in poetry quotations

If space or context requires that two lines be run in, the lines are separated by a slash, with equal space on either side (a thin space to an en space). For running in full stanzas (to be avoided if at all possible), see 11.38.

Andrew Marvell's praise of John Milton, "Thou has not missed one thought that could be fit, / And all that was improper does omit" ("On *Paradise Lost*") might well serve as our motto.

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11 : Quotations and Dialogue

11.33 Quotations and “quotes within quotes”

Quoted words, phrases, and sentences run into the text are enclosed in double quotation marks. Single quotation marks enclose quotations within quotations; double marks, quotations within these; and so on. For permissible changes from single to double quotation marks and vice versa, see 11.8(1). For dialogue, see 11.43. For technical uses of single quotation marks, see 7.52, 8.138.

“Don’t be absurd!” said Henry. “To say that ‘I mean what I say’ is the same as ‘I say what I mean’ is to be as confused as Alice at the Mad Hatter’s tea party. You remember what the Hatter said to her: ‘Not the same thing a bit! Why you might just as well say that “I see what I eat” is the same thing as “I eat what I see”!’”

The practice in other English-speaking countries is often the reverse: single marks are used first, then double, and so on.

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11 : Quotations and Dialogue

11.34 Placement of closing quotation marks

Note carefully not only the placement of the single and double closing quotation marks but also that of the exclamation points in relation to those marks in the example above. Question marks and exclamation points are placed just within the set of quotation marks ending the element to which such terminal punctuation belongs. For the placement of other punctuation—commas, periods, question marks, and so on—in relation to closing quotation marks, see 6.8–10.

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11 : Quotations and Dialogue

11.35 Quotation marks in block quotations

Although material set off as a block quotation is not enclosed in quotation marks, quoted matter *within* the block quotation is enclosed in double quotation marks—in other words, treated as it would be in text (see 11.33). An author or editor who changes a run-in quotation to a block quotation must delete the opening and closing quotation marks and change any internal ones. The following examples illustrate the same material first in run-in form and then as a block quotation.

The narrator then breaks in: "Imagine Bart's surprise, dear reader, when Emma turned to him and said, contemptuously, 'What "promise"?'"

The narrator then breaks in:

> **Imagine Bart's surprise, dear reader, when Emma turned to him and said, contemptuously, "What 'promise'?"**

Similarly, converting a block quotation to a run-in quotation requires adding and altering quotation marks. For interpolations that include quoted matter, see 11.71.

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11 : Quotations and Dialogue

11.36 Quotation marks

If quoted material of more than one paragraph cannot be set as a block quotation (which is normally much preferred; see 11.23), quotation marks are needed at the beginning of *each* paragraph but at the end of only the *final* paragraph. The same practice is followed in dialogue when one speaker's remarks extend over more than one paragraph.

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11 : Quotations and Dialogue

11.37 Quotations within quotations

If a run-in quoted passage contains an interior quotation that runs for more than one paragraph, a single quotation mark appears at the beginning and end of the interior quotation, and both double and single quotation marks appear before each new paragraph belonging to it. If the interior quotation concludes at the same point as the including one, the single closing quotation mark precedes the double one.

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11 : Quotations and Dialogue

11.38 Poetry

If a poem cannot be set off as a block quotation (which is greatly to be preferred; see 11.28), quotation marks should appear at the beginning of each stanza and at the end of only the final one.

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11 : Quotations and Dialogue

11.39 Letters

A letter quoted in its entirety should be set off as a block quotation. In the undesirable event that it must be run in, it should carry opening quotation marks before the first line (including the salutation) and before each paragraph. Closing marks appear only after the last line (often the signature).

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11 : Quotations and Dialogue

11.40 Epigraphs

Quotation marks are not used around epigraphs (quotations used as ornaments preceding a text rather than as illustration or documentation). Though sometimes set as block quotations, epigraphs usually receive distinctive typographic treatment. The first example below by no means suggests that all poetry epigraphs should be set italic. Treatment of sources varies also. For more on sources, see 11.72, 11.83. See also 1.38—39.

Oh, what a tangled web we weave,
When first we practice to deceive!
—Sir Walter Scott

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.
Jane Austen, *Pride and Prejudice*

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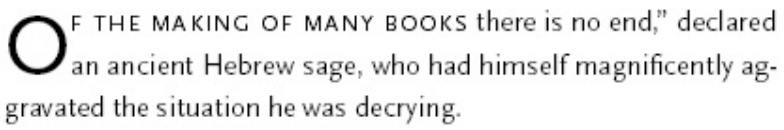
11 : Quotations and Dialogue

11.41 Decorative initials (“drop caps” and raised initials)

When the first word of a chapter or section opens with a large raised or dropped initial letter, and the first words of the chapter or section consist of a run-in quotation, the opening quotation mark is traditionally omitted. The absence of what would be an oversize (and often ugly) mark is unlikely to confuse readers. If there is any danger of confusion, the opening quotation mark may be set in regular text size.



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11 : Quotations and Dialogue

11.42 Maxims, questions, and the like

Maxims, mottoes, rules, and other familiar expressions, sometimes enclosed in quotation marks, are discussed in 6.54 and 8.210. Questions that do not require quotation marks are discussed in 6.55 and 6.71.

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11 : Quotations and Dialogue

11.43 Direct discourse

Direct discourse or dialogue is traditionally enclosed in quotation marks. A change in speaker is usually indicated by a new paragraph, as in the following excerpt from *Huckleberry Finn*. If one speech occupies more than a paragraph, the rule for repeating opening quotation marks at the beginning of succeeding paragraphs applies (see 11.36).

> **"Ransomed? What's that?"**
>
> **"I don't know. But that's what they do. I've seen it in books; and so of course that's what we've got to do."**
>
> **"But how can we do it if we don't know what it is?"**
>
> **"Why, blame it all, we've *got* to do it. Don't I tell you it's in the books? Do you want to go to doing different from what's in the books, and get things all muddled up?"**

Paragraphing does not have to depend on a change of speaker. Different speeches may sometimes be run into a single paragraph (thus saving space), as in this excerpt from Anthony Yu's translation of *Journey to the West*.

> **The king lighted incense in the hall, and the various officials bowed down before the steps. "It was most kind of you to show us your precious forms," said the king. "Please go back, and we shall say a special mass another day to thank you." "All of you deities may now retire," said Pilgrim, "for the king has promised to thank you with a special mass on another day." The Dragon Kings returned to the oceans, while the other deities all went back to Heaven.**

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11 : Quotations and Dialogue

11.44 Single-word speech

Words such as *yes*, *no*, *where*, *how*, and *why*, when used singly, are not enclosed in quotation marks except in direct discourse. See also 6.73.

Ezra always answered yes; he could never say no to a friend.
Please stop asking why.

but

"Yes," he replied weakly.
Again she repeated, "Why?"

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11 : Quotations and Dialogue

11.45 Faltering or interrupted speech

Ellipsis points may be used to suggest faltering or fragmented speech accompanied by confusion or insecurity. In the examples below, note the relative positions of the ellipsis points and other punctuation. (For ellipsis points used to represent omitted text, see 11.51–65.)

"I . . . I . . . that is, we . . . yes, *we* have made an awful blunder!"
"The ship . . . oh my God! . . . it's sinking!" cried Henrietta.
"But . . . but . . . ," said Tom.

Interruptions or abrupt changes in thought are usually indicated by em dashes. See 6.90.

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11 : Quotations and Dialogue

11.46 Alternatives to quotation marks

In presenting dialogue, continental Europeans often use em dashes. For examples, see 10.34, 10.53, 10.78, 10.120. For guillemets (« »), see 10.32.

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11 : Quotations and Dialogue

11.47 Unspoken discourse

Thought, imagined dialogue, and other interior discourse may be enclosed in quotation marks or not, according to the context or the writer's preference.

"I don't care if we have offended Morgenstern," thought Vera. "Besides," she told herself, "they're all fools."

Why, we wondered, did we choose this route?

The following passage from James Joyce's *Ulysses* illustrates interior monologue and stream of consciousness without need of quotation marks.

Reading two pages apiece of seven books every night, eh? I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face. Hurray for the God-damned idiot! Hray! No-one saw: tell no-one. Books you were going to write with letters for titles. Have you read his F?

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11 : Quotations and Dialogue

11.48 Indirect discourse

Indirect discourse, which paraphrases dialogue, takes no quotation marks.

Tom told Huck they had to do it that way because the books said so.
Very well, you say, but is there no choice?

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11 : Quotations and Dialogue

11.49 Drama

The speaker's name is usually set in a font distinct from the dialogue—caps and small caps, for example, or all small caps. The dialogue is not enclosed in quotation marks and is usually set in flush-and-hang style, or hanging indention (the style most often used in bibliographies and indexes and illustrated in the following examples).

R. ROISTER DOISTER. Except I have her to my wife, I shall run mad.
M. MERYGREEKE. Nay, "unwise" perhaps, but I warrant you for "mad."

Stage directions are usually italicized.

HECTOR, *breaking loose*. Wait a minute! It's freezing over here!
EMMA. Here, take my coat. (*She envelops him in her fur*.) There!
Now please, it's getting late.

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11 : Quotations and Dialogue

11.50 Discussion and interviews

The transcription of a discussion or an interview is treated in much the same way as drama (see 11.49). The speaker's name is often followed by a colon, and interjections such as "laughter" are italicized and enclosed in brackets. Paragraph indention is usually preferred to flush-and-hang style, to avoid the appearance of an excerpt from a drama and also because respondents' comments may be lengthy. Flush-and-hang style, however, which allows easier identification of the speaker, may work better if many speakers' names appear and the comments are relatively brief.

INTERVIEWER: You weren't thinking that this technology would be something you could use to connect to the Office of Tibet in New York or to different Tibet support groups in Europe?

RESPONDENT: No. Nobody seemed to have anything to do with GreenNet in the Tibet world at that time. That came much later. That's not really right. I specifically wasn't interested in connecting to the community of Tibet martyrs and fellow sufferers [*laughs*] and the emotional pathological there-but-for-the-grace-of-god-go-I people.

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11 : Quotations and Dialogue

11.51 Definition and form

An *ellipsis*—the omission of a word, phrase, line, paragraph, or more from a quoted passage—is indicated by ellipsis points (or dots), not by asterisks. Ellipsis points are three spaced periods (. . .), sometimes preceded or followed by other punctuation. They must always appear together on the same line, but any preceding punctuation may appear at the end of the line above (see also 11.64).

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11 : Quotations and Dialogue

11.52 Three methods

Three methods of using ellipsis points are described here: the three-dot method (11.55–56); the three-or-four-dot method (11.57–61); and a refinement of the latter, here called the rigorous method (11.62–65). The choice between the three is usually made by the author, sometimes by the editor. The three-dot method is presented first only because it is the simplest. The second, which requires more care, is preferred by many authors and editors. The third allows maximum fidelity to the original material. Elements from each can be combined to suit the needs of a particular work or the preference of an author, as long as a consistent pattern is maintained throughout the work. For a European practice sometimes adopted by English-speaking scholars, see 10.36. For capitalizing or lowercasing initial letters, see 11.15–19.

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11 : Quotations and Dialogue

11.53 Danger of skewing meaning

More important than the number of ellipsis points used is the duty not to misrepresent the original. Part of one sentence or paragraph may be syntactically joined to part of another yet result in a statement alien to the material quoted. Accuracy of sense and emphasis must accompany accuracy of transcription.

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11.54 When not to use ellipsis points

Ellipsis points are normally *not* used (1) before the first word of a quotation, even if the beginning of the original sentence has been omitted; or (2) after the last word of a quotation, even if the end of the original sentence has been omitted, unless the sentence as quoted is deliberately incomplete (see 11.59). For exceptions, see 11.65.

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11 : Quotations and Dialogue

11.55 The method explained

The three-dot method is appropriate for most general works and many scholarly ones. No more than three points are used, whether the omission occurs in the middle of a sentence or between sentences. Where necessary for fidelity to the original and ease of reading, these three may be preceded or followed—depending on where the omission occurs—by a comma, a colon, a semicolon, a question mark, or an exclamation point.

To address the insulated understanding is to lay aside the Prospero's robe of poetry . . . If the true purpose of a man's writing a didactic poem were to teach, by what suggestion of idiocy should he choose to begin by putting on fetters? . . . Now this collision between two purposes . . . shows by the uniformity of its solution, which of the two is the true purpose, and which the merely ostensible purpose.

The lightning flashes through my skull; mine eye-balls ache and ache; . . . my whole beaten brain seems as beheaded . . . Oh, thou foundling fire, . . . thou too hast thy incommunicable riddle, thy unparticipated grief.

It is not, gentlemen, that from the time I commenced this case until I shall speak my last word I ever had one single moment of doubt about the verdict of this jury . . . ; for I do not believe . . . that anywhere on the face of the earth a jury could be found today that would send men to jail for the crime of loving their fellow-men.

The first word after ellipsis points is capitalized if it begins a grammatically complete sentence, even if it was lowercased in the original. But see also 11.63.

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11 : Quotations and Dialogue

11.56 Paragraphs or beginnings of paragraphs omitted

In the three-dot method, the omission of one or more paragraphs within a quotation is indicated by three ellipsis points at the end of the paragraph preceding the omitted part. If the first part of a paragraph is omitted within a quotation, a paragraph indention and three ellipsis points appear before the first quoted word (as before the third paragraph of the example in 11.60).

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11 : Quotations and Dialogue

11.57 The method explained

The three-or-four-dot method is appropriate for poetry and most scholarly works other than legal writings or textual commentary (see 11.62). Three dots indicate an omission within a quoted sentence. Four mark the omission of one or more sentences (but see 11.58). When three are used, space occurs both before the first dot and after the final dot. When four are used, the first dot is a true period—that is, there is no space between it and the preceding word. What precedes and, normally, what follows the four dots should be grammatically complete sentences as quoted, even if part of either sentence has been omitted. A complete passage from Emerson's essay "Politics" reads:

> **The spirit of our American radicalism is destructive and aimless: it is not loving, it has no ulterior and divine ends; but is destructive only out of hatred and selfishness. On the other side, the conservative party, composed of the most moderate, able, and cultivated part of the population, is timid, and merely defensive of property. It vindicates no right, it aspires to no real good, it brands no crime, it proposes no generous policy, it does not build, nor write, nor cherish the arts, nor foster religion, nor establish schools, nor encourage science, nor emancipate the slave, nor befriend the poor, or the Indian, or the immigrant. From neither party, when in power, has the world any benefit to expect in science, art, or humanity, at all commensurate with the resources of the nation.**

The passage might be shortened as follows:

> **The spirit of our American radicalism is destructive and aimless. . . . On the other side, the conservative party . . . is timid, and merely defensive of property. . . . It does not build, nor write, nor cherish the arts, nor foster religion, nor establish schools.**

Note that the first word after an ellipsis is capitalized if it begins a new grammatical sentence. Compare 11.63.

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11 : Quotations and Dialogue

11.58 The three-or-four-dot method with other punctuation

Other punctuation—a comma, a colon, a semicolon, a question mark, or an exclamation point—may precede or follow three (but never four) ellipsis points. Placement of the other punctuation depends on whether the omission precedes or follows the mark. See also 11.55.

It does not build, . . . nor cherish the arts, nor foster religion.

As to *Endymion*, was it a poem to be treated contemptuously by those who had celebrated, with various degrees of complacency and panegyric, *Paris*, and *Woman*, and a *Syrian Tale* . . . ? Are these the men who . . .

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11 : Quotations and Dialogue

11.59 Deliberately incomplete sentence

Three dots are used at the end of a quoted sentence that is deliberately left grammatically incomplete (as in the last sentence in the example above).

Everyone knows that the Declaration of Independence begins with the sentence "When, in the course of human events . . ." But how many people can recite more than the first few lines of the document?

Please look at the example beginning "The spirit of our American radicalism . . ." and tell me how you would shorten it.

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11.60 Whole or partial paragraphs omitted

The omission of one or more paragraphs within a quotation is indicated by four ellipsis points at the end of the paragraph preceding the omitted part. (If that paragraph ends with an incomplete sentence, only three points are used; see 11.59.) If the first part of a paragraph is omitted within a quotation, a paragraph indention and three ellipsis points appear before the first quoted word. It is thus possible to use ellipsis points both at the end of one paragraph and at the beginning of the next, as illustrated in the following excerpt from Alexander Pope's "Letter to a Noble Lord."

I should indeed be obliged to lessen this respect, if all the nobility . . . are but so many hereditary fools, if the privilege of lords be to want brains, if noblemen can hardly write or read. . . .

Were it the mere excess of your Lordship's wit, that carried you thus triumphantly over all the bounds of decency, I might consider your Lordship on your Pegasus, as a sprightly hunter on a mettled horse. . . .

. . . Unrivalled as you are, in making a figure, and in making a speech, methinks, my Lord, may you well give up the poor talent of making a distich.

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11 : Quotations and Dialogue

11.61 Ellipsis points in poetry

Omission of the end of a line of poetry is indicated by four ellipsis points if what precedes them is a complete grammatical sentence, otherwise by three. The omission of a full line or of several consecutive lines within a quoted poem is indicated by one line of widely spaced dots (see second example) approximately the length of the line above (or of the missing line, if that is determinable). See also 11.28–32, 11.38.

The shadows of his fellows ring him round
In the high night. . . .
(Wallace Stevens, "Dutch Graves")

She would dwell on such dead themes, not as one who remembers,
But rather as one who sees.
. . . . . .
Past things retold were to her as things existent,
Things present but as a tale
(Thomas Hardy, "One We Knew")

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11.62 Legal works and such

In legal works, textual commentary, and other works that require frequent reference to the quoted material, the three-or-four-dot method (see 11.57–61) should be followed, with the refinements noted in the following three paragraphs (11.63–65).

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11 : Quotations and Dialogue

11.63 Capitalization

In the rigorous method, any change in capitalization of the original must be indicated by bracketing the letter concerned, whether in a run-in or a block quotation. For the original from which the following excerpt is drawn, see 11.57. See also 11.19.

[T]he conservative party . . . is timid, and merely defensive of property. . . . [I]t does not build, nor write, nor cherish the arts, nor foster religion, nor establish schools.

Outside the law, some writers or editors prefer to retain the original case of all letters, letting ellipsis points do the work (". . . the conservative party is . . . merely defensive of property. . . . it does not . . ."). But brackets, though unlovely, usually make for easier reading.

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11 : Quotations and Dialogue

11.64 Placement of first dot

Where the last part of a quoted sentence is omitted, the rigorous method logically requires a space before the first dot; the last rather than the first dot thus serves as the true period. For the original from which the following excerpt is drawn, see 11.57.

The spirit of our American radicalism is destructive and aimless . . . . On the other side, the conservative party . . . is timid, and merely defensive of property. . . . It does not build, nor write, nor cherish the arts, nor foster religion, nor establish schools.

Where space is needed before the first of four dots, all four must appear on the same line. Where the first dot is closed up with the preceding text, the following three may appear on the next line.

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11 : Quotations and Dialogue

11.65 Ellipsis points at beginning and end of quotations

Unlike the three-dot and the three-and-four-dot methods (see 11.54), the rigorous method sometimes requires ellipsis points at the beginning or end of a quotation (see 11.63). Should a quotation begin with a capitalized word (such as a proper name) that did not appear at the beginning of a sentence in the original, three ellipsis points must be used. Should the last part of the last sentence quoted be omitted, four dots—all spaced, including the first—will alert readers to that omission.

. . . Dimitrov and Manouilski were at his bidding; Litvinov served this function in the Ministry of Foreign Affairs.

It vindicates no right, it aspires to no real good, it brands no crime, it proposes no generous policy, it does not build, nor write, nor cherish the arts, nor foster religion . . . .

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11.66 Ellipsis points and brackets

In reproducing a document in which certain words are missing or illegible, an author may use ellipsis points (see above), a bracketed comment or guess (sometimes followed by a question mark), or both. For brackets, see 6.104. See also 11.68.

If you will assure me of your . . . [illegible], I shall dedicate my life to your endeavor.
She marched out of the door, headed for the [president's?] office.

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11.67 Brackets and 2-em dashes

A 2-em dash (see 6.95), sometimes in combination with an interpolated guess (see 11.66), may also be used for missing material.

I have great marvel that ye will so soon incline to every man his device and [counsel and ——] specially in matters of small impor[tance ——] yea, and as [it is] reported [unto me——] causes as meseemeth th[a——] nothing to [——]ne gentlewomen.

Whatever device is chosen should be explained (in the prefatory material or a note) and used consistently.

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11.68 Use of brackets

Insertions may be made in quoted material to clarify an ambiguity, to provide a missing word or letters, or, in a translation, to give the original word or phrase where the English fails to convey the exact sense. Such interpolations, which should be kept to a minimum lest they irritate or distract readers, are enclosed in brackets (not parentheses). See also 6.104, 11.14 (third example), 11.66–67.

Marcellus, doubtless in anxious suspense, asks Barnardo, "What, has this thing [the ghost of Hamlet's father] appear'd again tonight?"

"Well," said she, "if Mr. L[owell] won't go, then neither will I."

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11.69 Use of “sic”

Literally meaning “so,” “thus,” “in this manner” and traditionally set in italics, *sic* may be inserted in brackets following a word misspelled or wrongly used in the original. This device should be used only where it is relevant to call attention to such matters or where paraphrase or silent correction is inappropriate (see 11.4, 11.8[5]). *Sic* would be permissible in the following quoted sentence from Thoreau’s *Walden* because readers might think *cronching* is a misprint for *crunching*:

> **Or on a Sunday afternoon. if I chanced to be at home, I heard the cronching [*sic*] of the snow made by the step of a long-headed farmer, who from far through the woods sought my house, to have a social “crack.”**

Where material with many errors and variant spellings (such as a collection of informal letters) is reproduced as written, a prefatory comment or a note to that effect will make a succession of *sic*s unnecessary.

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11 : Quotations and Dialogue

11.70 Italics added

An author wishing to call particular attention to a word or phrase in quoted material may italicize it but must tell readers what has been done, by means of such formulas as "italics mine," "italics added," "emphasis added," or "emphasis mine." This information appears either in parentheses following the quotation or in a source note to the quotation. If there are italics in the original of the passage quoted, the information is best enclosed in brackets and placed directly after the added italics. Consistency in usage throughout a work is essential.

You have watched the conduct of Ireland in the difficult circumstances of the last nine months, and that conduct I do not hesitate to risk saying on your behalf has evoked in every breast a responsive voice of sympathy, and an increased conviction that we may deal freely *and yet deal prudently* with our fellow-subjects beyond the Channel. Such is your conviction. (William Ewart Gladstone, October 1891; italics added)

In reality not one didactic poet has ever yet attempted to use any parts or processes of the particular art which he made his theme, unless in so far as they seemed susceptible of poetic treatment, and only *because* they seemed so. Look at the poem of *Cyder* by Philips, of the *Fleece* by Dyer, or (which is a still weightier example) at the *Georgics* of Virgil,—does any of these poets show the least anxiety for the *correctness of your principles* [my italics], or the delicacy of your manipulations, in the worshipful arts they affect to teach? (Thomas De Quincey, "Essay on Pope")

Occasionally it may be important to point out that italics in a quotation were indeed in the original. Here the usual phrase is "italics in the original" or, for example, "De Quincey's italics."

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11 : Quotations and Dialogue

11.71 Interpolations requiring quotation marks

Occasionally a bracketed interpolation that includes quotation marks appears in material already enclosed in quotation marks. In such cases, the double/single rule (see 11.33) does not apply; the quotation marks within the brackets may remain double.

"Do you mean that a double-headed calf ["two-headed calf" in an earlier version] has greater value than two normal calves? That a freak of nature, even though it cannot survive, is to be more highly treasured for its rarity than run-of-the mill creatures are for their potential use?"

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11 : Quotations and Dialogue

11.72 Placement of a citation

Although the source of a direct quotation is usually given in a note, it may sometimes appear parenthetically in the text, especially in a work containing no notes or bibliography and only a few quoted passages. Although the source normally follows a quotation, it may come earlier if it fits more smoothly into the introductory text (as in the second example in 11.73). The following paragraphs focus on sources in general or humanistic works.

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11 : Quotations and Dialogue

11.73 Full source given

An entire source may be given in parentheses immediately following a quotation, or some of the data may be worked into the text, with details confined to parentheses.

"If an astronaut falls into a black hole, its mass will increase, but eventually the energy equivalent of that extra mass will be returned to the universe in the form of radiation. Thus, in a sense, the astronaut will be 'recycled'" (Stephen W. Hawking, *A Brief History of Time: From the Big Bang to Black Holes* [New York: Bantam Books, 1988], 112).

In the preface to their revision of *The Complete Plain Words* by Sir Ernest Gowers (Penguin Books, 1986), Sidney Greenbaum and Janet Whitcut admit that "Gowers' frequent use of the first person pronoun 'I' presents a difficulty for revisers," since Fraser, having decided to retain the "I," tried "to distinguish the 'I' of Gowers from the 'I' of Fraser by listing in his preface the parts of the book that were wholly or mainly written by each of the authors."

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11 : Quotations and Dialogue

11.74 Ibid.

If a second passage from the same source is quoted close to the first and there is no intervening quotation from a different source, “ibid.” (set in roman) may be used in the second parenthetical reference (e.g., “ibid., 114”). If a quotation from another source has intervened, a shortened reference may be given (e.g., “Hawking, *Brief History of Time*, 114”).

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11 : Quotations and Dialogue

11.75 Parenthetical citations supplementing annotation

In a work containing notes, the full citation of a source may be given in a note at first mention. The note may include such wording as “hereafter cited in text.” Subsequent quotations from that source can use a shortened reference (e.g., “Hawking, 114”).

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11 : Quotations and Dialogue

11.76 Frequent reference to a single source

The method described in 11.75 works well in literary studies that use frequent quotations from a single source. In a study of *Much Ado about Nothing*, for example, the note would list the edition and include wording such as "Text references are to act, scene, and line of this edition." A parenthetical reference to act 2, scene 4, lines 46–47, would then appear as in the example below. ("Ibid." is not used in such references.)

"Ye light o' love with your heels! then, if your husband have stables enough, you'll see he shall lack no barns," says Beatrice (2.4.46–47).

Line numbers can be omitted when reference is, for example, to part, chapter, and section, or to canto and stanza. In references to a work of fiction, page numbers alone may be given.

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11 : Quotations and Dialogue

11.77 Abbreviations

Where a number of such sources are used in the same work, it is well to devise an abbreviation for each and to include a list of the abbreviations at the beginning or end of the work (see 16.40). The reference at the end of the example in 11.76 might then read *Much Ado* 3.4.46–47 (or, perhaps, *MAN* 3.4.46–47).

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11 : Quotations and Dialogue

11.78 Different editions

If more than one edition of the same work has been cited, each text reference must mention the edition quoted.

(*Canterbury Tales*, ed. Furnivall, 49)

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11 : Quotations and Dialogue

11.79 No period preceding source

After a run-in quotation, the source is usually given after the closing quotation mark, followed by the rest of the surrounding sentence or the final punctuation of that sentence.

With his "Nothing will come of nothing; speak again" (1.1.92), Lear tries to draw from his youngest daughter an expression of filial devotion.

It has been three-quarters of a century since Henry Adams said: "Fifty years ago, science took for granted that the rate of acceleration could not last. The world forgets quickly, but even today the habit remains of founding statistics on the faith that consumption will continue nearly stationary" (*Education*, 493).

A parenthetical reference need not immediately follow the quotation as long as it is clear what it belongs to. For an example, see 11.76.

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11 : Quotations and Dialogue

11.80 Question mark or exclamation point

When a quotation comes at the end of a sentence and is itself a question or an exclamation, that punctuation is retained within the quotation marks, and a period is still added after the closing parentheses.

And finally, in the frenzy of grief that kills him, Lear rails, "Why should a dog, a horse, a rat, have life, / And thou no breath at all?" (5.3.306).

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11 : Quotations and Dialogue

11.81 Placement and punctuation

The source of a block quotation is given in parentheses at the end of the quotation and in the same type size. The opening parenthesis appears *after* the final punctuation mark of the quoted material. No period either precedes or follows the closing parenthesis.

If you happen to be fishing, and you get a strike, and whatever it is starts off with the preliminaries of a vigorous fight; and by and by, looking down over the side through the glassy water, you see a rosy golden gleam, the mere specter of a fish, shining below in the clear depths; and when you look again a sort of glory of golden light flashes and dazzles as it circles nearer beneath and around and under the boat; . . . and you land a slim and graceful and impossibly beautiful three-foot goldfish, whose fierce and vivid yellow is touched around the edges with a violent red—when all these things happen to you, fortunate but bewildered fisherman, then you may know you have been fishing in the Galapagos Islands and have taken a Golden Grouper. (Gifford Pinchot, *To the South Seas* [Philadelphia: John Winston, 1930], 123)

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11 : Quotations and Dialogue

11.82 Shortened references

Shortened references are treated in the same way as full ones. *Line*, *vol.*, and so on, lowercased after run-in quotations, are capitalized after block quotations. If the abbreviation *p.* for page is required, it may be lowercased for visual reasons, defying logic, though a capital *P.* is an acceptable alternative. If the page number alone is clear to readers, so much the better, as long as consistency is preserved.

Then the fish swam straight below the boat, back and forth and back again, and that was worse then ever, for the pull was straight up and down. But still the rod, like the fish, held on.

At last the fish came into sight—at first a mere gleam in the water, and then his full side. This was not even a distant cousin to the fish I thought I was fighting, but something else again entirely. (p.142)

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11 : Quotations and Dialogue

11.83 Poetry

Citations following poetry quotations are dropped to the line below the last line of the quotation. They may be centered on the last letter of the longest line of the quotation (as in the first example below) or set flush with the right margin (as in the first example in 11.40). Other locations are also possible, as long as consistency and clarity are preserved.

> Now more than ever seems it rich to die,
> To cease upon the midnight with no pain,
> While thou art pouring forth thy soul abroad
> In such an ecstasy
>
> (Keats, "Ode to a Nightingale," stanza 6)

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11 : Quotations and Dialogue

11.84 Shortened references

Shortened references to poetry are treated the same way as full ones. A quotation from Edmund Spenser's *The Faerie Queene*, once the reader knows that reference is to book, canto, and stanza, might appear thus:

Who will not mercie unto others shew,
How can he mercy ever hope to have?
(6.1.42)

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11 : Quotations and Dialogue

11.85 Typographic style

Quotations in a foreign language that are incorporated into an English text are normally treated like quotations in English, set in roman type and run in or set off as block quotations according to their length. They are punctuated as in the original except that quotation marks replace guillemets (or their equivalents) and ellipsis points are spaced. For isolated words and phrases, see 7.51. For excerpts from the original language following an English translation, see 11.87.

"Wo weilst du, weilst du denn, mein milder Schein?" asked Droste-Hülshoff, waiting for the moon.

If em dashes are used in the original (see 10.34), they should be retained in a block quotation but may be replaced by quotation marks if only a phrase or sentence is quoted.

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11 : Quotations and Dialogue

11.86 Whether translation is needed

Whether to provide translations of quoted passages depends on the linguistic abilities of the likely readers. For example, in a work to be read by classicists, Latin or Greek sources may be quoted freely in the original. Or in a literary study of, say, Goethe, quotations from Goethe's work may be given in the original German only. For a wider readership, translations should probably be furnished. See also 6.99, 7.52.

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11 : Quotations and Dialogue

11.87 Where to place translations

A translation may follow the original—or, as in the third example, the original may follow a translation—in parentheses if following a run-in quotation or (usually) in brackets if following a block quotation. No quotation marks are needed other than those required internally. If a long sentence or more than one sentence appears in parentheses or brackets, as in the second example (a block quotation) and the third (which includes a run-in quotation), closing punctuation of both the original and the translation should remain distinct.

A line from Goethe, "Wer nie sein Brot mit Tränen aβ" (Who never ate his bread with tears), comes to mind.

À vrai dire, Abélard n'avoue pas un tel rationalisme: "je ne veux pas être si philosophe, écrit-il, que je résiste à Paul, ni si aristotélicien que je me sépare du Christ."
[As a matter of fact, Abelard admits no such rationalism. "I do not wish to be so much of a philosopher," he writes, "that I resist Paul, nor so much of an Aristotelian that I separate myself from Christ."]

When both a source and a translation are required in text, the source may be enclosed in parentheses and the translation in brackets (as in the following example, quoting a thirteenth-century author writing in Middle Dutch). For punctuation following the source, see 11.79.

Hadewijch insists that the most perfect faith is "unfaith," which endlessly stokes desire and endlessly demands love from God. "Unfaith never allows desire to rest in any faith but always distrusts her, [feeling] that she is not loved enough" (letter 8:39). [Ende ontrowe en laet gegherten niewers ghedueren in gheenre trowen, sine mestrout hare altoes, datse niet ghenoech ghemint en es.]

If adding a translation or the original in text creates too much clutter, it may be placed in a note, in which case it is enclosed in quotation marks but not in parentheses or

brackets.

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11 : Quotations and Dialogue

11.88 Quoting in translation

In many works, quotations from a foreign-language source need appear only in translation. Should the original be necessary, it can be placed in a note. If the bracketed passage in the second example in 11.87 were to appear in text unbracketed, without the French, as either a run-in or a block quotation, a note could read as follows:

> **4. "À vrai dire, Abélard n'avoue pas un tel rationalisme: 'je ne veux pas être si philosophe, écrit-il, que je résiste à Paul, ni si aristotélicien que je me sépare du Christ.'"**

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11 : Quotations and Dialogue

11.89 Crediting the translation

When quoting a passage from a foreign language that requires a translation, authors should use a published English translation if one is available and give credit to the source of that translation, including the title of the translation, the translator's name, relevant bibliographic details, and page number (see 17.66). Authors providing their own translations should so state, in parentheses following the translation, in a note, or in the prefatory material—for example, "My translation" or "Unless otherwise noted, all translations are my own."

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11 : Quotations and Dialogue

11.90 Adjusting translations

An author using a published translation may occasionally need to adjust a word or two. “Translation modified” or some such wording must then be added in brackets or in a note. This device should be used very sparingly. If a published translation is unsuitable for the author’s purpose, it should be abandoned and all quoted passages should be newly translated.

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11 : Quotations and Dialogue

11.91 Editing a translation

Published translations can be copyedited only with respect to the permissible changes described in 11.8. In new translations furnished by the author, however, capitalization, punctuation, spelling, and idiom may be adjusted for consistency with the surrounding text.

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11 : Quotations and Dialogue

11.92 The sin of retranslation

Never should a passage from a work originally published in English (or any other language, for that matter) be retranslated from a foreign-language version. For example, in quoting from a German study of Blackstone's Commentaries that quotes from Blackstone in German, the author must track down the original passages and reproduce them. If unable to locate the original, one must resort to paraphrase.

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11 : Quotations and Dialogue

11.93 Titles in translation

For citing titles in English translation, see 10.6–7.

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12 : Illustrations and Captions

12.1 Range of examples

This chapter offers guidelines on preparation, placement, numbering, and captioning of illustrations in published works and presents some examples, all drawn from University of Chicago Press journals and books. The examples show different typographic and editorial treatment, reflecting various journal styles and book design decisions. Since the way illustrations are prepared by authors and handled by publishers is changing rapidly, authors who wish to include illustrations in their works should consult their publishers early in the game. For definitions of many of the terms used throughout this chapter, see the list of key terms in appendix A. For general guidelines on the preparation of electronic files containing illustrations, see 12.25–27. For checking illustrations in proofs, see 3.10, 3.40–41. See also 2.30, 2.33–35.

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12 : Illustrations and Captions

12.2 Artwork

Artwork, or simply *art*, is the term used by publishers, typesetters, and printers for illustrative material prepared for reproduction, whether in the form of photographs, laser prints, electronic files, or other media. A questionnaire, for example, if reproduced photographically rather than typeset, would be considered artwork. Special characters not readily available in the typeface used for the text, such as a line of Sanskrit, may be treated as artwork.

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12 : Illustrations and Captions

12.3 Illustrations, figures, charts

The terms *illustration* and *figure*, virtually interchangeable, refer to a variety of materials including (among other things) paintings, photographs, line drawings, maps, charts, videos, animations, and musical examples furnished as line art (see 12.5). The term *chart*, as used in this chapter, refers to graphs, diagrams, flow charts, bar charts, and the like. Charts are not to be confused with tables, which, though a kind of illustration, are handled rather differently and are dealt with in chapter 13. Some criteria for an effective chart are offered in 12.56–61.

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12 : Illustrations and Captions

12.4 Continuous tone versus halftones

Continuous-tone art is any image that contains gradations of shading, such as a painting or a photograph, that can be duplicated in offset printing only by the creation of a halftone reproduction (see fig. 12.1). A halftone breaks the image into patterns of dots that vary in size, creating the illusion of continuous tone. For black-and-white halftone reproduction, authors should submit glossy prints of original art. For illustrations to be reproduced in color, which involves a four-color process, color transparencies are usually required. For submitting art in an electronic file, see 12.26.

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12 : Illustrations and Captions

12.5 Line art

Artwork containing only black and white, with no shading—such as a pen-and-ink drawing, a graph, or a bar chart—is known as line art (or, less commonly, line copy). Publishers can reproduce computer-generated line art, if properly prepared, directly from an author's disk; all authors, however, should first obtain guidelines from the publisher. For avoidance of shading, see 12.30. See figures 12.2 and 12.3.

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12 : Illustrations and Captions

12.6 Text figures and plates

In printed works, illustrations—whether halftones or line art—that are interspersed in the text (as are the illustrations in this chapter) are known as text figures. The term *plate*, strictly speaking, is a full-page illustration that is printed separately, typically on coated paper; plates can appear individually between certain pages of text but are more often gathered into *galleries*. (In a work that contains both photographs and line art, *plate* is sometimes used—a little loosely—for the former and *figure* for the latter. See fig. 1.9.)

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12 : Illustrations and Captions

12.7 Galleries

A gallery is a section of a printed work devoted to illustrations—usually halftones. It can consist of four, eight, twelve, or more pages (for purposes of printing and binding, always a number that can be divided by four). If printed on stock different from that used for the text, a gallery is not paginated; for example, an eight-page gallery could appear between pages 134 and 135. If the gallery is printed along with the text, on the same paper, its pages may be included in the numbering, even if the numbers do not actually appear (see 1.45). A gallery always begins on a recto (a right-hand page).

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12 : Illustrations and Captions

12.8 Captions, legends, and keys

The terms *caption* and *legend* are sometimes used interchangeably for the explanatory material that appears immediately below an illustration, or sometimes above it or to the side. A caption (as used in this chapter) is not necessarily a full sentence but can consist of two or more sentences or of a title followed by one or more full sentences. A key (also sometimes called a legend) appears within the illustration itself and not as part of the caption; it identifies the symbols used in a map or a chart. (Previous editions of this manual defined a caption as a title or headline that is never a grammatical sentence, and a legend as an explanation consisting of one or more sentences immediately following the caption. That distinction is rarely made nowadays.) For more on captions, see 12.31–51.

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12 : Illustrations and Captions

12.9 Labels

Labels are the descriptive terms that appear within an illustration (e.g., “branch,” “leaf,” etc., in fig. 12.2 and “Estimated energy . . .” and “Day of laying . . .” in fig. 12.3). They may also be symbols (often letters) used to indicate an illustration’s parts (e.g., “A,” “B,” and “C” in fig. 12.6). For more on labels, see 12.60.

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12 : Illustrations and Captions

12.10 Placement

In a printed work, an illustration should appear as soon as possible after the first text reference to it (unless in a gallery; see 12.7, 12.16). It may precede the reference only if it appears on the same page or same two-page spread as the reference or if the text is too short to permit placing all figures and tables after their references. If illustrations are interspersed in the text, the author or (if the author has not done so) the editor must indicate *in the manuscript* approximately where each is to appear—in other words, provide callouts (see 2.30, 2.33). Note that a callout (e.g., “fig. 5 about here”) is an instruction for typesetting or production; it is not the same as a text reference (see 12.11), which is addressed to readers. In the printed version, most illustrations will appear at either the top or the bottom of a page. No callouts are needed for illustrations that appear in a gallery. In an electronic work, a callout may take the form of markup that surrounds text references to an illustration. It may contain information that is used to enable a hypertext link between the text reference and the illustration.

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12 : Illustrations and Captions

12.11 Text references and numbering

If there are more than a handful of illustrations in a printed work (or any at all in an online work), they normally bear numbers (but see 12.15), and all text references to them should be by the numbers: “as figure 1 shows, . . .” “compare figures 4 and 5.” If the work will be published in print and electronic versions that will vary in the number of figures included, the text references and numbering may have to be adjusted for each version. In some cases it may be preferable not to number the figures at all but to refer to them by title or description, as long as, in the electronic version, the text references can be linked gracefully to the figures. But an illustration should never be referred to in the text as “the photograph opposite” or “the graph on this page,” for such placement may not be possible when print pages are made up and is likely to be erroneous in an electronic version (see 12.35). In text, the word *figure* is typically set roman, lowercased, and spelled out except in parenthetical references (“fig. 10”). *Plate*, however, should not be abbreviated to *pl.* unless saving space is crucial. For various treatments of these terms in the captions (roman, boldface, small caps, abbreviated or spelled out), see 12.34 and the illustrations in this chapter.

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12 : Illustrations and Captions

12.12 Continuous versus separate numbering

Halftones, charts, maps, and the like—in other words, all illustrations—may be numbered in one continuous sequence throughout a work. Maps are sometimes numbered separately if that is more convenient for readers. And in a work published in both print and electronic versions, illustrations that appear only in the electronic or the print version must be numbered separately so that numbering in each version is logical and sequential. For double numeration, see 12.13. For illustrations in a gallery, see 12.7, 12.16.

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12 : Illustrations and Captions

12.13 Double numeration

In scientific and technical books, heavily illustrated books, and books with chapters by different authors double numeration may be employed. Each illustration carries the number of the chapter followed by the illustration number, usually separated by a period. Thus, for example, figure 9.6 is the sixth figure in chapter 9. Should a chapter contain only one illustration, a double number would still be used (e.g., figure 10.1). Appendix figures may be numbered A.1, A.2, and so on or, if there are several appendixes and each bears a letter, A.1, A.2, B.1, B.2, and so on. At the editing stage, double numeration makes it easier to handle multiple illustrations and, should any be added or removed, involves far less renumbering. It also makes it easier for readers to find a particular illustration. This manual uses double numeration for illustrations as well as for text paragraphs. See also 1.76.

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12 : Illustrations and Captions

12.14 Numerals and letters

Chicago recommends the use of arabic numerals for illustrations of all kinds: “figure 12,” “fig. 10.7.” Where a figure consists of several parts, the parts may carry letters (A, B, C, etc.); a single caption, keying the letters to the parts, suffices (see figs. 12.4, 12.6). Text references may then refer, for example, to “fig. 10.7C” —or, if lowercase letters are used, “10.7c.” Parts may also be described according to their relative positions on a printed page (see 12.36); the relative positions must be maintained in an electronic version if the same description is to be used. (In the highly undesirable event that a figure has to be added at a late stage, when it is no longer feasible to renumber all the other figures, “fig. 10.7A” might refer to a figure inserted between figures 10.7 and 10.8. In that case, the editor must ensure that readers are not misled.)

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12 : Illustrations and Captions

12.15 Unnumbered illustrations

In some printed works, where illustrations are neither integral to the text nor specifically referred to, numbers are unnecessary. In the editing and production stages, however, all illustrations should carry working numbers, as should their captions, to ensure that they are correctly placed. After final page proof has been approved and before the work goes to press, the artwork should be labeled with page numbers (if it is to appear on text pages) and other relevant information (e.g., “page 47, top”). For a work that will be published electronically, an alternative scheme must be used to differentiate illustrations and to facilitate navigation, both between text and illustrations and from one illustration to another (see 12.11).

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12 : Illustrations and Captions

12.16 Illustrations in a gallery

When illustrations are gathered in a gallery, they need not be numbered unless referred to in text, although in the editing and production stages they should carry working numbers to ensure the correct order. If numbers are required, however, and the work also contains illustrations interspersed in the text, two number sequences must be adopted. For example, text illustrations may be referred to as “figure 1” and so on and gallery illustrations, if halftones, as “plate 1” and so on.

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12 : Illustrations and Captions

12.17 Identifying artwork

All artwork that is to be reproduced photographically must be clearly identified by the author or, failing that, by the publisher. Here are some dos and don'ts: Number each item on the back in pencil, very gently, making sure no mark is visible on the other side. If the paper does not accept lead pencil, use a self-sticking label. Do *not* use a ballpoint pen, a grease pencil, a felt-tip marker, staples, or paper clips on any piece of artwork. For numbering, see 12.10–14; for captions, see 12.31–39. For artwork delivered in electronic form, see 12.25–26.

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12.18 Alterations to artwork

Make no marks on the front of the artwork. If a photograph is to be cropped (see 12.21), if a piece of artwork adjusted in any way, or if there might be doubt as to which is the top and which the bottom, make such annotation on a tissue overlay or a self-adhesive label that will not damage the artwork. Leave the actual alterations to a professional.

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12 : Illustrations and Captions

12.19 Author's inventory

Along with artwork, the author should supply a complete list of illustrations, noting any that are to appear in color, any duplicates or extras, and any that are still to come. (Note, however, that for both books and journals it is always expected and often mandatory that all illustrations be supplied at the time a manuscript is submitted; see 2.3–4.) If the work is to be published in print and electronic versions that will vary in the number of illustrations or in the use of color, that information must be noted in the inventory.

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12 : Illustrations and Captions

12.20 Publisher's inventory

As soon as the illustrations arrive from the author, they should be dealt with as follows: Check each piece against the author's list. Make sure that no illustration is damaged and that each is indeed reproducible; request better copies for any that are not. Turn each illustration over to be sure it is numbered. If captions are attached to illustrations, detach them (making sure they are numbered) and attach them to separate sheets for later editing. (Authors should supply captions as a separate file, however; see 2.33.) If any illustrations are missing, find out where they are and when they will arrive. Make a photocopy of each piece, including all numbering and other information. (Beware, however, of using photocopies to prepare or check caption or credit information unless the copies reproduce the original with total clarity. For these purposes, use originals or high-resolution digital prints.) Check for any necessary permissions (see 4.67–74, 4.91–94).

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12 : Illustrations and Captions

12.21 Cropping

Any adjustment to artwork, including cropping (cutting down an illustration to remove extraneous parts), should be done by a professional—often a member of the publisher's design or production staff—or at least with the guidance of a designer, printer, or professional photographer. Suggested cropping should be marked on a tissue overlay.

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12 : Illustrations and Captions

12.22 Scaling

When a piece of artwork is to be reduced or enlarged to fit a particular space, it must be scaled; that is, finished dimensions must be computed from the dimensions of the original or those of the cropped material. This task too should be done by a professional. Authors preparing line art must bear in mind that black lines and any words or symbols become fainter when reduced. (Using a photocopying machine to scale line art down will give an idea of what the printed version will look like.) The publisher should be consulted before any camera-ready art is prepared.

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12 : Illustrations and Captions

12.23 Editorial changes to artwork

Any labels (words or symbols) to be altered on or added to a line drawing or a chart should be typed as a separate document, keyed to the illustration, since the labels may be typeset separately. Where possible, wording, abbreviations, and symbols should be consistent with those used in the text. Capitalization should be minimized; labels should not be treated as formal titles.

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12 : Illustrations and Captions

12.24 Maps

All names on a map that is to be redrawn should be typed as a separate list, in which countries, provinces, cities, rivers, and so forth are divided into separate groups, each group arranged alphabetically.

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12 : Illustrations and Captions

12.25 Changing technology

Authors preparing illustrations electronically must consult their publishers before submitting the files. The guidelines given above in the section “Placement and Numbering” apply equally to electronic and paper images.

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12 : Illustrations and Captions

12.26 What to furnish and how

Artwork prepared in electronic (or digital) form should be placed in files separate from the text files and named for easy identification. The files should be accompanied by hard copies, usually laser printouts, of each piece of artwork. Consult the publisher early about any special fonts used in the construction of drawings, diagrams, and so forth; the publisher may need the fonts themselves. Any illustrations that cannot be printed (such as a computer animation to be published electronically) must be noted and described in the author's cover letter or inventory; simply including the file on the disk is not sufficient (see 12.19). A list of the software programs used to create the digital artwork should also be furnished. For further guidance, consult the publisher; note that any of these procedures may be modified according to the requirements of particular publishers. See also 2.4, 2.19.

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12 : Illustrations and Captions

12.27 Scans

All scans must be made in accordance with the publisher's guidelines, preferably by a professional graphic arts service (see fig. A.9 in appendix A for an example of such guidelines). Some printers prefer to scan illustrations themselves, to ensure consistent quality and to facilitate subsequent stages in the publication process. Color scans for black-and-white reproduction are unacceptable. For color art, transparencies should be furnished.

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12 : Illustrations and Captions

12.28 Proportion

The relations between font size, line weight (thickness, measured in points), and final printed size should be considered when drawings are created. As a general guideline, art with an intended final size of 4 × 7 inches should have a font size of 8 points and a line weight of 0.5 point; art with an intended final size of 5 × 7 inches should have a font size of 10 points and a line weight of 1 point; and art with an intended final size of 8 × 10 inches should have a font size of 14 points and a line weight of 1.5 points. Hairline rules and other figure elements must be heavy enough that they will not disappear when reduced. (Note that the “hairline” rules specified by computer drawing programs, being inconsistent in weight, are especially susceptible to disappearing.)

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12.29 Appearance

For aesthetic purposes, there should be no more than a 20 percent difference between the smallest and the largest point sizes used for labels (written copy) within a drawing or chart. Visual distinctions may be made with capitals, italics, and boldface. Variations should be kept to a minimum. See also 12.56–61.

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12.30 Shading

Avoid shading, since it may print out poorly when reduced. Stripes (as illustrated in fig. 12.3) or spots are preferable in a bar chart to distinguish areas from plain black or white.

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12.31 Definition

A caption (see 12.8) is the explanatory material that appears outside (usually below) an illustration. It is distinct from a key (see 12.8) and from a label (see 12.9, 12.60), which appear within an illustration.

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12 : Illustrations and Captions

12.32 Syntax, punctuation, and capitalization

A caption may consist of a word or two, an incomplete or a complete sentence, several sentences, or a combination (see 12.8). No punctuation is needed after a caption consisting solely of an incomplete sentence. If one or more full sentences follow it, each (including the opening phrase) has closing punctuation. In a work in which most captions consist of full sentences, even incomplete ones may be followed by a period for consistency. Sentence capitalization (see 8.166) is recommended in all cases except for the formal titles of works of art (see 12.33).

Milton at the Nobel ceremony, 1976

The White Garden, reduced to its bare bones in early spring. The box hedges, which are still cut by hand, have to be carefully kept in scale with the small and complex garden as well as in keeping with the plants inside the "boxes."

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12.33 Formal titles

Titles of most works of art are capitalized headline style (see 8.167) and italicized, whether standing alone or incorporated into a caption. Titles of photographs are an exception; see 8.206.

Leonardo da Vinci, *Madonna of the Rocks*. Oil on canvas (original panel), 78 × 48½ in. Louvre, Paris.

The head of Venus—a detail from Botticelli's *Birth of Venus*.

Francis Bedford, "Stratford on Avon Church from the Avon," 1860s. Albumen print of collodion negative, 18.8 × 28.0 cm. Rochester, International Museum of Photography at George Eastman House.

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12.34 Caption with number

An illustration number may be separated from the caption by a period or, if the number is typographically distinct, by a space. The style used is often the designer's choice. Whether *figure* is spelled out or abbreviated as *fig*. may be specified by journal style or, for books, may be up to the designer or editor or both.

Fig. 7. Idealized random distribution curve

FIGURE 4.7 A 5.5 day route of the male Wei, based on tracking in snow. All rest sites, drinking places, and scent-marked trees were tallied.

Plate 3 Venice in winter

The word *figure* or *plate* is sometimes omitted; the number alone may be sufficient if all the illustrations (maps, photographs, etc.) are numbered in a single series.

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12 : Illustrations and Captions

12.35 Identifying placement

In a print publication, a caption may not fit on the same printed page as a large illustration. In such a case, explanatory wording (usually in italics) is needed. The caption appears at the foot (or, sometimes, the head) of the nearest text page. Note that placement-related wording added for the printed version is likely to be irrelevant in any nonprinted versions of the work and should be omitted in those versions.

***Opposite*: The tall trees of the valley, planted by Russell Page, are reflected among the water lilies, *Nymphaea*, and pickerelweed, *Pontederia cordata*.**

***Overleaf*: The zebra-striped leaves of the miscanthus, *Miscanthus sinensis 'Zebrinus'*, are light and almost transparent in the strong rays of the August sun.**

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12 : Illustrations and Captions

12.36 Identifying parts of an illustration

Such terms as *top*, *bottom*, *left*, *right*, *above*, *below*, *left to right*, or *clockwise from left* are frequently used in captions to identify subjects within a single illustration or parts of a composite. The term, usually italicized, is followed by a comma or, if a list follows, a colon.

Fig. 4. *Above left*, William Livingston; *above right*, Henry Brockholst Livingston; *below left*, John Jay; *below right*, Sarah Livingston Jay

***Left to right*: Madeleine K. Albright, Dennis Ross, Ehud Barak, and Yassir Arafat**

For electronic works in which illustration parts will be presented in a way that differs from the printed version, captions must be modified accordingly. If the same wording is to be used in both print and electronic forms, the illustration parts must be configured identically in both.

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12 : Illustrations and Captions

12.37 Letters as identifiers

If the various parts of a figure have been assigned letters, these are used in a similar way, sometimes italicized. See also 12.14.

Figure 3 DNA sequence from a small region within the PC gene, showing the G→T transition at nucleotide 2229. The partial sequence of intron 13 is also shown. *A*, wild-type sequence; *B*, sequence from a PC-deficient Micmac homozygous for the mutation.

Fig. 5. Three types of Hawaiian fishhooks: *a*, barbed hook of tortoise shell; *b*, trolling hook with pearl shell lure and point of human bone; *c*, octopus lure with cowrie shell, stone sinker, and large bone hook.

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12 : Illustrations and Captions

12.38 Identifying symbols used in figures

When symbols are used in a map or chart, the symbols must be identified either in a key within the figure or, more commonly, in the caption. See figures 12.5, 12.6.

Fig. 9.4. Photosynthetic light response. Data are presented from shade-grown (■) and open-grown (□) culms of the current year.

or

Fig. 9.4. Photosynthetic light response. Data are presented from shade-grown (solid symbols) and open-grown (open symbols) culms of the current year.

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12.39 Dimensions of the original

When a caption provides the dimensions of an original work of art, these follow the medium and are listed in order of height, width, and (if applicable) depth. This information need appear only if relevant to the text, unless the rights holder requests that it be included (see 12.48).

Oil on canvas, 45 × 38 cm
Bronze, 49 × 22 × 16 in.

See also examples in 12.33. Photomicrographs, in scientific publications, may include in their captions information about the degree of magnification (original magnification, ×400; *bar*, 100 µm).

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12.40 Source

A brief statement of the source of an illustration, known as a credit line, is usually appropriate and sometimes mandatory. The major exception is an illustration (a drawing, a chart, a photograph, etc.) created by the author. See also 12.44.

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12.41 Permissions

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12.42 Placement

A credit line usually appears at the end of a caption, sometimes in parentheses or in different type (or both). A photographer's name occasionally appears in small type parallel to the bottom or side of a photograph.

37.1 The myth that all children love dinosaurs is contradicted by this nineteenth-century scene of a visit to the monsters at Crystal Palace. (Cartoon by John Leech. "Punch's Almanac for 1855," *Punch* 28 [1855]: 8. Photo courtesy of The Newberry Library, Chicago.)

If most or all of the illustrations in a work are from a single source, that fact may be stated in a note or, in the case of a book, in the preface or acknowledgments or on the copyright page. In a heavily illustrated book, all credits are sometimes listed together in the end matter or, more rarely, the front matter. (Note, however, that some permissions grantors stipulate placement of the credit with the illustration itself; others may charge a higher fee if the credit appears elsewhere.) See also 12.52.

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12.43 Form

The form, or language, of a credit line varies according to its placement and to the type and copyright status of the illustration. For material under copyright, the copyright owner may demand particular language. Otherwise, credit lines should follow a consistent pattern within any one work. In the examples that follow, it is assumed that the credit line will run below the illustration or at the end of the caption. In the latter case it will require final punctuation.

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12.44 Author's own material

Although illustrations created by the author do not need credit lines, such wording as "Photo by author" may be appropriate if other illustrations in the same work require credit.

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12.45 Commissioned material

Work commissioned by the author—such as maps, photographs, drawings, or charts—is usually produced under a "work made for hire" contract (see 4.9–12). Even if no credit is required under such an arrangement, professional courtesy dictates mentioning the creator (unless the illustration is signed and the signature reproduced).

Map by Kevin Hand
Photograph by Ted Lacey
Drawing by Barbara Smith

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12.46 Material obtained free of charge

For material that the author has obtained free and without restrictions on its use, the credit line may use the word *courtesy*.

Photograph courtesy of Ford Motor Company

Mies at the groundbreaking ceremony of the National Gallery, September 1965. Courtesy of Reinhard Friedrich.

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12.47 Material requiring permission

Unless fair use applies (see 4.75, 4.80–83), an illustration reproduced from a published work under copyright always requires formal permission. In addition to author, title, publication details, and (occasionally) copyright date, the credit line should include a page or figure number. If the work being credited is in the bibliography or reference list, only a shortened form need appear in the credit line (see fourth example). See also 12.41, 12.43, 12.48.

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Reproduced by permission from George B. Schaller et al., *The Giant Pandas of Wolong* (Chicago: University of Chicago Press, 1985), 52. © 1985 by The University of Chicago.

Reproduced by permission of the publisher from William Shakespeare, *Comedies, Histories, and Tragedies*, CD-ROM edition (Oakland, CA: Octavo, 2001), Provenance essay, fig. 5, © 2001 by Octavo.

Reprinted by permission from Duncan 1999, fig. 2.

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12 : Illustrations and Captions

12.48 Specific language versus consistency

Some permission grantors request specific language in the credit line. In a work with many illustrations, such language in one or two credit lines may conflict with consistent usage in the rest. Editorial discretion should then be exercised: in giving full credit to the source, an editor may follow the spirit rather than the letter. Where the specific language requested does not create a problem of consistency, syntax, spelling, or punctuation—or where the grantor is intractable—it may be simpler to use the language requested. For source notes, see 16.68.

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12.49 Material in the public domain

Illustrations from works in the public domain (see 4.19–22) may be reproduced without permission. For readers' information, however, a credit line is appropriate.

Illustration by Joseph Pennell for Henry James, *English Hours* (Boston, 1905), facing p. 82.

Reprinted from John D. Shortridge, *Italian Harpsichord Building in the Sixteenth and Seventeenth Centuries*, U.S. National Museum Bulletin 225 (Washington, DC, n.d.).

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12.50 Agency material

Photographs of prints, drawings, paintings, and the like obtained from a commercial agency usually require a credit line.

Woodcut from Historical Pictures Service, Chicago
Photograph from Wide World Photos

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12.51 Adapted material

An author creating an illustration adjusted from, or using data from, another source should credit that source for reasons of professional courtesy and readers' information.

Figure 1.2. Weight increase of captive pandas during the first years of life. (Data from New York Zoological Park; National Zoological Park; Giron 1980.)

Adapted from Pauly 2001, fig. 5.5

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12.52 When to include a list

Not every illustrated work requires a list of illustrations. A journal issue rarely uses one. The criterion is whether the illustrations are of intrinsic interest apart from the text they illustrate. The illustrations in this manual, for example, do not fit that criterion. But a book on Roman architecture, illustrated by photographs of ancient buildings, would benefit from a list. A list of illustrations may occasionally double as a list of credits if these do not appear with the illustrations themselves (see 12.42).

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12.53 Location and form of list

In a printed work, a list of illustrations, if included, usually follows the table of contents. For guidelines and examples, see 1.43–47 and figures 1.8 and 1.9. In an electronic work, a small number of illustrations may be listed as part of a menu incorporated in the design for each page, or readers may follow a link to a complete list of illustrations. The list may include thumbnails that help readers identify illustrations and navigate among them.

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12 : Illustrations and Captions

12.54 Illustrations in galleries

Illustrations that are to appear in galleries are not always listed separately. For example, in a printed book containing interspersed line art and two photo galleries, a line reading “Photographs follow pages 228 and 332” might be inserted after the detailed list of figures. If all the illustrations were in galleries, that line could appear at the end of the table of contents (see fig. 1.7). (All illustrations, including those in galleries, should be listed if integral to the text.)

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12 : Illustrations and Captions

12.55 Editing the list

In the list of illustrations, long captions should be shortened to a single line (or two at the most).

[*Caption*] The White Garden, reduced to its bare bones in early spring. The box hedges, which are still cut by hand, have to be carefully kept in scale with the small and complex garden as well as in keeping with the plants inside the "boxes."

[*Entry in list*] The White Garden in early spring 43

[*Caption*] The tall trees of the valley, planted by Russell Page, are reflected among the water lilies, *Nymphaea*, and pickerelweed, *Pontederia cordata*.

[*Entry in list*] Page's tall trees reflected among water lilies 75

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12 : Illustrations and Captions

12.56 Essential properties

A chart should present data in a simple, comprehensible graphic form. It should be used only if it summarizes the data more effectively than words can. While integral to the text, it should, like a table (see 13.1), make sense on its own terms. For guidance in chart design, consult Edward R. Tufte, *The Visual Display of Quantitative Information* (bibliog. 2.3). For electronic (or digital) preparation, see 12.25–30.

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FIFTEENTH EDITION

12 : Illustrations and Captions

12.57 Consistency

Where two or more charts are used within a work, especially if they deal with comparable material, they must follow a consistent style in graphics and typography. Whatever graphic device is used, elements of the same kind must always be represented in the same way. Different visual effects should be used only to distinguish one element from another, never just for variety.

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12 : Illustrations and Captions

12.58 Graphs: the axes

Both the *x* (horizontal) and the *y* (vertical) axis should be labeled (see, e.g., fig. 12.5); the axes serve a function similar to that of column heads and stubs in a table (see 13.25). The label on the *y* axis is read from the bottom up (the opposite of copy on the spine of books or journals, which is read from the top down).

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12 : Illustrations and Captions

12.59 Graphs: the curves

Curves should be presented in graphically distinct forms—for example, one may be a continuous line, another a broken line. The elements in a bar chart or a pie chart that correspond to curves—the bars or the wedges—should similarly be graphically distinct. All such elements should be labeled or else identified in a key or in the caption (see 12.8).

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12 : Illustrations and Captions

12.60 Labels in relation to captions

In printed works, the title of a chart appears in the caption below the chart, not as a label above it. Labels, the descriptive items within a chart (see 12.9), are normally lowercased (unless they are species names or other terms capitalized in the text); if phrases, they may be capitalized sentence style (see 8.166). Although labels may be explained or discussed in a caption (see, e.g., fig. 12.5), they should never duplicate the caption.

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12 : Illustrations and Captions

12.61 Abbreviations

Abbreviations and symbols may be used in labels as long as they are easily recognizable or explained in a key or in the caption. A form such as *US$millions* may be more appropriate for nonspecialized (or non-English-speaking) readers than *US$M*, but the shorter form is acceptable if readers will find it clear and it is used consistently. Numbers and abbreviations are covered in chapters 9 and 15.

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12 : Illustrations and Captions

12.62 Treatment

Works in musicology nearly always include *musical examples*—often excerpted from existing musical scores but sometimes newly created by the author. The author may furnish artwork to be reproduced photographically or digitally; such material is treated in much the same way as artwork for a graph or line drawing. Or the music may have to be typeset, in which case a typesetter specializing in music should be used. Like other kinds of artwork, musical examples require captions and text callouts, are often numbered, and must be carefully scaled to ensure readability.

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12 : Illustrations and Captions

12.63 Editorial concerns

An editor unfamiliar with the conventions of printed music must seek guidance from an expert before attempting to edit or proofread musical examples. For example, verbal instructions such as *forte* or *pianissimo* are usually italicized and often abbreviated (*f*, *pp*); line breaks and page breaks can be made only at points where such breaks are acceptable in musical scores; and in transcriptions of vocal music the words must appear exactly below the notes they are sung to (see fig. 12.7). For an authoritative reference, see D. Kern Holoman, *Writing about Music* (bibliog. 1.1). See also 7.70–75.

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13 : Tables

13.1 Virtues of tables

A table offers an excellent means of presenting a large number of individual, similar facts so that they are easy to scan and compare. A simple table can give information that would require several paragraphs to present textually, and it can do so more clearly. An electronic table allows presentation of even more data, well beyond what may be practical in print. A table should be as simple as the material allows and understandable on its own; even a reader unfamiliar with the material presented should be able to make general sense of a table. The text may highlight the main points in a table and summarize its message but should not duplicate the details. This chapter describes and illustrates the basic elements of a table and accepted ways of editing, arranging, and typesetting these elements. No one table in this chapter should be taken as a prototype; all merely illustrate workable patterns and may be adapted according to the data and the potential users of the tables. For excellent advice on table preparation, consult the *Publication Manual of the American Psychological Association* (bibliog. 1.1). For specific instructions on preparing electronic table files, consult your publisher. (Some publishers, including the University of Chicago Press, Journals Division, give instructions for table preparation on their Web sites.)

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13 : Tables

13.2 Consistency

Because a prime virtue of tables is easy comparison, consistency in style is indispensable both within one table and among several. Whatever style is chosen for titles, column heads, abbreviations, and the like for one table must be followed in all others in the same work. Similarly, the choice between horizontal rules and extra space or between indention and font variation to distinguish between elements within a table must be made uniformly for all tables in a work. Certain tables, however, may require rules or other devices not needed in other tables in the same work.

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13 : Tables

13.3 Column heads and rows

A table has elements analogous to the horizontal and vertical axes of a graph. The horizontal axis consists of the *column heads*, which are read across. The vertical axis consists of the stub column, which is read down.

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13 : Tables

13.4 The variables

The data in most tables include two sets of variables, dependent and independent. One set (traditionally the independent variables) appears in the first column, or stub (see 13.24–25), and the other appears in the column heads (see 13.19–23). In the printed work, the choice of location is sometimes limited by the physical dimensions of the table (see 13.54–59). If the same set of variables is included in two or more tables in the same work, it must appear in the same location in each.

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13 : Tables

13.5 The population and the sample: “N” vs. “n”

An italic capital *N* is used in many statistical tables to stand for the total group, or “population,” from which data are drawn (see table 13.1). An italic lowercase *n* stands for a portion of the total group, or a “sample.” For example, if *N* refers to the total number of subjects (of both sexes) in a study, lowercase *n* might refer to the number of females in the study.

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13 : Tables

13.6 “Percent” vs. “percentage”

Despite changing usage, Chicago continues to regard *percent* as an adverb (“of each hundred”) (or, less commonly, an adjective) and to use *percentage* as the noun form. The symbol %, however, may stand for either word. See also 13.42, 13.69.

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13 : Tables

13.7 Number ranges

Anyone preparing or editing a table must ensure that number ranges do not overlap, that there are no gaps between them, and that they are as precise as the data require. It must be clear whether "up to" or "up to and including" is meant. Dollar amounts, for example, might be given as "less than $5, $5–$9, $10–$14, and $15–$19" (*not* "$1–$5, $5–10," etc.). If greater precision is needed, they might be given as "$1.00–$4.99, $5.00–$9.99," and so forth. The symbols < and > must be used only to mean *less than* and *more than*. In a table including age ranges, >60 means "more than 60 years old" (not "60 and up," which would be typeset as ≥60).

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13 : Tables

13.8 Journals and series

Every journal that accepts tables has its own style for them, as for other editorial and typographic elements. Tables in a book that is part of a series may also follow a specific style. Authors should therefore consult their editors on how closely to adhere to the guidelines offered in this chapter.

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13 : Tables

13.9 Appropriate use of tables

In scientific, statistical, financial, and other technical material, tables are familiar and appropriate tools for conveying data. In general works, they may be more daunting to readers. It is wise to consult the publisher on the appropriate number, size, and physical form of any tables to be included in a work. In certain contexts—if, for example, exact values are not essential to an author's argument—a graph or a bar chart, or plain text, may more effectively present the data. Because tables are expensive both to typeset and to correct in proof, they must be designed and constructed with care. Software makes it easier to construct tables but does not guarantee that they will be logical or clear.

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13 : Tables

13.10 Form

Every table should be given a number (arabic numerals are used) and should be cited in the text by the number, either directly or parenthetically. For table titles, see 13.14–18.

The wide-ranging nature of the committee's discussions can be judged from the topics listed in table 14.

Topics covered by the worker-management committee in three years of deliberations fell into five general categories (table 14).

Note that the word *table* is lowercased in text references.

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13 : Tables

13.11 Tabular matter not requiring a number

A simple list or other tabular matter that requires only two columns can usually be left unnumbered and untitled.

The prospective mountaineers were asked to bring the following equipment, in addition to toiletries:

ITEM	*QUANTITY*
Backpack	1
Boots	3 pairs
Down jackets	2
Pants	3 pairs
Sweaters	5
Underwear	5 sets
Socks	12 pairs
Bedroll	1

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13 : Tables

13.12 Number sequence

Table numbers follow the order in which the tables are to appear in the text, and first mentions should follow that order as well. (In the rare instances where context demands a reference to a table in a subsequent chapter of a book, such wording as “A different set of variables is presented in chapter 5, table 10” may be appropriate.) Each table, even in a closely related set, should be given its own number (tables 14, 15, and 16, *rather than* tables 14A–C).

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13 : Tables

13.13 Double numeration

In a book with many tables, or with chapters by different authors, double numeration is often used, as it is for illustrations (see 1.76, 12.13). All examples in this chapter use double numeration.

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13 : Tables

13.14 Length

The title should identify the table as briefly as possible. It should not furnish background information, repeat the column heads, or describe the results illustrated by the table. For example, a lengthy title such as “Effect of DMSO on arthritic rats and nonarthritic rats after 20, 60, and 90 days of treatment” should be pared down to “Effect of DMSO on arthritic and nonarthritic rats.” From a title such as “High degree of recidivism among reform school parolees,” eliminate “high degree of.” Let the table give the facts; commentary can be offered in the text.

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13 : Tables

13.15 Syntax

The title should be a noun form. Use participles rather than relative clauses—for example, “Families subscribing to weekly news magazines” (rather than “Families that subscribe to weekly news magazines”).

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13 : Tables

13.16 Capitalization

Like illustration captions, table titles may be capitalized sentence style (see 8.166), as are all the examples in this chapter. This style is particularly appropriate in works that include both tables and charts dealing with similar material. Nonetheless, some authors and editors prefer —and certain journals and series require—the more traditional headline style (see 8.167) for table titles.

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13 : Tables

13.17 Parenthetical information

Important explanatory or statistical information is often included in parentheses in a title (as in table 13.4). It is set in sentence style even if the main title is in headline style. More detailed information should go in a note to the table (see 13.46–47).

Federal employees in the Progressive Era (total plus selected agencies)

Scan statistics S_L of varying lengths *L* for sib-pair data (broad diagnosis)

Gender as a factor in successful business transactions (*N* = 4,400)

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13 : Tables

13.18 Number plus title

In a printed table, the title usually follows the number on the same line, separated by punctuation or by space and typographic distinction. Less commonly, the number appears on a line by itself, the title starting a new line. The number is always preceded by the word *table*.

Table 2. Description of species pools used in the simulations

Table 6.4
Likelihood of poor weather for centennial parades (percentages)

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13 : Tables

13.19 Treatment

Like table titles, column heads should be as brief as possible and, space being at a premium, are best capitalized sentence style (as in all examples in this chapter). As long as their meaning is clear to readers, abbreviations may be used as needed. The first column (the stub) does not always require a head (see 13.24). In a work that includes a number of tables, column heads should be treated consistently.

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13 : Tables

13.20 Explanatory tags

Like table titles, a column head sometimes requires an explanatory tag (or subheading) indicating the unit of measurement employed in the column below. (*Tag* as used here is not be confused with the tags used in SGML, HTML, or XML.) The tag, which may consist of a symbol or an abbreviation ($, %, km, *n*, and so on), is usually in parentheses (see table 13.2). Parentheses may also be used in column heads when some of the data in the cells are in parentheses. For example, a column head might read “Children with positive results, % (no. positive/no. tested)” and a cell under this head contain “27.3 (6/22).”

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13 : Tables

13.21 Numbered columns

If columns must be numbered for text reference, use arabic numerals in parentheses, centered immediately below the column head, above the rule separating the head from the column (as in table 13.1). See also 13.59.

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13 : Tables

13.22 Spanner heads

When a table demands column heads of two or more levels—when related columns require both a collective head and individual heads—spanner heads, or spanners (sometimes called decked heads), are used. A horizontal rule, called a spanner rule, appears between the spanner and the column heads to show which columns the spanner applies to (see table 13.2). For ease of reading, spanner heads should seldom exceed two levels.

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13 : Tables

13.23 Cut-in heads

Cut-in heads, spanning all columns but the first, may be used as subheads within a table. They usually appear between horizontal rules (see table 13.3), though space may be used instead (see table 13.4). Since they interfere with downward scanning, they should be used with caution.

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13 : Tables

13.24 Definition

The left-hand column of a table, known as the stub, is usually a vertical listing of categories about which information is given in the following columns. If all the entries are of like kind, the stub usually carries a column head: even a general head such as “Characteristic” (as in table 13.1) aids readers. If the entries are too unlike (as in table 13.5), a head may be omitted. If the entries are words, they are capitalized sentence style. Unless they are questions, they carry no end punctuation. They should be consistent in syntax: Authors, Publishers, Printers (*not* Authors, Publishing concerns, Operates printshop). In the stub, entries are aligned on the left. For alignment in other columns, see 13.36–39.

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13 : Tables

13.25 Stub entries and subentries

Items in the stub may form a straight sequential list (for example, all the states in the Union listed alphabetically) or a classified list (the states listed by geographic region, with a subhead above each region). The first word in a subentry as well as in a main entry is capitalized, as in table 13.5, to avoid confusion with runover lines. There is generally no need for colons following main entries (unless a particular journal style requires them). See also 13.27.

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13 : Tables

13.26 Typographic treatment of subentries

It is essential to clearly distinguish subentries both from main entries and from runover lines (see 13.27). Subentries are often indented (as in tables 13.1 and 13.5), or italics may be used for the main entries and roman for the subentries. A combination of italics and indention may also be used, especially if sub-subentries are required (as in table 13.6). The choice may be governed by the amount of horizontal or vertical space available or by journal or series style.

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13 : Tables

13.27 Runover lines

If there are no subentries, runover lines should be indented one em. Only if there is extra space between rows should runovers be set flush left. If there are indented subentries (as in table 13.5), any runover lines must be more deeply indented than the lowest level of subentry, as in an indented-style (or stacked) index (see 18.25). Runovers from main entries and subentries carry the same indention from the left margin (not from the line above).

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13 : Tables

13.28 Abbreviations and the like

Where space is at a premium, symbols or abbreviations ($, %, km, *n*, and so on) are acceptable in the stub. Ditto marks are not, however, since they save no space and make work for readers. Any nonstandard abbreviations must be defined in a table footnote.

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13 : Tables

13.29 Totals

When the word *total* appears at the foot of the stub, it is often indented more deeply than the greatest indention above (see tables 13.3, 13.9, 13.13) or distinguished typographically (see table 13.8). See also 13.40–41.

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13 : Tables

13.30 Leaders

Leaders—several spaced periods following a stub entry—are sometimes used in a table where the connection between the stub entries and the rows they apply to would otherwise be unclear. Some journals routinely use leaders in stubs (see table 13.7); books use them more rarely.

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13 : Tables

13.31 Table body

The body of a table consists of the columns to the right of the stub and below the column headings—the real substance of the table. The *cells* are the individual spaces within those columns, usually occupied by data but occasionally empty (see 13.33). For example, the third cell in the second column of table 13.7 contains the datum ".07."

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13 : Tables

13.32 Column data

Whenever possible, columns should carry the same kinds of information. For instance, amounts of money should appear in one column, percentages in another, and information expressed in words in another (but see 13.34). No column should contain identical information in all the cells; such information is better handled in a footnote.

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13 : Tables

13.33 Empty cells

If a column head does not apply to one of the entries in the stub, the cell should either be left blank or be filled in by an em dash or three unspaced ellipsis dots. If a distinction is needed between “not applicable” and “no data available,” a blank cell may be used for the former and an em dash or ellipsis dots for “no data” (see table 13.8). This distinction must be made clear in a note or elsewhere. (Alternatively, the abbreviations n.a. and n.d. may be used, with definitions given in a note.) A zero means literally that the quantity in a cell is zero (see table 13.3).

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13 : Tables

13.34 Parentheses

To avoid multiple columns, actual numbers sometimes share a column with some other value, with one of the figures in parentheses. An explanatory note may be needed (see tables 13.1, 13.9).

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13 : Tables

13.35 Horizontal alignment

Horizontally, each cell aligns with the stub entry it applies to. If the stub entry occupies more than one line, the cell entry is normally aligned on the last line of the stub entry. But if both the stub and one or more cells contain more than one line, the first lines are aligned throughout the body of the table (see table 13.10). First lines are also aligned in a table where the content of each column is of the same sort—in other words, where the first column is not a stub as described in 13.24 (see table 13.11).

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13 : Tables

13.36 Vertical alignment: with column head

The column head is normally centered on the longest cell entry. If the latter is unusually long, adjustment may be necessary; the heads should *look* right. If centering does not work, align column heads and cells on the left. The stub head and entries are always aligned on the left.

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13 : Tables

13.37 Vertical alignment: numerals

A column consisting of numerals without commas or decimal points is usually aligned on the last number, "ranged right" (see table 13.13). If the numerals have decimal points, the column is typically aligned on the decimal point (see tables 13.1–4). If the numerals have commas but no decimal points, alignment is made on the comma—the last comma if more than one (see table 13.8). Where spaces rather than commas are used to separate groups of digits (see 9.22), alignment is made on the implicit comma. A column including different kinds of numerals is best aligned on the ones that occur most frequently (as in tables 13.1 and 13.7, in which most numerals are aligned on the decimal point, with larger quantities centered). Ellipses and em dashes are centered. Where a column includes many figures in the thousands (or millions), "in thousands" (or "in millions") may be added to the column head, and the numbers in the column shortened accordingly. For more on decimal points, see 13.39. For the different alignment of numerals in the stub and in the other columns, see tables 13.12 and 13.13.

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13 : Tables

13.38 Vertical alignment: words

When a column consists of words, phrases, or sentences, appearance governs vertical alignment. If no runover lines are required, entries may be centered. Longer entries usually look better if they begin flush left. Runover lines may be indented (as in table 13.10) or, if enough space is left between entries, set flush with the first line (as in table 13.11).

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13 : Tables

13.39 Zeros before decimal points

Although, in text, zeros are usually added before the decimal point in quantities less than 1.00, in tables they may be omitted unless prescribed by a journal or series style. For inclusion, see table 13.2; for omission, see table 13.12. See also 9.20–22.

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13 : Tables

13.40 Totals, averages, means: typographic treatment

Extra vertical space or short rules sometimes appear above totals at the foot of columns but may equally well be omitted (see table 13.13). Consistency must be maintained and, where applicable, journal or series style followed. The word *total* in the stub is often indented. Subtotals are similarly treated. No rules, however, should appear above averages or means.

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13 : Tables

13.41 When to use totals

Totals and subtotals may be included or not, according to how useful they are to the presentation. When the percentages in a column are based on different *n*'s, a final percentage based on the total *N* may be informative and, if so, should be included. Note that rounding often causes a percentage total to be slightly more or less than 100. In such cases the actual figure (e.g., 99% or 101%) should be given, with a footnote explaining the apparent discrepancy.

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13 : Tables

13.42 Signs and symbols

In a column consisting exclusively of, for example, dollar amounts or percentages, the signs should be omitted from the cells and included in the column head (see 13.20 and table 13.2). Mathematical operational signs preceding quantities in a column of figures are not necessarily aligned with other such signs but should appear immediately to the left of the figures they belong to (see tables 13.5, 13.6, and 13.13).

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13 : Tables

13.43 Four kinds of footnotes

Footnotes to a table are of four general kinds and, where two or more kinds are needed, should appear in this order: (1) source notes, (2) other notes applying to the whole table, (3) notes applying to specific parts of the table, and (4) notes on significance levels. Table footnotes always appear immediately below the table they belong to and must be numbered separately from the text notes.

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13 : Tables

13.44 Source notes: acknowledgment of data

If data for a table are not the author's own but are taken from another source or other sources, professional courtesy requires that full acknowledgment be made in an unnumbered footnote. The note is introduced by *Source* or *Sources* (often in italics and followed by a colon; see tables 13.2, 13.3, 13.4).

***Sources*: Data from Richard H. Adams Jr., "Remittances, Investment, and Rural Asset Accumulation in Pakistan," *Economic Development and Cultural Change* 47, no. 1 (1998): 155–73; David Bevan, Paul Collier, and Jan Gunning, *Peasants and Government: An Economic Analysis* (Oxford: Clarendon Press, 1989), 125–28.**

If the sources are listed in the bibliography or reference list, a shortened form may be used:

***Sources*: Data from Adams 1998; Bevan, Collier, and Gunning 1989.**

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13 : Tables

13.45 Source notes: credit lines

Unless *fair use* applies (see 4.75, 4.80–83), a table reproduced without change from a published work under copyright requires formal permission. Credit should be given in an unnumbered footnote, introduced by *Source*: (often in italics). See 12.48 for more information about styling credit lines.

***Source*: Reprinted by permission from *Scientific Style and Format: The CBE Manual for Authors, Editors, and Publishers*, 6th edition (Cambridge: Cambridge University Press, 1994), 202, table 11.3.**

For further examples, which may be adjusted for use with tables, see 12.42, 12.47.

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13 : Tables

13.46 General notes

A note applying to the table as a whole follows any source note, is also unnumbered, and is introduced by *Note*: (often in italics; see tables 13.1, 13.2, 13.4).

***Note*: Since data were not available for all items on all individuals, there is some disparity in the totals. See also table 14, which presents similar data for Cincinnati, Ohio.**

If the substance of a general note can be expressed as a brief phrase, it may be added parenthetically to the title (see also 13.17).

Net private capital flows to emerging markets (billions of U.S. dollars)

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13 : Tables

13.47 Specific notes

For notes on specific parts of a table, superior letters, beginning with *a* in each table, are most commonly used as reference marks. In an electronic table, these letter designators are linked to the notes below the table. At the beginning of the note itself, the letter remains superior and is not followed by a period. The sequence runs from left to right, top to bottom, as in text. Unlike note reference numbers in text, however, the same letter is used on two or more elements if the corresponding note applies to them. A footnote letter attached to a column head applies to the items in the column below it. See tables 13.1, 13.2, 13.4. For asterisks and other marks, see 13.50.

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13 : Tables

13.48 Avoiding conflation

Using letters rather than numbers not only eliminates the danger that a superior numeral will be mistaken for an exponent (see, e.g., table 13.6) but clearly distinguishes table notes from text notes. If, for some reason, numbers rather than letters have to be used, each table has its own series, starting with note 1. Note numbers must never be continuous with or conflated with text notes.

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13 : Tables

13.49 Notes on significance levels

If a table contains notes on significance levels (also called probability notes), asterisks may be used as reference marks. If two or three standard significance levels are noted, a single asterisk is used for the lowest level of significance, two for the next higher, and so on. If values other than these three are given, however, footnote letters are preferable to asterisks, to avoid misleading the reader. In the note, the letter *p* (probability) is usually lowercase and in italic. Zeros are generally omitted before the decimal point. Probability notes follow all other notes. (Since *p* stands for the probability of a Type I error, that of rejecting the null hypothesis when in fact it is true, the level of significance increases as the probability of this error decreases.)

*$p < .05$
**$p < .01$
***$p < .001$

These short notes may be set on the same line; if they are spaced, no intervening punctuation is needed (see table 13.7), but if they are run together they should be separated by semicolons. For more on *p* values, consult the *Publication Manual of the American Psychological Association* (bibliog. 1.1). Some journals capitalize *p*, and some give probability values in regular table footnotes.

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13 : Tables

13.50 Other reference marks

For a table that includes mathematical or chemical equations, where superior letters or numerals might be mistaken for exponents, a series of arbitrary symbols may be used (see table 13.9), as follows:

*** (asterisk; but do not use if *p* values occur in the table), † (dagger), ‡ (double dagger), § (section mark), || (parallels), # (number sign, or pound)**

When more symbols are needed, these may be doubled and tripled in the same sequence:

***, †, ‡, etc., **, ††, ‡‡, etc., ***, †††, ‡‡‡, and so on**

These symbols have become less common in electronic publications because not all are rendered reliably by all Web browsers.

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13 : Tables

13.51 Function

The rules in a table should be functional. Almost every table requires horizontal rules; very few require vertical ones. The table-creating feature in some word processors, which encloses every cell in a rectangle, results in an unsightly checkerboard; omit unnecessary rules.

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13 : Tables

13.52 Horizontal rules

The most frequently used horizontal rules separate title from column heads, column heads from cells, spanner heads from column heads (see 13.22), and the body of the table from the table footnotes. Cut-in heads are usually enclosed in a pair of horizontal rules (see 13.23). A rule above a row of totals is traditional but inessential (unless required by a journal or series style). A rule always closes the body of the table, but no rule follows the notes. See also 13.29. The double rule traditionally used between title and column heads is rarely seen nowadays.

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13 : Tables

13.53 Vertical rules

Vertical rules should be used only to avoid confusion—for example, when a table is doubled up (see 13.57 and table 13.14). Their use between all columns has long been abandoned.

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13 : Tables

13.54 Vertical versus broadside tables

In a printed work, a vertical table is one that can be read down the page. If longer than one page, it can continue onto subsequent pages (see table 13.15). A broadside table, such as table 13.19, requires that the open book or journal be turned around; it should therefore be resorted to only if a table is too wide to fit across the page. (Note that the book or journal is turned *clockwise*, whether the table appears on a verso or a recto.) If possible, such a table should be recast as vertical (see 13.57). Both vertical and broadside tables, if too long for one page, can continue onto following pages. If only two pages are required, these should face each other. See also 13.58. Tables to be published electronically may not be bound by the same considerations discussed in paragraphs 13.55–63.

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13 : Tables

13.55 Dimensions

Let us assume that a vertical table is to appear in 8-point type, with a maximum width of about 4½ inches and a length of about half a page, in a printed book or journal with pages measuring 6 × 9 inches. In *manuscript* form, this table should print out in 12-point type, double-spaced, on one full sheet of 8½ × 11-inch paper, with one-inch margins. Since many tables are copyedited by hand rather than online, and typesetters often prefer to reset rather than to use the electronic files for tables, the author's printout must be in an editable form, that is, clearly printed and double-spaced. (Editors working with electronic tables typically depend on the author's printout as well, since the on-screen version may become increasingly cluttered with codes, tags, or redlining and since electronic files occasionally become garbled.)

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13 : Tables

13.56 Very large tables

Authors of works to be printed should consult their publishers early about tables that cannot easily be printed out on 8½ × 11-inch paper (see 13.55). Huge tables may be impossible to reproduce in printable form. Foldouts are extremely expensive and are thus rarely used. In a printed work, a series of manageable tables rather than one massive one will make things easier for both publisher and readers. In a work published electronically, hypertext links make navigation easy, and large tables present fewer problems.

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13 : Tables

13.57 Awkward shapes

When drafting a table for print publication, an author should consider its shape as well as its size. Neither a long, narrow table with few columns but many rows nor a wide, shallow one with many columns and few rows looks good in print, and both waste paper. The remedy for a long, skinny table is to double it up—run the table in two halves, side by side, with the column heads repeated over the second half (see table 13.14). For a wide, shallow table, the remedy is to turn it around, making column heads of the stub items and stub items of the column heads; if the table turns out to be too narrow that way, it can then be doubled up. See also 13.4.

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13 : Tables

13.58 Copyfitting large tables

If an oversize table cannot be accommodated in a printed work by the methods suggested in 13.54–55 and 13.57, further editorial or typographic adjustments will be needed. Wording may be shortened or abbreviations used. Omitting the running head when a table takes a full page (see 1.99) allows more space for the table itself. A wide table may extend a little into the left margin if on a verso or the right margin if on a recto or, if it looks better, equally on both sides. For a particularly large table, the publisher may decide to reduce the type size or to publish the table in electronic form only, if that is an option.

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13 : Tables

13.59 Very wide tables

To reduce excessive width, two other measures (neither very convenient for readers) are worth considering: numbers are used for column heads, and the text of the heads is relegated to footnotes, as illustrated in table 13.16; or column heads are turned on their sides so that they read up the printed page rather than across; this device is expensive to typeset.

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13 : Tables

13.60 A dangerous option

It can be dangerous to set a wide table horizontally across a double-page spread. While the columns will not suffer, the rows—unless there is ample vertical space between them—are likely to experience a jog between the two pages once the book or journal is bound, thus losing their essential alignment with the stub. A long vertical table that continues ("downward") onto a second page, however, is an acceptable arrangement (see 13.15).

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13 : Tables

13.61 “Continued” lines

In a vertical table that requires two or more pages, a “continued” line, usually in italics, is used at the top of each page but the first (see table 13.15). In a broadside table, it is used only on a verso. It will read, for example, “*Table 14 continued.*” (Using “*Continued on next page*” is unnecessary unless the foot of the previous page looks like the end of the table.)

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13 : Tables

13.62 Repeating column heads

For a vertical table of more than one page, the column heads are repeated on each page (see table 13.15). For a broadside table, they are repeated only on each verso.

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13 : Tables

13.63 Footnotes to a multipage table

In a printed work, both general and specific footnotes in a table that continues beyond one printed page are usually gathered at the end of the table. But if a table contains no general notes and any specific notes pertain only to a single page, these notes may appear at the foot of the printed pages they apply to. In an electronic version that includes hypertext links, all footnotes are grouped at the bottom of the table.

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13 : Tables

13.64 Matrix

A matrix is a tabular structure designed to show reciprocal relationships within a group of individuals, concepts, or whatever. In a matrix, the column heads and stub items are identical (see table 13.17). If there is no value for the cells that represent the meeting of the row and column that have the same name, such cells may be marked by ellipsis dots, as in table 13.18, or by an em dash, or they may be left blank, as in table 13.17. For matrices in mathematical notation, see 14.49–50.

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13 : Tables

13.65 Genealogical table

A genealogical table (traditionally so called, though it may be prepared and treated as line art; see 12.5) attempts to show important relationships within a family or several families by means of branching and connecting lines. Equals signs often indicate marriages or alliances producing offspring. Some, all, or no children may be listed, as needed. These tables require careful planning to illustrate relationships with minimal crossing of lines or extraneous data and, for a printed work, to remain within a reproducible shape and size. Table 13.19, for instance, shows that Galla Placidia was the daughter of Galla, whose half-brother Gratian married Constancia, granddaughter of Constantine the Great. This effectively designed table succinctly illustrates the complicated connection of Constantine to Hilderic, King of the Vandals.

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13 : Tables

13.66 Pedigree table

In works mainly genealogical in approach and concentration, pedigree tables may be used. These fan-shaped tables (not shown here) illustrate the ancestry of a given person, typically detailing the two parents, four grandparents, eight great-grandparents, and sixteen great-great-grandparents. They may also show several generations of offspring from a single pair of ancestors and can be used to trace the inheritance of a trait or disorder.

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13 : Tables

13.67 Genetic table

Genetic tables are designed to show the results of crossbreeding in plants or animals according to Mendelian principles (see table 13.20). Multiplication signs show the crosses, and various symbols and abbreviations show the genetic makeup of the individual.

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13 : Tables

13.68 Content

Tables should be edited with the same care as the text. They should be checked for relevance and for freedom from duplication. Totals should be checked and any discrepancies referred to the author for resolution. A lay reader or a nontechnical editor should be able to make logical sense of a table, even if the material is highly technical.

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13 : Tables

13.69 Consistency

However neat and orderly a table may appear, it must be checked not only for internal consistency but for conformity to the text and to other tables in the same work. Column heads and stubs must match one another in style across a series of tables. Spelling, capitalization, punctuation, abbreviations, and symbols must likewise be regularized. As in the text, footnote references must be checked against the footnotes, and the correct sequence of letters or symbols must be verified. See also 13.47.

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13 : Tables

13.70 Format

The editor should ensure that rules appear as needed, that spanner rules are the right length and are distinct from underlining (so that a rule and not italicized text appears in the typeset version), and that subentries in the stub are distinct from runover lines. If every entry in a column is preceded by a dollar sign or followed by a percent sign, the editor should add the sign to the column head and delete the signs in the column. In some instances the editor may have to recast a table to improve its shape or its logic or to make it consistent with other tables in the work (see 13.57–58).

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13 : Tables

13.71 Instructions for typesetting

Both vertical and horizontal alignment (see 13.35–38) must be clearly specified so as to avoid expensive changes in proof. (In a printed work with many tables, the tables are best checked in galley proof before pages are made up; see 3.16.) For long tables, the editor should make it clear whether and where "continued" lines and repeated column heads are needed and where footnotes should appear (see 13.63). The editor should also be sure that running heads are omitted on full-page and multipage tables (see 1.99, 3.10).

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13 : Tables

13.72 Books

In a publication that is not part of a series, the designer will set the typographic style for tables, as for the text and other elements. Authors should therefore keep their style as simple as possible, avoiding full capitals, italics (except where these would be used in text, as for a species name), boldface, and the like. They should also avoid different font sizes, leaving it to the publisher to impose the variations. (Many tables are set in 8-point type, with their footnotes in 7- or 6-point type.) For a useful discussion of table design, see Richard Eckersley et al., *Glossary of Typesetting Terms* (bibliog. 2.6).

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13 : Tables

13.73 Journals

Simplicity of preparation also applies to tables to be published in journals. They will be set according to the journal's established typographic style.

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13 : Tables

13.74 Table numbers, titles, and column heads

The table number and title may be set in the same size as the body of the table or in a larger size. The number may be in a different font from the title (see 13.18). All column heads, including spanners and cut-in heads, are usually treated alike as to type size and style, usually 8-point roman, as in the body of the table. (Some publications use caps and small caps for first-level heads, including spanner heads, and upper- and lowercase for second-level heads, as in table 13.7.) Italics must be used for terms italicized in text (see table 13.21), and the expressions *N* and *n* should be italicized regardless of the style of other heads.

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13 : Tables

13.75 Stub entries

For indention versus other ways of distinguishing subentries from main entries and runover lines from subentries, see 13.25–26.

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13 : Tables

13.76 Alignment

For vertical and horizontal alignment, see 13.35–38.

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13 : Tables

13.77 Footnotes

Footnotes are normally set one point smaller than the body of a table. They may be paragraph indented or begin flush left; if they are set flush left, a little extra space should be left between them. Notes of a full line or more run the full width of the table. Short notes, if a flush-left format is used, are occasionally set two or more to a line. Such words as *Source* or *Note* at the beginning of a note may be set in italics, boldface, or caps and small caps. See also 13.43–50.

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13 : Tables

13.78 Numerals

Old-style figures (like this: 1938), though elegant as page numbers or in text that contains few numerals, should be avoided in tabular matter. To avoid any ambiguity that might be caused by old-style I, for example, as well as for purposes of alignment, lining figures (like this: 1938) should be used in all tables.

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14 : Mathematics in Type

14.1 The role of the author and the editor

The advent of sophisticated computer typesetting software has revolutionized the setting of mathematical copy. Many mathematical expressions and arrangements of expressions that formerly were very difficult to reproduce in print are now relatively easy to achieve. As a result, the role of the specialized typographer has increasingly been occupied by the author and editor, who now may have access to tools such as TeX that allow them to typeset complex mathematical copy during writing and editing. What used to be a two-step process, with the author and editor marking typescript, has become a one-step procedure in which they compose mathematical copy in its final form even if it has to be typeset again. When this is not the case, authors and editors must communicate to the typesetter exactly how the mathematical content should be typeset (see 14.59–66). Regardless of which method is used to prepare and typeset mathematical copy, the following general guidelines apply.[1]

1. The requirements of mathematical copy have prompted a different typographical treatment of the examples and tables in this chapter from that used in other chapters.

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14 : Mathematics in Type

14.2 Standards for mathematical copy

The author and editor should give careful attention to matters of style, usage, sense, meaning, clarity, accuracy, and consistency. Authors should use correct terminology and notation and should carefully follow the conventions of their special fields, and editors should query any apparent violations of typographical or grammatical conventions. As a general rule, mathematical copy, including displayed equations, should "read" as clearly and grammatically as any other kind of copy. The signs for simple mathematical operations and relations have direct verbal translations: $a < b$ reads "a is less than b"; $a > b$ reads "a is greater than b"; $a + b = c$ reads "a plus b equals c." The translation is not always straightforward, however, as is the case with $df(x)/dx$, which means "the derivative of the function f of x with respect to x" and is not the quotient of two numbers $df(x)$ and dx. Moreover, mathematical notation is often abbreviated: the two inequalities $a < b$ and $b < c$ are usually written $a < b < c$.

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FIFTEENTH EDITION

14 : Mathematics in Type

14.3 Consistency of notation

Notation should be consistent and unambiguous: the same symbol should denote the same thing whenever it occurs and not be used for more than one thing. Typographical distinctions should also be made consistently; for example, if uppercase italic letters *A*, *B*, and *C* are used to denote sets and lowercase italic letters *x*, *y*, and *z* to denote the elements of sets, then *a*, *b*, and *c* should not be used for sets at another place without good reason.

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14 : Mathematics in Type

14.4 Words versus symbols in text

Mathematical symbols should not be used as shorthand for words:

∃ a minimum value of the function f on the interval $[a, b]$

should be replaced by

there exists a minimum value of the function f on the interval $[a, b]$

or

the function f has a minimum value on the interval $[a, b]$.

In the phrase

the vectors $r_1, \ldots, r_n, \neq 0$,

the condition "$\neq 0$" should be expressed in words:

the nonzero vectors $r_1, \ldots, r_n$

or

the vectors $r_1, \ldots, r_n$, all nonzero,

depending on the emphasis desired.

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14 : Mathematics in Type

14.5 Concise expression

Mathematical symbols should not be used superfluously. For example, the symbol *n* is extraneous in the statement

> There is no integer *n* between 0 and 1.

As a general rule, no letter standing for a mathematical object should be used only once. Symbols that appear to be redundant may be qualified later in the same discussion, however, and editors should never delete a symbol without explicit instruction from the author.

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14 : Mathematics in Type

14.6 Sentence beginning with a mathematical symbol

Mathematical symbols should not begin a sentence, especially if the preceding sentence ended with a symbol, since it may be difficult to tell where one sentence ends and another begins. For example, it is difficult to read

> Assume that $x \in S$. S is countable.

If a sentence starting with a symbol cannot easily be rephrased, the appropriate term for the symbol can be inserted in apposition at the beginning of the sentence:

> Assume that $x \in S$. The set S is countable.

If the sentences are closely related, a semicolon may be used to connect them:

> A function f is even if $f(x) = f(-x)$; f is odd if $f(x) = -f(-x)$.

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14.7 Adjacent mathematical symbols

Mathematical symbols in adjacent mathematical expressions should be separated by words or punctuation, for the same reason:

Suppose that $a = bq + r$, where $0 \leq r < b$.

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14 : Mathematics in Type

14.8 Mathematical characters

The smallest units of mathematical writing are mathematical signs and symbols, which include letters and numbers. Table 14.1 lists some of the standard mathematical characters and their verbal translations.

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14.9 Letters and accents

Ordinary italic letters are used to represent various kinds of mathematical objects. The set of letters can be greatly extended by the use of accents, including, for example, $\hat{a}$, $\tilde{a}$, $\bar{a}$, $\breve{a}$, $\dot{a}$, $\ddot{a}$, $\check{a}$, and $\vec{a}$. Double accents may also be used; for example, $\dddot{a}$ and $\ddot{\dot{a}}$. They can, however, sometimes be difficult to center over a letter and, in combination with capital letters, may interfere with descenders from the line above, so they should be avoided if possible. Accents over several letters or groups of letters (for example, $\widehat{1-x}$ and $\widehat{1-x}$) are difficult to produce in some typesetting systems, as are some accent marks placed under a symbol, and they may require special treatment during composition.

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14 : Mathematics in Type

14.10 Letters and fonts

The number of symbols can also be extended by using letters from other alphabets, most often the Greek alphabet, and by representing letters from the Latin alphabet in other fonts and typefaces. Examples of characters from four fonts and typefaces commonly used in mathematics are

GREEK
ABΓΔαβγδ
SCRIPT
$\mathscr{ABCD}$
BOLDFACE ITALIC
ABCDabcd
BOLDFACE GREEK
ABΓΔαβγδ

Lowercase script characters are often not available. See also 14.64 for marking fonts on paper manuscripts.

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14 : Mathematics in Type

14.11 List of unusual characters

Before editing begins, it may be advisable, depending on the typesetter and the publisher's knowledge of the typesetter's resources, to prepare a list of unusual mathematical signs, symbols, and special characters used in the manuscript. This is preferably done by the author but may be done by the editor. In preparing an electronic manuscript, the author should make a list of any special, nonstandard fonts. A copy should be given to the publisher, who will check with the typesetter to make sure the necessary characters are available. If some are not, the author may be asked to use more accessible forms; if that is impossible, the typesetter must be asked to obtain or generate the characters needed.

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14 : Mathematics in Type

14.12 Special mathematical symbols

Many mathematical symbols have a reserved meaning: π stands for the number 3.14159265 . . . , *e* for the number 2.71828183 . . . , and *i* for the square root of –1. The symbols $\forall$, $\exists$, $\in$, $\subset$, and $\varnothing$ are used in all mathematical disciplines. Open-faced (blackboard) symbols are reserved for familiar systems of numbers: $\mathbb{N}$ for the natural numbers, $\mathbb{Z}$ for the integers ($\mathbb{Z}^+$ is the same as $\mathbb{N}$), $\mathbb{Q}$ for the rational numbers, $\mathbb{R}$ for the real numbers, and $\mathbb{C}$ for the complex numbers.

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14.13 Signs for binary operations and relations

Binary operations combine two mathematical expressions. Examples of binary operation signs are + (plus sign), – (minus sign), · (multiplication dot), × (multiplication cross), ÷ (division sign), / (solidus or slash), and ° (composition sign). Binary relations express a relationship between two mathematical expressions. Examples of relation signs are =, ≠, <, >, and |.

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14.14 Basic spacing in mathematics

An em space (or "quad") is approximately the width of an em (or, again approximately, a capital *M*) in the font in use. In mathematical typesetting, a thick space is 5/18 of an em, a medium space is 2/9 of an em, and a thin space is 1/6 of an em. Signs for binary operations are preceded and followed by medium spaces, and signs for binary relations are preceded and followed by thick spaces:

$$x^n + y^n = z^n, \qquad X \cup \varnothing = X, \qquad (a \circ b) \circ c = a \circ (b \circ c).$$

Signs for binary operations are not followed by a space when they are used to modify a symbol rather than combine two mathematical symbols or expressions:

$$-1, \quad +\infty, \quad \times 5.$$

No space is inserted before or after operation or relation signs in subscripts and superscripts (see 14.35–37).

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14.15 Functions

The concept of a function is one of the most common and important ideas in mathematics. A function is an assignment that associates an element of a set, called the domain, with a unique element of a set, called the codomain. Functions are specified in several different ways. For example, if *f* is a function from a domain *X* into a codomain *Y*, this relationship can be written

$$f : X \to Y,$$

where the function symbol stands to the left of the colon and the symbols for the domain and codomain, connected by an arrow that means "maps," are to the right of the colon. Functions are often expressed as mathematical formulas. For example,

$$f(x) = x^2$$

describes the function that associates every number *x* in a given domain with its square. In this notation, the variable *x* is the argument of the function *f*. Some functions are so common that special names have been assigned to them, and the abbreviations for these functions, set in roman, are frequently used in mathematical expressions. Examples are log (logarithm), ln (natural logarithm), exp (exponential function), max (maximum), min (minimum), lim (limit), sin (sine), cos (cosine), tan (tangent), arg (argument), and mod (modulo):

$$\ln 2\pi \qquad \sin(x + y) \qquad \min(x_1, x_2).$$

These abbreviations are followed by a thin space unless the argument is enclosed in delimiters (see 14.25), in which case they are usually closed up to the opening delimiter. For a more complete list of abbreviated functions, see table 14.2.

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14.16 Functions that take limits

Some standard functions can take limits. The limits are set as subscripts to the right of the abbreviation in text and below the abbreviation in display:

$\lim_{x \to a} f(x)$ $\lim\limits_{x \to a} f(x)$

$\max_{a_i, b_i \in S} (a_i, b_i)$ $\max\limits_{a_i, b_i \in S} (a_i, b_i)$

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14 : Mathematics in Type

14.17 Displaying mathematical expressions

Mathematical expressions should be displayed, that is, set on a separate line clear of text and centered, if they are important to the exposition, if they are referenced, or if they are difficult to read or typeset in the body of the text. If different mathematical expressions are displayed on the same line, the expressions should be separated by spacing, together with words or punctuation:

If $a = b$, then for all real numbers x,

$$a + x = b + x, \qquad ax = bx, \qquad -a = -b.$$

If different mathematical expressions are displayed on separate consecutive lines, each expression should be centered on the line:

If $a = b$, then for all real numbers x,

$$a + x = b + x,$$
$$ax = bx,$$
$$-a = -b.$$

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14 : Mathematics in Type

14.18 Qualifying clauses for displayed expressions

Qualifying clauses may be presented in several ways. If the main expression is displayed, the qualifying clause may also be displayed:

> If f is a constant function, then
>
> $$f'(a) = 0 \quad \text{for all real numbers } a.$$

The qualifying clause may appear in the text, following the displayed main expression:

> Suppose that the prime factorization of the integer a is given by
>
> $$a_n = p_1^{k_1} \ldots p_r^{k_r},$$
>
> where the p_i are distinct prime numbers and $k_i > 0$.

The qualifying clause may appear in the text, preceding the displayed main expression:

> For all real numbers a and b,
>
> $$|a + b| \leq |a| + |b|.$$

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14 : Mathematics in Type

14.19 Breaking displayed expressions

When long mathematical expressions occur in the body of the text, they may need to be displayed if they break badly at the end of a line. Even in displayed form, however, some long expressions may not fit on one line. If necessary, displayed expressions may be broken before a relation or operation sign. Examples of several such signs follow:

Operation signs: + − × ÷ ± □ ∩
Relation signs: = ≠ > < ≥ ≤ → □ ⊂ ∈ ≃ ≡

See table 14.1 for a more complete list. If displayed expressions are centered, runover lines are aligned on the relation signs, which should be followed by thick spaces:

$$\begin{aligned} h(x) &= (x - \alpha)(x - \beta)(x - \gamma) \\ &= x^3 - (\alpha + \beta + \gamma)x^2 + (\alpha\beta + \alpha\gamma + \beta\gamma)x - \alpha\beta\gamma. \end{aligned}$$

If a runover line begins with an operation sign, the operation sign should be lined up with the first character to the right of the relation sign in the line above it, followed by a medium space:

$$\begin{aligned} \frac{\pi}{4} = \frac{1}{2} &- \frac{1}{3\times 2^3} + \frac{1}{5\times 2^5} - \frac{1}{7\times 2^7} + \frac{1}{9\times 2^9} - \frac{1}{11\times 2^{11}} + \cdots \\ &+ \frac{1}{3} - \frac{1}{3\times 3^3} + \frac{1}{5\times 3^5} - \frac{1}{7\times 3^7} + \frac{1}{9\times 3^9} - \cdots \\ &+ \frac{1}{4} - \frac{1}{3\times 4^3} + \frac{1}{5\times 4^5} - \frac{1}{7\times 4^7} + \cdots. \end{aligned}$$

For additional rules on breaking expressions, consult Ellen Swanson, *Mathematics into Type* (bibliog. 2.4).

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14.20 Methods of numeration

Displayed mathematical expressions may be numbered or labeled, as may definitions, theorems, lemmas, and other formal parts of the exposition. If the numbering system is not too cumbersome, this offers a convenient and space-saving method of cross-reference. A double-numeration system is often used in texts with many displays and several chapters or sections (see 1.76); in this system, displays are labeled with the chapter or section number first, followed by the equation number, starting with number 1 for the displayed expressions in each chapter or section. If a single-numeration system is used in a text with several chapters or sections, the displays are also often numbered starting with 1 in each chapter or section.

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14 : Mathematics in Type

14.21 Numbering displayed mathematical expressions

Mathematical expressions that are referenced later in the text should be numbered or otherwise labeled. Displayed mathematical expressions that present important results are often numbered or labeled, as are important steps in a calculation or proof. All numbered mathematical expressions must be displayed. For example:

WRONG
Hence it is apparent that $1^3 + 2^3 + \cdots + n^3 = (1 + 2 \cdots + n)^2$. (1.1)

RIGHT
Hence it is apparent that

$$1^3 + 2^3 + \cdots + n^3 = (1 + 2 + \cdots + n)^2. \quad (1.1)$$

Displays are centered on the line (without regard to the equation number or label). The number or label, enclosed in parentheses to prevent misreading, is usually put at the right margin, but it may be placed at the left margin. In cross-references, display numbers or labels are enclosed in parentheses to match the marginal enumerations:

> Recalling equation (1.1), we may conclude that . . .

A range of equations is referred to by giving the first and last equation numbers, joined by an en dash:

> From equations (2)–(5) we obtain . . .

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14 : Mathematics in Type

14.22 Mathematical expressions and punctuation

Mathematical expressions are sentences or parts of sentences, and they should be punctuated accordingly. Punctuation of displayed expressions requires special attention. In general, if several expressions appear in a single display, they should be separated by commas or semicolons. For example,

$$x_1 + x_2 + x_3 = 3,$$
$$x_1x_2 + x_2x_3 + x_3x_1 = 6,$$
$$x_1x_2x_3 = -1.$$

Consecutive lines of a single multiline expression should not be punctuated:

$$\begin{aligned}(|a+b|)^2 = (a+b)^2 &= a^2 + 2ab + b^2\\ &\le a^2 + 2|a||b| + b^2\\ &= |a|^2 + 2|a||b| + |b|^2\\ &= (|a| + |b|)^2.\end{aligned}$$

Displayed equations must carry ending punctuation if they end a sentence. All ending punctuation and the commas and semicolons separating expressions should be aligned horizontally on the baseline, even when preceded by constructs such as subscripts, superscripts, or fractions.

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14 : Mathematics in Type

14.23 Elided lists

In elided lists, commas should come after each term in the list and after the ellipsis points if the list has a final term. For example,

$y = 0, 1, 2, \ldots$ not $y = 0, 1, 2 \ldots$

$x_1, x_2, \ldots, x_n$ not $x_1, x_2, \ldots x_n$.

The ellipsis points should be on the baseline when the terms of the list are separated by commas.

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14.24 Elided operations and relations

In elided sums or elided relations, the ellipsis points should be centered between the operation or relation signs. For example,

$x_1 + x_2 + \cdots + x_n$, not $x_1 + x_2 + \ldots + x_n$
$a_1 < a_2 < \cdots < a_n$, not $a_1 < a_2 < \ldots < a_n$.

Multiplication is often signified by the juxtaposition of the factors without a multiplication sign between them. That is,

abc means $a \cdot b \cdot c$.

When the multiplication sign is not explicit, the elided product may be denoted with ellipsis points either on the baseline or vertically centered:

$a_1 a_2 \ldots a_n$ or $a_1 a_2 \cdots a_n$.

The second alternative is commonly used in displays with built-up factors:

$$\phi(n) = n\left(1 - \frac{1}{p_1}\right)\left(1 - \frac{1}{p_2}\right) \cdots \left(1 - \frac{1}{p_k}\right).$$

If the multiplication dot is present, then ellipsis points should be on the baseline and not centered. For example,

$a_1 \cdot a_2 \cdot \ldots \cdot a_n$, not $a_1 \cdot a_2 \cdot \cdots \cdot a_n$.

If the multiplication cross is present, then ellipsis points should be centered. For example,

$a_1 \times a_2 \times \cdots \times a_n$.

Multiplication signs are always used when the factors need to be separated:

$1 \times 2 \times \cdots \times 10$.

Often the use of the multiplication cross rather than dot is merely a

matter of preference, but in some cases the cross is standard notation. For example, the Cartesian product of n sets $S_1, S_2, \ldots, S_n$ is denoted

$$S_1 \times S_2 \times \cdots \times S_n, \quad \text{not} \quad S_1 \times S_2 \times \ldots \times S_n.$$

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14 : Mathematics in Type

14.25 Common delimiters or fences

Three sorts of symbols are commonly used to group mathematical expressions: parentheses (), brackets [], and braces {}. They are used in pairs, and their normal order is {[()]}. When necessary, the sequence of fences can be extended by large parentheses, brackets, and braces as follows:

$$\left\{\left[\left(\left\{\left[\left(\quad\right)\right]\right\}\right)\right]\right\}$$

In text, the braces are sometimes omitted from this sequence. Angle brackets, vertical bars, and double vertical bars carry special mathematical significance and should not be used to supplement the sequence of common delimiters.

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14.26 Functional notation

In functional notation, nested pairs of parentheses are used instead of brackets or braces to indicate grouping:

$$(f \circ g \circ h)(x) = f(g(h(x))).$$

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14 : Mathematics in Type

14.27 Set notation

Braces are used to delimit the elements of a set, and other delimiters should not be substituted. For example,

$$\{a_1, a_2, \ldots, a_n\}$$

denotes the set consisting of n objects $a_1, a_2, \ldots, a_n$, and

$$\{x : x \in D\}$$

denotes the set of all elements x in a domain D. In the second example (called "set-builder" notation), the condition that defines the set follows the colon. A vertical bar is sometimes used instead of the colon to delimit the condition.

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14 : Mathematics in Type

14.28 Ordered set notation

Parentheses are used to delimit an ordered set of objects. For example,

(a, b)

denotes the ordered pair of objects *a* and *b*, where *a* is the first element in the pair and *b* is the second element. More generally,

$(a_1, a_2, \ldots, a_n)$

denotes the ordered *n*-tuple of objects a_1, a_2, . . . , a_n. This notation is standard, and other delimiters should not be substituted.

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14 : Mathematics in Type

14.29 Intervals

Parentheses are used to delimit an open interval, that is, one that does not include its endpoints; for example, (*a*, *b*) denotes the set of all real numbers between *a* and *b*, not including either *a* or *b*. Brackets are used to delimit a closed interval, that is, an open interval together with *a* and *b*. The notation (*a*, *b*] signifies the interval not including *a* but including *b*, while [*a*, *b*) denotes the interval including *a* but not including *b*. Parentheses and brackets in interval notation should not be replaced with other delimiters.

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14 : Mathematics in Type

14.30 Delimiters denoting inner product

Parentheses are sometimes used to denote the inner product of two vectors: (u, w). Angle brackets are also used as notation for the inner product: $\langle u, w \rangle$. See also 14.51–52.

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14 : Mathematics in Type

14.31 Binomial coefficients

The notation $\binom{n}{k}$, "*n* choose *k*," is called the binomial coefficient and stands for the number of ways *k* objects can be chosen from among a collection of *n* objects. It is defined by

$$\binom{n}{k} = \frac{n!}{k!(n-k)!},$$

where *n* and *k* are positive integers and the notation ! stands for the factorial function,

$$n! = n \times (n-1) \times \cdots \times 1.$$

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14 : Mathematics in Type

14.32 Vertical bars

Vertical bars serve several special purposes. The modulus or absolute value of x is denoted $|x|$. The notation $|\boldsymbol{u}|$ is used for the "length" of a vector $\boldsymbol{u}$ in a Euclidean vector space; this is sometimes called the norm of $\boldsymbol{u}$ and is written with a double vertical bar, $||\boldsymbol{u}||$. Vertical bars are used to denote the cardinal number of a set. The notation $|A|$ can signify the determinant of a matrix A, which is also denoted det A.

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14 : Mathematics in Type

14.33 Single vertical bar

A single vertical bar with limits is used to denote the evaluation of a formula at a particular value of one of its variables. For example,

$$\int_0^{\pi/2} \sin x \, dx = -\cos x \Big|_{x=0}^{x=\pi/2} = 1 .$$

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14 : Mathematics in Type

14.34 Cases

Displayed mathematical expressions that present a choice between alternatives may be grouped using a single brace and are punctuated as follows:

$$|a| = \begin{cases} a, & a \geq 0\,; \\ -a, & a < 0\,. \end{cases}$$

Another acceptable style is

$$f(x) = \begin{cases} 1 & \text{if } x \geq 0\,, \\ 0 & \text{otherwise}\,. \end{cases}$$

As a general rule, each alternative is equivalent to a clause in ordinary language and should be punctuated as such. If the alternatives are very long, they may be stated as separate equations:

$$I(t) = Ae^{\Gamma_1(t-t_p)}\{1 + \varepsilon_1 \cos[2\pi f(t - t_p)]\} + B\{1 + \varepsilon_2 \cos[2\pi f(t - t_p)]\}\,, \quad t \leq t_p\,, \tag{1a}$$

$$I(t) = Ae^{-\Gamma_2(t-t_p)}\{1 + \varepsilon_1 \cos[2\pi f(t - t_p)]\} + B\{1 + \varepsilon_2 \cos[2\pi f(t - t_p)]\}\,, \quad t > t_p\,. \tag{1b}$$

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14 : Mathematics in Type

14.35 Simple subscripts and superscripts

Inferior and superior indices, exponents, and other superscript symbols such as primes occur very frequently in mathematical copy and are indispensable for concise expression in mathematics. Examples are

$$x_1,\ x^2,\ 2^x,\ x',\ x_{ij}y_{jk},\ x^{ab},\ a^x b^y,\ x''_{12}.$$

Multiple indices are written without commas between them unless there is a possibility of confusion: x_{ij} instead of $x_{i,j}$, but $x_{1,2}$ if there is a possibility of confusing the subscripts "1, 2" and "12." Abbreviations or words that serve as labels in subscripts or superscripts are usually set in roman type:

x_{min}, u_{av}.

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14 : Mathematics in Type

14.36 Complex subscripts and superscripts

Subscripts and superscripts may themselves have subscripts and superscripts. For example,

$$x_{a_k}, \quad x_{a_k^2}, \quad 2^{x^2}, \quad 2^{x_i^2}.$$

Mathematical expressions may occur as subformulas in the superior or inferior positions. For example,

$$x^{a+b}, \quad a^{-x}b^{(y-z)^2}, \quad a_{2n}^{x'y'}, \quad 2^{\sqrt{n}}.$$

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14.37 Alignment of subscripts and superscripts

Subscripts and superscripts may be stacked

$$X_i^n, \quad X_{ij}^{mn}$$

or staggered

$$X^{ab}{}_{cd}, \quad X_{ij}{}^{kl}.$$

Because there are standard conventions for raising and lowering indices in some branches of mathematics, most especially in tensor calculus, the relative position between superior and inferior indices must be respected. For example,

$$T^i{}_i$$

(the tensor arising from T^{ij} by lowering its second index) and

$$T_i{}^j$$

(the tensor arising from T^{ij} by lowering its first index) are different and must be clearly distinguished. Neither should be written $T^i{}_j$. Ordinary punctuation marks carrying special meaning may occur in subscripted or superscripted expressions. For instance,

$$T^i{}_{,j} \qquad \text{and} \qquad T^i{}_{;j}$$

have a precise mathematical meaning and should not be changed. In tensor expressions, the symbol $R_{[i,j]}$ is not the same as $R_{(i,j)}$, and they should not be interchanged.

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14 : Mathematics in Type

14.38 Summation sign

The summation sign ∑ is used to stand for a sum, finite or infinite, of terms. For example, the sums

$$a_1 + a_2 + \cdots + a_n \qquad \text{and} \qquad a_1 + a_2 + \cdots$$

may be written

$$\sum_{i=1}^{n} a_i \quad \text{and} \quad \sum_{i=1}^{\infty} a_i,$$

respectively. The variable *i* in the expressions above is called the index of summation. The subformulas below and above the summation sign are called the limits of summation and indicate where the summation begins and, if it is finite, ends. Summation limits are sometimes omitted if it is clear from the context what the limits are; for example, if all vectors are stated to be of size *n* and all matrices are of size *n* × *n*, it is acceptable to write

$$y_i = \sum_j a_{ij} x_j.$$

When a summation sign occurs in text, its limits are placed to the right of the summation sign to avoid spreading the lines of text: $\sum_{i=1}^{n} a_i$.

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14 : Mathematics in Type

14.39 Product sign

Product notation follows similar conventions. The products

$$a_1 \cdot a_2 \cdot \ldots \cdot a_n \qquad \text{and} \qquad a_1 \cdot a_2 \cdot \ldots$$

may be written

$$\prod_{i=1}^{n} a_i \quad \text{and} \quad \prod_{i=1}^{\infty} a_i ,$$

respectively, and in text the limits are placed to the right of the product symbol to avoid spreading lines: $\prod_{i=1}^{n} a_i$.

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14 : Mathematics in Type

14.40 Integral sign

The integral sign ∫ is used to denote two sorts of integrals, called *definite* and *indefinite*. The definite integral is the integral of a function *f* on an interval [*a*, *b*]. This integral is denoted

$$\int_a^b f(x)\,dx.$$

The numbers *a* and *b* are called the lower and upper limits of integration, and *dx* is called the element of integration or the differential. The limits of integration are often placed to the right of the integral sign in both text and display. The indefinite integral is denoted

$$\int f \quad \text{or} \quad \int f(x)\,dx,$$

without limits of integration. In more advanced texts the definite integral is written

$$\int_D f(x)\,dx,$$

where *D* is the set of integration. If the function has two variables, it is common to have a double integral sign; double integrals can appear in iterated notation, in which case one of the differentials may be placed between the integral signs:

$$\iint_{[a,b]\times[c,d]} f(x)\,dx\,dy = \int_a^b dx \int_c^d f(x,y)\,dy.$$

Triple integrals are also used if the integration is performed in three variables; this occurs most commonly in engineering books. In text, the set of integration is placed to the right of the integral sign: $\int_D f(x)dx$.

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14.41 Spacing around differentials

Thin spaces are placed before and after differentials:

$$r^2 = dr\, d\theta\, a^2 \cos 2\theta.$$

Differentials should be closed up to the slash:

dx/dt.

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14.42 Radical signs

The radical sign √ is used to denote the square root. A horizontal bar extends from the top of the radical sign to the end of the radicand:

$$\sqrt{2} \quad \sqrt{\sin^2 x + \cos^2 x}\,.$$

In display, the radical sign extends vertically to accommodate a built-up radicand:

$$\sqrt{\frac{\ln n}{n}}.$$

The radical sign may be used to denote cube and higher-order roots. For these roots, a superscript-sized number or letter is set above the radical sign:

$$\sqrt[3]{5} \quad \sqrt[n]{n!}.$$

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14.43 Radical signs in text

Radical signs can be used in text if the radicand is a simple expression: $a = m + n\sqrt{3}$. If the radicand is more complex or if the text design uses tight leading, radical signs can give the page a crowded look or interfere with descending letters in the line above. One remedy is to substitute the appropriate exponent, using delimiters to indicate the extent of the radicand. For example,

$$\sqrt{a^2 + b^2}$$

may be replaced by

$$(a^2 + b^2)^{1/2}.$$

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14.44 Fractions in text

Fractions are set in text with a slash to separate the numerator and denominator:

$$1/2, \quad 2/3, \quad 1/10, \quad 97/100, \quad \pi/2, \quad 11/5, \quad a/b.$$

Some common numerical fractions may be set as case fractions (text-sized fractions with a horizontal bar):

$$\tfrac{1}{2}, \quad \tfrac{2}{3}, \quad \tfrac{1}{10}.$$

Fractions should be enclosed in parentheses if they are followed by a mathematical symbol or expression:

$(a/b)x$.

For simple algebraic fractions in text, the slash should be used rather than the horizontal fraction bar. For example,

$$(ax + b)/(cx + d), \quad \text{not} \quad \tfrac{ax + b}{cx + d}.$$

The slash connects only the two groups of symbols immediately adjacent to it. Thus, $a + b/cd$ means

$$a + \frac{b}{cd},$$

not

$$\frac{a + b}{cd},$$

which should be written $(a + b)/cd$.

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14.45 Fractions in display

In displayed mathematical expressions, all fractions should be built up unless they are part of a numerator or denominator or in a subscript or superscript:

$$\left|x^2 \sin \frac{1}{x}\right| < \frac{1}{10}, \quad \text{not} \quad |x^2 \sin \tfrac{1}{x}| < \tfrac{1}{10}.$$

Fractions that include summation, product, or integral signs should always be displayed. For example:

$$\frac{\int_0^{\pi/2} \sin^{2n} x \, dx}{\int_0^{\pi/2} \sin^{2n+1} x \, dx}.$$

If there are no built-up fractions in the display, common numerical fractions may be set as case fractions:

$$|a - b| < \tfrac{1}{10}.$$

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14.46 Fractions in subscripts and superscripts

Fractions in subscripts and superscripts should always use the slash, both in text and in display:

$$x^{a/b},\ y_{3/2}.$$

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14.47 Multiple and multilevel fractions

If a mathematical expression contains more than one fraction, it should be displayed, and the horizontal bar should be used for the principal fraction sign:

$$\frac{ax+b}{cx+d} = \frac{px+q}{rx+s}.$$

Fractions should preferably be limited to two levels:

$$\frac{a/b+c}{p/q+r} \quad \text{not} \quad \frac{\frac{a}{b}+c}{\frac{p}{q}+r}.$$

Continued fractions, that is, expressions of the form $a_1 + 1/b_1$, where $b_1 = a_2 + 1/b_2$, $b_2 = a_3 + 1/b_3$, and so on, are set display size:

$$a_1 + \cfrac{1}{a_2 + \cfrac{1}{a_3 + \cfrac{1}{a_4 + \cdots}}}.$$

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14 : Mathematics in Type

14.48 Rewriting fractions using exponents

There are times when it is desirable to represent the denominator of a fraction without using a fraction rule or a slash. This may be done by using delimiters followed by the exponent −1:

$$ab(cd)^{-1} \quad \text{instead of} \quad \frac{ab}{cd}.$$

If there is already an exponent in the denominator, it can be changed to its negative:

$$ab(cd)^{-2} \quad \text{instead of} \quad \frac{ab}{(cd)^2}.$$

If an exponential expression, particularly in text, is very complex, it may be rewritten in a simpler form. An exponential term such as

$$e^{\left(2\pi i \sum n_j\right)/\sqrt{x^2+y^2}}$$

can be rewritten using the abbreviation exp:

$$\exp[(2\pi i \textstyle\sum n_j)/(x^2+y^2)^{1/2}].$$

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14.49 Matrices

Matrices are arrays of terms displayed in rectangular arrangements of rows and columns and enclosed on the left and right by large brackets or parentheses. Matrices may be written

$$\begin{bmatrix} a_{11} & a_{12} & \cdots & a_{1n} \\ a_{21} & a_{22} & \cdots & a_{2n} \\ \vdots & \vdots & & \vdots \\ a_{m1} & a_{m2} & \cdots & a_{mn} \end{bmatrix} \quad \text{or} \quad \begin{pmatrix} a_{11} & a_{12} & \cdots & a_{1n} \\ a_{21} & a_{22} & \cdots & a_{2n} \\ \vdots & \vdots & & \vdots \\ a_{m1} & a_{m2} & \cdots & a_{mn} \end{pmatrix}$$

The notation should be consistent. The horizontal lists of entries are called the rows of the matrix, and the vertical lists the columns. A matrix with m rows and n columns is called an $m \times n$ matrix. A matrix consisting of a single row is called a row matrix or a row vector; a matrix consisting of a single column is a column matrix or a column vector. For example,

$$[a \quad b \quad c] \quad \text{and} \quad \begin{bmatrix} a \\ b \\ c \end{bmatrix}$$

are row and column matrices, respectively. The transpose of a matrix A, denoted A^T, is the matrix obtained by interchanging the rows and columns of A. For example,

$$\begin{pmatrix} a_{11} & a_{21} & \cdots & a_{m1} \\ a_{12} & a_{12} & \cdots & a_{m2} \\ \vdots & \vdots & & \vdots \\ a_{1n} & a_{2n} & \cdots & a_{mn} \end{pmatrix}$$

is the transpose of the $m \times n$ matrix given above. Column matrices such as

$$\begin{bmatrix} a \\ b \\ c \end{bmatrix}$$

may be represented in text as $(a, b, c)^{T}$, col. (a, b, c), or the column vector (a, b, c), and a $2 \times n$ (for small n) matrix may be set, for example, as $\left(\begin{smallmatrix} a & c \\ b & d \end{smallmatrix}\right)$. Most matrices and determinants are displayed, however. In-line matrices cannot be broken on the line, and display matrices cannot be broken across the column or page.

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14 : Mathematics in Type

14.50 Determinants

If A is a square matrix, the determinant of A, denoted $|A|$ or $\det A$, is a function that assigns a specific number to the matrix A. If A is an $n \times n$ matrix, the determinant of A is represented by

$$\begin{vmatrix} a_{11} & a_{12} & \cdots & a_{1n} \\ a_{21} & a_{22} & \cdots & a_{2n} \\ \vdots & \vdots & & \vdots \\ a_{n1} & a_{2n} & \cdots & a_{nn} \end{vmatrix}.$$

Vertical bars are used to distinguish the determinant of A from the matrix A. The Jacobian has a reserved notation:

$$J = \left| \frac{\partial(A, B)}{\partial(x, y)} \right|.$$

This is sometimes generalized:

$$J = \left| \frac{\partial(f_1, f_2, \ldots, f_n)}{\partial(x_1, x_2, \ldots, x_n)} \right|.$$

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14 : Mathematics in Type

14.51 Definitions

Three basic quantities often encountered in scientific mathematical material are scalars, vectors, and tensors. Scalars, usually denoted by lowercase italic or Greek letters, are ordinary numbers and are treated as such. Vectors are quantities that have direction as well as magnitude, and they are often denoted by boldface letters or by an arrow accent to distinguish them from scalars:

$$\boldsymbol{r} \text{ or } \vec{r}\,.$$

A vector may be written as the sum of its components:

$$\boldsymbol{r} = \sum_i r_i \hat{\boldsymbol{e}}^i.$$

The circumflex over the $\boldsymbol{e}$ is used to denote a vector of length 1, called a "unit vector." Tensors are multidimensional quantities that extend the vector concept. A scalar is a tensor of rank zero, and a vector is a tensor of rank one.

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14 : Mathematics in Type

14.52 Vector and tensor multiplication

Vector and tensor multiplication employs a special notation that is relatively easy to identify in text. The inner or dot product of two vectors $\boldsymbol{u}$ and $\boldsymbol{w}$ is denoted $\boldsymbol{u} \cdot \boldsymbol{w}$; the dot product is signified by the boldface multiplication dot. The vector or cross product of two vectors $\boldsymbol{u}$ and $\boldsymbol{w}$ is denoted $\boldsymbol{u} \times \boldsymbol{w}$; the cross product is signified by the boldface multiplication cross. The multiplication dot and multiplication cross are not interchangeable for vectors as they are for ordinary multiplication. The standard notation for the tensor product of tensors T and S is $T \otimes S$. Index notation for vectors and tensors usually takes the following form:

$$S = S_{jk}\boldsymbol{e}^j\boldsymbol{e}^k,$$
$$T^{i\cdots m}_{k\cdots l} = A^{i\cdots m}_{k\cdots n}B^n_{ml},$$
$$b^i = a^i_j c^j.$$

Note the correspondence of the indices in these expressions (see 14.37 for discussion of index positioning). The Einstein convention has been used here, which implies summation over the repeated index. Thus

$$c_k = \sum_j a^j b_{jk} \quad \text{is the same as} \quad c_k = a^j b_{jk}$$

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14.53 Additional tensor notation

Two additional special notations are used to differentiate tensors. One is denoted $A^i_{,j}$, where the comma indicates a coordinate (or "ordinary") derivative. The other is denoted $A^i_{;j}$, where the semicolon indicates the covariant derivative. These are not mistakes and should not be interchanged.

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14.54 Dirac notation

A special form of the inner product, used especially in physics, is the Dirac bracket notation,

$$\langle a|b\rangle,$$

which can also be used in combination with operators, as in $\langle a|\boldsymbol{T}|b\rangle$ (which is not the same as $\langle a\boldsymbol{T}b\rangle$) or $\langle \boldsymbol{T}a|b\rangle$. The combinations $\langle a|$ and $|b\rangle$ are also used to denote dual vectors and vectors, respectively.

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14.55 Formal statements in text

For definitions, theorems, propositions, corollaries, lemmas, axioms, and rules, it is common practice to set the head in caps and small caps and the text—including symbolic expressions except for numerals—in italic, sometimes indented from the left margin. Numbers for these statements, unlike those for equations, are not enclosed in parentheses, and in cross-references the numbers are also not enclosed.

DEFINITION. *A* permutation *is a one-to-one transformation of a finite set into itself.*

(In a definition, the term defined is set in roman type in order to distinguish it from the rest of the text.)

THEOREM 1. *The order of a finite subgroup is a multiple of the order of every one of its subgroups.*

COROLLARY. *If p and q are distinct prime numbers and a is an integer not divisible by either p or q, then*

$$a^{(p-1)(q-1)} \equiv 1 \pmod{pq}.$$

LEMMA 2. *The product of any two primitive polynomials is itself primitive.*
AXIOM. *Every set of nonnegative integers that contains at least one element contains a smallest element.*

RULE 4.4. *The length of a vertical segment joining two points is given by the difference of the ordinates of the upper and the lower points.*

The text of proofs, examples, remarks, demonstrations, and solutions is usually set in roman, with only variables in italic. The heads, however, are set in caps and small caps.

PROOF. Let $A = B$. Hence $C = D$.
SOLUTION. If $y = 0$, then $x = 5$.

Proofs of theorems often end with the abbreviation "QED" or a special symbol, □ or ■.

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14.56 Probability

The notation Pr(A) or $P(A)$ is used to denote the probability of an event A. The sample space, that is, the set of all possible outcomes of a given experiment, is usually denoted Ω. An event A is a subset of the sample space: A Ω. The elements of the sample space are usually denoted ω. The conditional probability of event A relative to event B—that is, the probability that event A occurs once event B has occurred—is written

$$\Pr(A|B) \quad \text{or} \quad P(A|B).$$

Variance is denoted Var(X) and covariance is denoted Cov(X, Y). Both the variance and the covariance functions may be expressed with lowercase letters.

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14.57 Means and standard deviations

The population mean is often given a special symbol in statistics denoted $\mu(X)$. The sample mean is denoted by $\bar{x}$. In evaluating an expression, be careful not to substitute angle brackets, $\langle X \rangle$, for an overbar, $\bar{x}$. They can mean very different things. The dispersion is often written as σ. The population standard deviation (the most common measure of dispersion) is denoted by σ, and the sample standard deviation is more commonly denoted as *s*; sd or SD may be used to distinguish it from se or SE, for standard error. The mean is most frequently written in physical sciences literature as $\langle A \rangle$, the average as $\overline{A}$, and the cumulant as $\langle\langle A \rangle\rangle$. Several abbreviations are used in stochastic theory and probability theory without special definition: a.e., almost everywhere; a.c., almost certainly; a.s., almost surely. See table 14.3 for statistical notation.

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14.58 Uncertainties

Uncertainties in quantities are usually written in the form 2.501 ± 0.002 or, if there is an exponent, $(6.157 \pm 0.07) \times 10^5$ or $10^{4.3 \pm 0.3}$. However, there are cases in which the bounds rather than the range are given, and these may be unequal; hence,

$$\ldots \text{where } D/H = 1.65^{+0.11}_{-0.08} \times 10^{-5} \ldots .$$

Uncertainties may also be specified as se for standard error, 1 σ (or a larger multiple) or sd for standard deviation. Finally, separation into random and systematic uncertainties is written as

$$71.0 \pm 5.0 \text{ (random)} \pm 2.5 \text{ (sys)}$$

or $71.0^{+5.0}_{-4.8}$ (random) $^{+2.1}_{-1.8}$ (sys) for asymmetric bounds. When such expressions occur in an exponent, it is preferable to write a separate expression for the exponent (see 14.48).

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14 : Mathematics in Type

14.59 Format of paper manuscripts

Manuscripts for mathematical articles and books should be printed out one-sided and double-spaced, on 8½ × 11–inch white paper, with 1¼-inch margins for text and 2-inch margins for display work. The print quality should be 300 dots per inch or better. If handwritten equations or symbols are to be inserted in the printout, allow generous space for them. Since the editor will need to provide instructions to the typesetter, there should be ample margins.

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14 : Mathematics in Type

14.60 Mathematical copy

Paper manuscripts in mathematics are now most often prepared with specialized software, notably LaTeX, that can typeset not only italic and boldface material but most mathematical symbols and signs as well. To the extent that a manuscript shows such characters, symbols, and signs as they should appear, the typesetter may simply be instructed to follow the author's copy. Any unusual characters not achieved in the manuscript must be marked or identified. Authors should supply the highest quality printout possible.

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14 : Mathematics in Type

14.61 Italic type

The editor of a mathematical text should either underline all copy that is to be set in italic or give general instructions to the typesetter to set all letters used in mathematical terms in italic unless they are marked otherwise. The general instructions to the typesetter should also specify italic type for letters used in subscripts or superscripts. If italics have been used in the manuscript, the editor can instruct the typesetter to follow the copy.

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14 : Mathematics in Type

14.62 Abbreviations

Abbreviations for common functions, geometric points, units of measurement, and chemical elements, which are set in roman type, should be marked by the editor only where ambiguity could occur. For a list of some frequently used abbreviations, see table 14.2.

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14 : Mathematics in Type

14.63 Marking single letters in other type styles

Special marking must be used when single letters used as variables are to be set in any typeface other than italic. A mathematical text may require the use of some roman letters, usually to indicate properties different from those expressed by the same letters in italic. Underlining is the standard method of indicating italic, but it can be used instead, with instructions to the typesetter, to indicate letters that are to be in roman. If, however, the editor does not use general instructions but underlines all letters to be set italic, then letters not underlined will be set, as implied, in roman type. Double underlining is used to indicate small capitals. Wavy underlining is used for boldface. Color codes are often used to indicate other typefaces. For example, red underlining or circling can be used for Fraktur, blue for script, green for sans serif, and so forth. The general instructions to the typesetter must clearly explain the marking and coding system used. If a photocopy must be made of the edited manuscript for estimating by the typesetter or for querying the author, avoid color coding.

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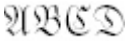
14 : Mathematics in Type

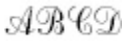
14.64 Mathematics fonts

Boldface, script, Fraktur, and sans serif are frequently used in mathematical expressions. Examples of each are shown below:

FRAKTUR



SCRIPT



BOLDFACE

ABCD

SANS SERIF

ABCD

Open face, or blackboard, characters are often used for special mathematical symbols, for example, $\mathbb{N}, \mathbb{Z}, \mathbb{Q}, \mathbb{R}, \mathbb{C}$ (see 14.12).

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14 : Mathematics in Type

14.65 Marking subscripts and superscripts

As long as inferior and superior characters have been marked in a few places by the symbols ⋁ and ⋀ (see examples below), and new characters or symbols identified when they first appear, a typesetter should have no difficulty interpreting the manuscript. If the spatial relationship of terms is not clearly shown in typed or handwritten expression, the terms should be marked to avoid ambiguity. For example, given the copy

$$X^{k}_{t1},$$

it may not be clear from the manuscript whether this means

$$X^{k}_{t1} \quad \text{or} \quad X^{k}_{t^{1}} \quad \text{or} \quad X^{k}_{t_{1}}.$$

The expression should therefore be marked in one of the following ways for complete clarity:

The examples above show the subscripts and superscripts aligned or stacked. See 14.37 for discussion and examples of staggered subscripts and superscripts.

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14 : Mathematics in Type

14.66 Examples of marked copy

Figure 14.1 shows a page of a paper manuscript as marked initially by the author and then by the editor before being sent to the typesetter. The author's marks merely identify ambiguous symbols. Figure 14.2 shows that same page set in type. Figure 14.3 shows the LaTeX source code that would generate the first part of figure 14.2. Signs and symbols that could be misread by the typesetter should be clearly identified on a paper manuscript by marginal notations or in a separate list. For lists of symbols and special characters commonly used in mathematics, see table 14.1. Illegible handwriting and unidentifiable signs and symbols can reduce composition speed and result in time-consuming and costly corrections. Certain letters, numbers, and symbols can easily be misread, especially when Greek, Fraktur, script, and sans serif letters are handwritten rather than typed. Some of the characters that cause the most difficulty are shown in table 14.4.

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15 : Abbreviations

15.1 Overview

This chapter is concerned mainly with abbreviations and symbols used in general and scholarly writing. It also offers some guidance in technical work, especially for the generalist editor confronted with unfamiliar terms. The abbreviations listed are unavoidably incomplete; for many more examples, consult *Merriam-Webster's Collegiate Dictionary* (bibliog. 3.1); Dean Stahl and Karen Kerchelich, *Abbreviations Dictionary* (bibliog. 4.7); or, if you have access to a large library, the multivolume *Acronyms, Initialisms, and Abbreviations Dictionary* (bibliog. 4.7). Authors and editors of technical material will need to refer to more specialized manuals.

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15 : Abbreviations

15.2 When to use abbreviations

Outside the area of science and technology, abbreviations and symbols appear most frequently in tabular matter, notes, bibliographies, and parenthetical references. Abbreviations should be used only in contexts where they are clear to readers. Some are almost never used in their spelled-out form (IQ, GOP, DNA) and may be used without explanation. Others, though in common use (HMO, UPS, AT&T), are normally spelled out at first occurrence—at least in formal text—as a courtesy to those readers who might not easily recognize them. Less familiar ones, however, should be used only if they occur, say, five times or more within an article or chapter, and the terms must be spelled out on their first occurrence. (The abbreviation usually follows immediately, in parentheses, but it may be introduced in other ways; see example.) Writers and editors should monitor the number of different abbreviations used in a document; readers trying to keep track of a large number of abbreviations, especially unfamiliar ones, will lose their way (for lists of abbreviations, see 1.55, 2.28). For rules concerning the plural form of various abbreviations, see 7.15. For abbreviations preceded by *a* or *an*, see 7.46, 15.9.

Among recent recommendations of the Federal Aviation Administration (FAA) are . . .
The National Aeronautics and Space Administration was founded in 1958. Since its inception, NASA has . . .
The benefits of ERISA (Employee Retirement Income Security Act) are familiar to many.

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15 : Abbreviations

15.3 Some definitions

In precise usage, the word *acronym* refers only to terms based on the initial letters of their various elements and read as single words (NATO, AIDS); *initialism* refers to terms read as a series of letters (BBC, ATM); and *contraction* refers to abbreviations that include the first and last letters of the full word (Mr., amt.). In this chapter the umbrella term *abbreviation* will be used for all three, as well as for lowercase shortened forms (ibid., vol., prof., etc.), except where greater precision is required.

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15 : Abbreviations

15.4 Periods: general guidelines

To avoid unnecessary periods in abbreviations, Chicago recommends the following general guidelines: use periods with abbreviations that appear in lowercase letters; use no periods with abbreviations that appear in full capitals or small capitals, whether two letters or more. For feasible exceptions, see 15.5. For a mixture of lowercase and capital letters, see 15.6. For the omission of periods in scientific usage, see 15.55, 15.58.

p.
e.g.
a.k.a.
etc.
p.m.
vol.
et al. (*et* is not an abbreviation; *al.* is)
VP
CEO
USA
AAUP
BCE

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15 : Abbreviations

15.5 Periods: exceptions and options

Obviously, Chicago's guidelines are subject to modification. For example, periods are used after initials standing for given names (E. B. White, G. K. Chesterton); strict scientific style omits all periods (m, cm, kg [see 15.55]); traditionalists may draw the line at "PhD" or "US" (Chicago bows to tradition on the latter); the British and the French (among others) omit periods from contractions (Dr, assn, Mme). A slash is occasionally used instead of a period (as in *c/o*) but more often denotes *per* (see 6.116).

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15 : Abbreviations

15.6 Space or no space between elements

No space is left between the letters of initialisms and acronyms, whether lowercase or in capitals. Space is usually left between abbreviated words. For personal names, see 15.12. See also 15.25.

RN
NBC
YMCA
Nafta
Gov.
Gen.
Mng. Ed.
Dist. Atty.

Where part of an abbreviation is a shortened word or contraction and part a single letter, no space is left.

DLitt (*or, if periods are used*, D.Litt.)
S.Dak.
SSgt (*or, if periods are used*, S.Sgt.)

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15 : Abbreviations

15.7 Capitals versus lowercase

Usage rather than logic determines whether abbreviations other than those standing for proper names are given in upper- or lowercase letters. Noun forms are usually uppercase (HIV, VP), adverbial forms lowercase (rpm, mpg). Note also that acronyms, especially those of five or more letters, tend to become lowercase with frequent use (NAFTA/Nafta, WASP/Wasp).

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15 : Abbreviations

15.8 Italics versus roman type

Abbreviations are italicized only if they stand for a term that would be italicized if spelled out—the title of a book or periodical, for example. Common Latin abbreviations are set in roman.

***OED* (*Oxford English Dictionary*)**
***JAMA* (*Journal of the American Medical Association*)**
ibid.
etc.
e.g.
i.e.

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15 : Abbreviations

15.9 “A” or “an” preceding an abbreviation

When an abbreviation follows an indefinite article, the choice of *a* or *an* is determined by the way the abbreviation would be read aloud. Acronyms are read as words and, except when used adjectivally, are rarely preceded by *a*, *an*, or *the* (“member nations of NATO”). Initialisms are read as a series of letters and are often preceded by an article (“member nations of the EU”). See 15.3; see also 7.46.

an HMO
a UFO
a NATO member
a LOOM parade
an NAACP convention
an NBA coach
an HIV test
an MS symptom (a symptom of multiple sclerosis)

but

a MS by . . . (would be read as “a manuscript by . . .”)

An initialism such as *AAA*, normally pronounced “Triple A,” should not follow an indefinite article; resort to rewording (e.g., “a map from AAA,” *not* “a AAA map”).

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15 : Abbreviations

15.10 Ampersands

No space is left on either side of an ampersand used within an initialism.

R&D
Texas A&M

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15 : Abbreviations

15.11 Personal names

Normally, abbreviations should not be used for given names. A signature, however, should be transcribed as the person wrote it.

Benj. Franklin
Geo. D. Fuller
Ch. Virolleaud

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15 : Abbreviations

15.12 Initials in personal names

Initials standing for given names are followed by a period and a word space. A period is normally used even if the middle initial does not stand for a name (as in Harry S. Truman).

Roger W. Shugg
P. D. James
M. F. K. Fisher

If an entire name is abbreviated, space and periods are omitted.

FDR (Franklin Delano Roosevelt)
MJ (Michael Jordan)

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15 : Abbreviations

15.13 Titles before names

A civil or military title preceding a full name may be abbreviated. Preceding a surname alone, however, it is spelled out.

Rep. Mark Kirk; Representative Kirk
Lt. Col. Mary Pierce; Lieutenant Colonel Pierce

but

Senator Susan Collins ("Sen.," though used in journalism, is better avoided in formal prose)

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15 : Abbreviations

15.14 Civil titles

The following abbreviations, among others, may precede a full name where space is tight.

Ald.
Assoc. Prof.
Asst. Prof.
Atty. Gen.
Fr. (father)
Gov.
Insp. Gen.
Judge Adv. Gen.
Pres.
Prof.
Rep.
Sr. (sister)
Supt.

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15 : Abbreviations

15.15 Military titles

The military omits periods and now uses full capitals for the abbreviated forms of ranks. Such forms should be used with discretion, however, since they may be unfamiliar to readers. In general or historical contexts, including military history, traditional abbreviations are usually preferred, especially when preceding a name ("Adj. Gen. John Jones" rather than "AG John Jones"). The following very selective list merely illustrates the difference between current military usage and traditional forms. Where no traditional abbreviation is appropriate before a name, use the full form.

ADM	*or*	**Adm.**
A1C	*or*	**Airman First Class**
BG	*or*	**Brig. Gen.**
CPT	*or*	**Capt.**
COL	*or*	**Col.**
CDR	*or*	**Cdr.**
CWO	*or*	**Chief Warrant Officer**
GEN	*or*	**Gen.**
LT	*or*	**Lt.**
1LT	*or*	**1st Lt.**
2LT	*or*	**2nd Lt.**
LTC	*or*	**Lt. Col.**
LG	*or*	**Lt. Gen.**
MAJ	*or*	**Maj.**
MG	*or*	**Maj. Gen.**
MSG	*or*	**M.Sgt. (master sergeant)**
PO	*or*	**Petty Officer**
SGT	*or*	**Sgt.**
SSG	*or*	**S.Sgt. (staff sergeant)**
WO	*or*	**Warrant Officer**

Many reference books containing more detailed lists of abbreviations and terms are published regularly. See, for example, John V. Noel Jr. and Edward L. Beach, *Naval*

Terms Dictionary, and Timothy Zurick, *Army Dictionary and Desk Reference* (both in bibliog. 5). While each branch of the armed forces has its own style, the latest edition of Norman Polmar, Bruce Warren, and Eric Wertheim's *Dictionary of Military Abbreviations* (bibliog. 4.7) provides a general cross-service list.

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15 : Abbreviations

15.16 Social titles

Always abbreviated, whether preceding the full name or the surname only, are such social titles as the following. See also 15.20.

Ms.
Mrs.
Messrs.
Mr.
Dr.

When *Mister* or *Doctor* is used without a name, in direct address, it is spelled out.

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15 : Abbreviations

15.17 French social titles

Note the presence or absence of periods after the following French forms used with either a full name or a surname only.

M.
MM.
Mme
Mlle

When *Monsieur, Messieurs, Madame*, or *Mademoiselle* is used without a name, in direct address, it is spelled out.

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15 : Abbreviations

15.18 “Reverend” and “Honorable”

The abbreviations *Rev.* and *Hon.* are used before a name when no *the* precedes the title. With *the*, such titles should be spelled out.

Rev. Jane Schaefer; the Reverend Jane Schaefer
Rt. Rev. Msgr. Thomas L. Bennett; the Right Reverend Monsignor Thomas L. Bennett
Hon. Henry M. Brown; the Honorable Henry M. Brown

With a last name only, *Rev., the Reverend, Hon., the Honorable*, and so forth are normally omitted.

Rev. Sam Portaro; Portaro
the Honorable Patricia Birkholz; Birkholz

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15 : Abbreviations

15.19 “Jr.,” “Sr.,” and the like

The abbreviations *Jr.* and *Sr.,* as well as roman or arabic numerals such as *II* or *3rd*, after a person’s name are part of the name and so are retained in connection with any titles or honorifics. Note that these abbreviations are used only with the full name, never with the surname only. See also 6.49, 9.47.

Mrs. James Jefferson Sr. spoke first. After Mrs. Jefferson had sat down, . . .
Dexter Harrison III, MD, spoke last. In closing, Dr. Harrison reiterated . . .

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15 : Abbreviations

15.20 Omission of “Mr.” and the like

Social titles such as Mr., Mrs., Ms., and Dr. may be omitted in most contexts with no loss of respect. When an academic degree or professional designation follows a name, such titles are always omitted.

André Beauvois, PhD, was appointed principal. The faculty welcomed Beauvois by . . .
It is my pleasure to introduce Jennifer James, MD. Dr. James has shown . . .

Similarly, the now somewhat archaic abbreviation *Esq.* (Esquire) is used only after a full name and never when *Mr.*, *Dr.*, or the like precedes the name.

Anthony White, Esq., led the parade. Mr. White was carrying . . .

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15 : Abbreviations

15.21 Some academic degrees

In conservative practice, periods are added to abbreviations of all academic degrees (B.A., D.D.S., etc.). Chicago now recommends omitting them unless they are required for tradition or consistency. In the following list, periods are shown only where uncertainty might arise as to their placement.

AB	Artium Baccalaureus (Bachelor of Arts)
AM	Artium Magister (Master of Arts)
BA	Bachelor of Arts
BD	Bachelor of Divinity
BFA	Bachelor of Fine Arts
BM	Bachelor of Music
BS	Bachelor of Science; Bachelor of Surgery
DB	Divinitatis Baccalaureus (Bachelor of Divinity)
DD	Divinitatis Doctor (Doctor of Divinity)
DDS	Doctor of Dental Surgery
DMD	Doctor of Dental Medicine
DMin (D.Min.)	Doctor of Ministry
DO	Doctor of Osteopathy
DVM	Doctor of Veterinary Medicine
EdD	Doctor of Education
JD	Juris Doctor (Doctor of Law)
LHD	Litterarum Humaniorum Doctor (Doctor of Humanities)
LittD (Litt.D.)	Litterarum Doctor (Doctor of Letters)
LLB (LL.B.)	Legum Baccalaureus (Bachelor of Laws)
LLD (LL.D.)	Legum Doctor (Doctor of Laws)
MA	Master of Arts
MBA	Master of Business Administration
MD	Medicinae Doctor (Doctor of Medicine)
MFA	Master of Fine Arts
MS	Master of Science
MSN	Master of Science in Nursing
MSW	Master of Social Welfare *or* Master of Social Work
PhB (Ph.B.)	Philosophiae Baccalaureus (Bachelor of Philosophy)
PhD (Ph.D.)	Philosophiae Doctor (Doctor of Philosophy)
PhG (Ph.G.)	Graduate in Pharmacy
SB	Scientiae Baccalaureus (Bachelor of Science)
SM	Scientiae Magister (Master of Science)
STB	Sacrae Theologiae Baccalaureus (Bachelor of Sacred Theology)

These designations are set off by commas when they follow a personal name.

David H. Pauker, JD, attended Northwestern University Law School.

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15 : Abbreviations

15.22 Some professional, religious, and other designations

CNM	Certified Nurse Midwife
FAIA	Fellow of the American Institute of Architects
FRS	Fellow of the Royal Society
JP	Justice of the Peace
MP	Member of Parliament
LPN	Licensed Practical Nurse
OFM	Order of Friars Minor
OP	Ordo praedicatorum
RN	Registered Nurse
SJ	Society of Jesus

These designations, like academic degrees, are set off by commas when they follow a personal name.

Joan Hotimlanska, LPN, will be working on the second floor.

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15 : Abbreviations

15.23 Some commonly used generic abbreviations

See also 15.76.

Assoc.
Bros.
Co.
Corp.
Inc.
LP (limited partnership)
Ltd.
Mfg.
PLC (public limited company)
RR (railroad)
Ry. (railway)

Abbreviations of foreign-language terms omit the period if they are contractions.

Cia (Sp. *compañia*)
Cie (Fr. *compagnie*)

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15 : Abbreviations

15.24 Company names

Abbreviations and ampersands are appropriate in notes, bibliographies, tabular matter, and the like. See also 17.106.

Ginn & Co.
Moss Bros.
Rand Corp.

In running text, company names are best given in their full forms, though such tags as *Inc.* and *PLC*, which are rarely spelled out, may be omitted unless relevant to the context.

Brooks Brothers was purchased and later resold by Marks and Spencer.
The Shoreline Financial Corporation reported an excellent fourth quarter.

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15 : Abbreviations

15.25 Associations and the like

Both in running text (preferably after being spelled out on first occurrence) and in tabular matter, notes, and so forth the names of many agencies and organizations, governmental and fraternal, are commonly abbreviated. Whether acronyms or initialisms (see 15.3), such abbreviations appear in full capitals and without periods. Acronyms of five letters or more may be spelled with only an initial capital (see also 15.7). For *a* or *an* with abbreviations, see 15.9.

AAUP
AFL-CIO
ERISA *or* Erisa
EU (European Union)
HMO (*pl.* HMOs)
WHO
WTO (*formerly* GATT)

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15 : Abbreviations

15.26 Broadcasting companies

Periods are never used after call letters of radio stations and TV channels.

ABC
CBS
HBO
KFTV
MTV
NBC
WFMT
WTTW

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15 : Abbreviations

15.27 Saints

The word *Saint* is often abbreviated (*St.*, pl. *SS*.) before the name of a Christian saint, but many prefer to spell the word out, abbreviating only where space is at a premium.

Saint (*or* St.) Teresa
Saints (*or* SS.) Francis of Paola and Francis of Sales

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15 : Abbreviations

15.28 Personal names

When *Saint* or *St.* forms part of a personal name, the bearer's usage is followed. See also 15.32.

Augustus Saint-Gaudens
Muriel St. Clare Byrne

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15 : Abbreviations

15.29 U.S. states and territories

In running text, the names of states, territories, and possessions of the United States should always be spelled out when standing alone and preferably (except for DC) when following the name of a city: for example, “Lake Bluff, Illinois, was incorporated in 1895.” In bibliographies, tabular matter, lists, and mailing addresses they are usually abbreviated. The two-letter, no-period state abbreviations preferred by the U.S. Postal Service should always be used where a zip code follows, and they may appear in any context where abbreviations are appropriate (see 17.100). Many writers and editors, however, prefer the older forms, included here (names of some states and territories have traditionally not been abbreviated).

AK	Alaska
AL	Ala.
AR	Ark.
AS	American Samoa
AZ	Ariz.
CA	Calif.
CO	Colo.
CT	Conn.
DC	D.C.
DE	Del.
FL	Fla.
GA	Ga.
GU	Guam
HI	Hawaii
IA	Iowa
ID	Idaho
IL	Ill.
IN	Ind.
KS	Kans.
KY	Ky.

LA	La.
MA	Mass.
MD	Md.
ME	Maine
MI	Mich.
MN	Minn.
MO	Mo.
MS	Miss.
MT	Mont.
NC	N.C.
ND	N.Dak.
NE	Neb. *or* Nebr.
NH	N.H.
NJ	N.J.
NM	N.Mex.
NV	Nev.
NY	N.Y.
OH	Ohio
OK	Okla.
OR	Ore. *or* Oreg.
PA	Pa.
PR	P.R. *or* Puerto Rico
RI	R.I.
SC	S.C.
SD	S.Dak.
TN	Tenn.
TX	Tex.
UT	Utah
VA	Va.
VI	V.I. *or* Virgin Islands
VT	Vt.
WA	Wash.
WI	Wis. *or* Wisc.
WV	W.Va.
WY	Wyo.

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15 : Abbreviations

15.30 Canadian provinces and territories

Canadian provinces and territories are normally spelled out in text (e.g., “Kingston, Ontario, is worth a visit”) but may be abbreviated in bibliographies and the like.

AB	Alberta
BC	British Columbia
MB	Manitoba
NB	New Brunswick
NL	Newfoundland and Labrador
NS	Nova Scotia
NT	Northwest Territories
NU	Nunavut
ON	Ontario
PE	Prince Edward Island
QC	Quebec *or* Québec
SK	Saskatchewan
YT	Yukon

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15 : Abbreviations

15.31 Punctuation

When following the name of a city, abbreviations of states, provinces, and territories are enclosed in commas when the older forms are used. Commas may be omitted with the newer forms.

Delegates came from Bedford, Pa., and Jamestown, N.Y.
Ms. Spiegel has lived in Washington, D.C., all her life.

or

Ms. Spiegel has lived in Washington DC all her life.

A hyphen separates such abbreviations from political party designations accompanying the names of senators or other elected officials.

Among politicians seen at the gathering were Kent Conrad (D-ND), Conrad Burns (R-MT), and Dianne Feinstein (D-CA).

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15 : Abbreviations

15.32 Place-names with “Fort,” “Mount,” and the like

Generic terms as elements of geographic names should be abbreviated only where space is at a premium. *San* and *Santa* (e.g., San Diego, Santa Barbara) are never abbreviated.

Fort (Ft.) Myers
Mount (Mt.) Airy
Port (Pt.) Arthur

Place-names with *Saint*, however, may be abbreviated or spelled out in text. For French place-names with *Saint*, see 10.29.

St. Louis *or* Saint Louis
St. Paul *or* Saint Paul
St. Lawrence *or* Saint Lawrence

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15 : Abbreviations

15.33 When to abbreviate

Names of countries are spelled out in text but may be abbreviated in tabular matter, lists, and the like. In the absence of any universal standards for such abbreviations, use discretion in forming the abbreviations and make sure they are defined below the table (or in some fashion) if there is any possibility of confusion.

Fr.
Ger.
Isr.
It.
Neth.
Swed.
Russ.
UAE (United Arab Emirates)
UK

Note that before reunification (in 1990) East Germany was generally known as the GDR (German Democratic Republic) or DDR (Deutsche Demokratische Republik), and West Germany as the FRG (Federal Republic of Germany) or BRD (Bundesrepublik Deutschland). The former Soviet Union was abbreviated USSR (Union of Soviet Socialist Republics).

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15 : Abbreviations

15.34 “U.S.” or “US”

Except in scientific style, *U.S.* traditionally appears with periods. Periods may nonetheless be omitted in most contexts. Writers and editors need to weigh tradition against consistency. In running text, the abbreviation (in either form) is permissible when used as an adjective, but *United States* as a noun should be spelled out.

U.S. (*or* US) dollars
U.S. (*or* US) involvement in Asia

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15 : Abbreviations

15.35 Abbreviations used

In mailing addresses, tabular matter, and the like, the following abbreviations (among others) are used:

Ave.
Bldg.
Blvd.
Ct.
Dr.
Expy.
Hwy.
La.
Pkwy.
Pl.
POB (*or* PO Box)
Rd.
Rm.
RR Rt. (*or* Rte.)
Sq.
St.
Ste.
Terr.

Single-letter compass points accompanying a street name are normally followed by a period; two-letter ones are not. Note that when used in an address the abbreviations *NE*, *NW*, *SE*, and *SW* remain abbreviated even in text (there is no comma before them when they follow a street name).

1060 E. Prospect Ave.
456 NW Lane St.
I stayed in a building on N Street SW, close to the city center.

A compass point that is the name (or part of the name) of a street or a place-name must never be abbreviated (e.g., South Ave., Northwest Hwy., South Shore Dr., West Bend, East Orange). For the use of numerals in addresses, see 9.56–57.

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15 : Abbreviations

15.36 When not to abbreviate

Abbreviations fully acceptable on envelopes and mailing labels should rarely be used in addresses in running text.

Chicago's new Symphony Center is at 221 South Michigan Avenue.
Take the Eisenhower Expressway west to Interstate 294.

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15 : Abbreviations

15.37 Compass points

Points of the compass (other than in mailing addresses) may be abbreviated as follows, without periods. These abbreviations are seldom appropriate in formal, nontechnical text. See also 15.35.

N, E, S, W, NE, SE, SW, NW, NNE, ENE, ESE, etc.
N by NE, NE by N, NE by E, etc.

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15 : Abbreviations

15.38 When not to abbreviate

The words *latitude* and *longitude* are never abbreviated in nontechnical running text or when standing alone.

longitude 90° west
the polar latitudes

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15 : Abbreviations

15.39 When to abbreviate

In technical work, the abbreviations *lat* and *long*, usually without periods, may be used when part of a coordinate. They can sometimes be dropped, since the compass point identifies the coordinate.

lat 42°15'09" N, long 89°17'45" W
lat 45°16'17" S, long 116°40'18" E
The chart showed shoal water at 19°29'65" N, 107°45'36" W

Note that primes (') and double primes ("), *not* quotation marks, are used. For greater detail, consult *Scientific Style and Format* (bibliog. 1.1).

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15 : Abbreviations

15.40 Other discussions

For units of time (seconds, minutes, etc.), see 15.75. For numerical designations of dates and times of day, see 9.34, 9.37, 9.39, 9.42–45.

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15 : Abbreviations

15.41 Systems of chronology

The following abbreviations are used in text and elsewhere. Although these have traditionally appeared in small capitals with periods, Chicago now recommends full capitals without periods, in keeping with the general guidelines in this chapter. (Small capitals with or without periods, however, are still quite acceptable.) The first four precede the year number; the others follow it. See also 9.38.

AD	*anno Domini* (in the year of [our] Lord)
AH	*anno Hegirae* (in the year of the Hegira); *anno Hebraico* (in the Hebrew year)
AM	*anno mundi* (in the year of the world) (not to be confused with *ante meridiem*; see 15.44)
AS	*anno salutis* (in the year of salvation)
AUC	*ab urbe condita* (from the founding of the city [Rome, in 753 BCE])
BC	before Christ
BCE	before the common era
BP	before the present
CE	common era
MYA (*or* mya)	million years ago
YBP (*or* ybp)	years before the present

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15 : Abbreviations

15.42 Months

Where space restrictions require that the names of months be abbreviated, one of the following systems may be used. The second and third, which take no periods, are used respectively in computer systems and indexes of periodical literature.

Jan.	*or*	Jan	*or*	Ja
Feb.	*or*	Feb	*or*	F
Mar.	*or*	Mar	*or*	Mr
Apr.	*or*	Apr	*or*	Ap
May	*or*	May	*or*	My
June	*or*	Jun	*or*	Je
July	*or*	Jul	*or*	Jl
Aug.	*or*	Aug	*or*	Ag
Sept.	*or*	Sep	*or*	S
Oct.	*or*	Oct	*or*	O
Nov.	*or*	Nov	*or*	N
Dec.	*or*	Dec	*or*	D

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15 : Abbreviations

15.43 Days of the week

Where space restrictions require that days of the week be abbreviated, one of the following systems may be used. The second uses no periods.

Sun.	*or*	Su
Mon.	*or*	M
Tues.	*or*	Tu
Wed.	*or*	W
Thurs.	*or*	Th
Fri.	*or*	F
Sat.	*or*	Sa

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15 : Abbreviations

15.44 Time of day

The following abbreviations are used in text and elsewhere; they may also be set in small capitals, in which case periods are unnecessary. For further explanation and examples, see 9.42, 9.44.

a.m. *or* AM	*ante meridiem* (before noon)
m. *or* M	*meridies* (noon [rarely used])
p.m. *or* PM	*post meridiem* (after noon)

The abbreviations a.m. and p.m. should not be used with *morning, afternoon, evening, night, or o'clock.* See also 7.90, section 1, under *time.*

10:30 a.m. *or* **ten thirty in the morning**
11:00 p.m. *or* **eleven o'clock at night**

Time zones, where needed, are usually given in parentheses—for example, 4:45 p.m. (CST).

EST	eastern standard time
EDT	eastern daylight time
CST	central standard time
CDT	central daylight time
MST	mountain standard time
MDT	mountain daylight time
PST	Pacific standard time
PDT	Pacific daylight time

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15 : Abbreviations

15.45 Overview

Abbreviations and symbols such as those listed in the following two paragraphs rarely appear in running text. They are normally confined to bibliographic references, glossaries, and other scholarly apparatus. Some can stand for several terms; only the terms likely to be met in scholarly works (mainly in the humanities) and serious nonfiction are included here. The choice between different abbreviations for one term (e.g., *L.* and *Lat.* for *Latin*) depends on the writer's preference, context, readership, and other factors. Note that Latin abbreviations are normally set in roman. Note also that *ab, ad, et*, and other Latin terms that are complete words take no periods. See also 7.56. For terms used more commonly in science and technology, see 15.55.

abbr.	abbreviated, -ion
ab init.	*ab initio*, from the beginning
abl.	ablative
abr.	abridged; abridgment
acc.	accusative
act.	active
add.	addendum
ad inf.	*ad infinitum*
ad init.	*ad initium*, at the beginning
ad int.	*ad interim*, in the intervening time
adj.	adjective
ad lib.	*ad libitum*, at will
ad loc.	*ad locum*, at the place
adv.	adverb
aet.	*aetatis*, aged
AFr.	Anglo-French
AN	Anglo-Norman
anon.	anonymous (see 17.32–34)
app.	appendix
art.	article

AS	Anglo-Saxon
b.	born; brother
bib.	Bible, biblical
bibl.	*bibliotheca*, library
bibliog.	bibliography, -er, -ical
biog.	biography, -er, -ical
biol.	biology, -ist, -ical
bk.	book
c.	century; chapter (in law citations)
ca. *or* c.	*circa*, about, approximately (*ca.* preferred for greater clarity)
Cantab.	*Cantabrigiensis*, of Cambridge
cet. par.	*ceteris paribus*, other things being equal
cf.	*confer*, compare ("see, by way of comparison"; should not be used when *see* alone is meant)
chap.	chapter
col.	column
colloq.	colloquial, -ly, -ism
comp.	compiler (*pl.* comps.), compiled by
compar.	comparative
con.	*contra*, against
conj.	conjunction; conjugation
cons.	consonant
constr.	construction
cont.	continued
contr.	contraction
cp.	compare (rarely used; *cf.* is far more common)
d.	died; daughter
dat.	dative
def.	definite, definition
dept.	department
deriv.	derivative
d.h.	*das heißt*, namely (used only in German text)
d.i.	*das ist*, that is (used only in German text)
dial.	dialect
dict.	dictionary
dim.	diminutive
dist.	district
div.	division; divorced
do.	ditto
dram.pers.	*dramatis personae*
Dr. u. Vrl.	*Druck und Verlag*, printer and publisher
D.V.	*Deo volente*, God willing
ea.	each

ed.	editor (*pl.* eds.), edition, edited by (never add *by* after *ed.*: either "ed. Jane Doe" or "edited by Jane Doe"; use *eds.* only after, never before, the names of two or more editors; see examples throughout chapter 17)
EE	Early English
e.g.	*exempli gratia*, for example (not to be confused with *i.e.*)
encyc.	encyclopedia
Eng.	English
eng.	engineer, -ing
engr.	engraved, -ing
eq.	equation (*pl.* eqq. *or* eqs.)
esp.	especially
et al.	*et alii* (or *et alia*), and others (normally used of persons; no period after *et*)
etc.	*et cetera*, and so forth (normally used of things)
et seq.	*et sequentes*, and the following (no period after *et*)
ex.	example (*pl.* exx. *or* exs.)
f. *or* fem.	feminine; female
fasc.	fascicle
ff.	and following (see 17.131)
fig.	figure
fl.	*floruit*, flourished (used with a date to indicate the productive years of a historical figure whose birth and death dates are unknown)
fol.	folio
Fr.	French
fr.	from
fut.	future
f.v.	*folio verso*, on the back of the page
Gael.	Gaelic
gen.	genitive; genus
geog.	geography, -er, -ical
geol.	geology, -er, -ical
geom.	geometry, -ical
Ger. *or* G.	German
ger.	gerund
Gk.	Greek
hist.	history, -ian, -ical
HQ	headquarters
ibid.	*ibidem*, in the same place (see 16.47–48)
id.	*idem*, the same (see 16.49)

IE	Indo-European
i.e.	*id est*, that is (not to be confused with *e.g.*)
imper.	imperative
incl.	including
indef.	indefinite
indic.	indicative
inf.	*infra*, below
infin.	infinitive
infra dig.	*infra dignitatem*, undignified
in pr.	*in principio*, in the beginning
inst.	instant, this month; institute, institution
instr.	instrumental
interj.	interjection
intrans.	intransitive
introd. *or* intro.	introduction
irreg.	irregular
It.	Italian
L.	Latin; left (in stage directions)
l.	left; line (*pl.* ll. but best spelled out to avoid confusion with numerals 1 and 11)
lang.	language
Lat.	Latin
lit.	literally
loc.	locative
loc. cit.	*loco citato*, in the place cited (best avoided; see 16.50)
loq.	*loquitur*, he or she speaks
m.	male; married; measure (*pl.* mm.)
m. *or* masc.	masculine
marg.	margin, -al
math.	mathematics, -ical
MHG	Middle High German
mimeo.	mimeograph, -ed
misc.	miscellaneous
MM	Maelzel's metronome
m.m.	*mutatis mutandis*, necessary changes being made
Mod.E.	Modern English
MS (*pl.* MSS)	*manuscriptum* (pl. *manuscripta*), manuscript
mus.	museum; music, -al
n.	*natus*, born; note, footnote (*pl.* nn.); noun
nat.	national; natural
NB, n.b.	*nota bene*, take careful note (capitals are illogical but often used for emphasis)
n.d.	no date; not determined

neg.	negative
neut.	neuter
no. (*pl.* nos.)	number
nom.	nominative
non obs.	*non obstante*, notwithstanding
non seq.	*non sequitur*, it does not follow
n.p.	no place; no publisher; no page
NS	New Style (dates)
n.s.	new series
ob.	*obiit*, died
obs.	obsolete
OE	Old English
OFr.	Old French
OHG	Old High German
ON	Old Norse
op. cit.	*opere citato*, in the work cited (best avoided; see 16.50)
OS	Old Style (dates)
o.s.	old series
Oxon.	*Oxoniensis*, of Oxford
p.	page (*pl.* pp.); past
par.	paragraph
part.	participle
pass.	passive
path.	pathology, -ist, -ical
perf.	perfect
perh.	perhaps
pers.	person, personal
pl.	plate; plural
p.p.	past participle
PPS	*post postscriptum*, a later postscript
prep.	preposition
pres.	present
pron.	pronoun
pro tem.	*pro tempore*, for the time being (often used without a period)
prox.	*proximo*, next month
PS	*postscriptum*, postscript
pt.	part
pub.	publication, publisher, published by
QED	*quod erat demonstrandum*, which was to be demonstrated
quar., quart.	quarter, quarterly
q.v.	*quod vide*, which see (used only in a cross-reference *after* the term referred to; cf. *s.v.*)

R.	*rex*, king; *regina*, queen; right (in stage directions)
r.	right; recto; reigned
refl.	reflexive
repr.	reprint
rev.	review; revised, revised by, revision (never add *by* after *rev.*: either "rev. Jane Doe" or "revised by Jane Doe")
RIP	*requiescat in pace*, may he or she rest in peace
s.	son; substantive, -ival
s.a.	*sine anno*, without year; *sub anno*, under the year
sc.	scene; *scilicet*, namely; *sculpsit*, carved by
s.d.	*sine die*, without setting a day for reconvening
sec.	section; *secundum*, according to
ser.	series
sing. *or* sg.	singular
s.l.	*sine loco*, without place
sociol.	sociology, -ist, -ical
Sp.	Spanish
st.	stanza
subj.	subject; subjective; subjunctive
subst. *or* s.	substantive, -al
sup.	*supra*, above
superl.	superlative
supp. *or* suppl.	supplement
s.v. (*pl.* s.vv.)	*sub verbo, sub voce*, under the word (used in a cross-reference *before* the term referred to; cf. *q.v.*)
syn.	synonym, -ous
theol.	theology, -ian, -ical
trans.	translated by, translator(s) (never add *by* after *trans.*: either "trans. Jane Doe" or "translated by Jane Doe"); transitive
treas.	treasurer
TS	typescript
ult.	*ultimatus*, ultimate, last; *ultimo*, last month
univ.	university
usw.	*und so weiter*, and so forth (equivalent to *etc.*; used only in German text)
ut sup.	*ut supra*, as above
v.	verse (*pl.* vv.); verso; versus; *vide*, see
v. *or* vb.	verb
v.i.	*verbum intransitivum*, intransitive verb
viz.	*videlicet*, namely

voc.	vocative
vol.	volume
vs. *or* v.	versus (in legal contexts use *v.*)
v.t.	*verbum transitivum*, transitive verb
yr.	year; your

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15 : Abbreviations

15.46 Some symbols used in scholarship and elsewhere

§ (*pl.* §§)	section
¶ (*pl.* ¶ ¶)	paragraph
©	copyright
@	at
=	the same as (for examples, see 15.52)
#	number; pound (weight)
/	per (see 6.116)
$	dollar
¢	cent
£	pound sterling
€	euro

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15 : Abbreviations

15.47 Other discussions

For authoritative guidance in many biblical areas not covered here, consult *The SBL Handbook of Style* (bibliog. 1.1). For citing scriptural references in notes or text references, see 17.246–49.

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15 : Abbreviations

15.48 When not to abbreviate

In running text, books of the Bible are spelled out. See also 9.30.

The opening chapters of Ephesians constitute a sermon on love.
Jeremiah, chapters 42–44, records the flight of the Jews to Egypt.
According to Genesis 1:27, God created man in his own image.
The Twenty-third Psalm is probably the best known of all the psalms.

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15 : Abbreviations

15.49 When to abbreviate

In parenthetical citations or in notes, references to specific scriptural passages use abbreviations for most books of the Bible. Where many such references occur in text, abbreviations may be used there also.

My concordance lists five instances of the word *nourish*: Gen. 47:12, Ruth 4:15, Isa. 44:14, Acts 7:21, and 1 Tim. 4:6.

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15 : Abbreviations

15.50 Abbreviations used

The following three paragraphs give traditional abbreviations and commonly used shorter forms for books of the Bible. (Note that the shorter forms have no periods.) The listing is alphabetical, both for easier reference and because the order varies slightly in the Jewish, Protestant, and Roman Catholic versions of the Bible. Alternative names for the same books are indicated by an equals sign.

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15 : Abbreviations

15.51 The Jewish Bible / the Old Testament

Amos *or* Am	Amos
1 Chron. *or* 1 Chr	1 Chronicles
2 Chron. *or* 2 Chr	2 Chronicles
Dan. *or* Dn	Daniel
Deut. *or* Dt	Deuteronomy
Eccles. *or* Eccl	Ecclesiastes
Esther *or* Est	Esther
Exod. *or* Ex	Exodus
Ezek. *or* Ez	Ezekiel
Ezra *or* Ezr	Ezra
Gen. *or* Gn	Genesis
Hab. *or* Hb	Habakkuk
Hag. *or* Hg	Haggai
Hosea *or* Hos	Hosea
Isa. *or* Is	Isaiah
Jer. *or* Jer	Jeremiah
Job *or* Jb	Job
Joel *or* Jl	Joel
Jon. *or* Jon	Jonah
Josh. *or* Jo	Joshua
Judg. *or* Jgs	Judges
1 Kings *or* 1 Kgs	1 Kings
2 Kings *or* 2 Kgs	2 Kings
Lam. *or* Lam	Lamentations
Lev. *or* Lv	Leviticus
Mal. *or* Mal	Malachi
Mic. *or* Mi	Micah
Nah. *or* Na	Nahum
Neh. *or* Neh	Nehemiah
Num. *or* Nm	Numbers
Obad. *or* Ob	Obadiah
Prov. *or* Prv	Proverbs
Ps. (*pl.* Pss.) *or* Ps (*pl.* Pss)	Psalms
Ruth *or* Ru	Ruth
1 Sam. *or* 1 Sm	1 Samuel
2 Sam. *or* 2 Sm	2 Samuel

Zech. *or* Zec	**Zechariah**
Zeph. *or* Zep	**Zephaniah**

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15 : Abbreviations

15.52 The Apocrypha

The books of the Apocrypha are accepted in Roman Catholic versions of the Bible, though not in Jewish and Protestant versions. Some are not complete in themselves but are continuations of books listed in 15.51. For example, a Roman Catholic scholar would likely refer not to Bel and the Dragon but to Daniel. Where no abbreviation is given, the full form should be used.

Additions to Esther	(= The Rest of Esther)
Bar. *or* Bar	Baruch
Bel and Dragon	Bel and the Dragon
Ecclus.	Ecclesiasticus (= Sirach)
1 Esd.	1 Esdras
2 Esd.	2 Esdras
Jth. *or* Jdt	Judith
1 Macc. *or* 1 Mc	1 Maccabees
2 Macc. *or* 2 Mc	2 Maccabees
Pr. of Man.	Prayer of Manasses (= Manasseh)
Sir	Sirach (= Ecclesiasticus)
Song of Three Children	Song of the Three Holy Children
Sus.	Susanna
Rest of Esther	(= Additions to Esther)
Tob. *or* Tb	Tobit
Ws	Wisdom (= Wisdom of Solomon)
Wisd. of Sol.	Wisdom of Solomon (= Wisdom)

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15 : Abbreviations

15.53 The New Testament

Acts	Acts of the Apostles
Apoc. (= Revelation)	Apocalypse
Col. *or* Col	Colossians
1 Cor. *or* 1 Cor	1 Corinthians
2 Cor. *or* 2 Cor	2 Corinthians
Eph. *or* Eph	Ephesians
Gal. *or* Gal	Galatians
Heb. *or* Heb	Hebrews
James *or* Jas	James
John *or* Jn	John (Gospel)
1 John *or* 1 Jn	1 John (Epistle)
2 John *or* 2 Jn	2 John (Epistle)
3 John *or* 3 Jn	3 John (Epistle)
Jude	Jude
Luke *or* Lk	Luke
Mark *or* Mk	Mark
Matt. *or* Mt	Matthew
1 Pet. *or* 1 Pt	1 Peter
2 Pet. *or* 2 Pt	2 Peter
Philem. *or* Phlm	Philemon
Phil. *or* Phil	Philippians
Rev. *or* Rv (= Apocalypse)	Revelation
Rom. *or* Rom	Romans
1 Thess. *or* 1 Thes	1 Thessalonians
2 Thess. *or* 2 Thes	2 Thessalonians
1 Tim. *or* 1 Tm	1 Timothy

Titus *or* Ti **Titus**

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15 : Abbreviations

15.54 Versions and sections of the Bible

Apoc.	Apocrypha
ARV	American Revised Version
ASV	American Standard Version
AT	American Translation
AV	Authorized (King James) Version
CEV	Contemporary English Version
DV	Douay Version
ERV	English Revised Version
EV	English version(s)
HB	Hebrew Bible
JB	Jerusalem Bible
LXX	Septuagint
MT	Masoretic Text
NAB	New American Bible
NEB	New English Bible
NJB	New Jerusalem Bible
NRSV	New Revised Standard Version
NT	New Testament
OT	Old Testament
RV	Revised Version
RSV	Revised Standard Version
Syr.	Syriac
Vulg.	Vulgate

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15 : Abbreviations

15.55 Miscellaneous abbreviations

The following list, which cannot aim to be comprehensive, includes some abbreviations used in various branches of the physical and biological sciences and in technical writing. Some, such as *CD* and *DVD*, are also in wide general use. Abbreviations used in highly specialized areas have generally been omitted, as have all adjectival forms. Many of the abbreviations for units are identical to or compatible with those used in the International System of Units, or SI (see 15.57–66). Periods are omitted, even with one-letter abbreviations. In nonscientific contexts, however, or where the international system is not being followed, editorial discretion is in order. The capitalization given below, based largely on current usage, sometimes departs from that used in *Merriam-Webster's Collegiate Dictionary* (see bibliog. 3.1). Plurals do not add an *s* (10 A, 5 ha). For statistical abbreviations, see 15.56. For traditional English units of measure, see 15.71–75. See also 9.17–18.

A	ampere; adenine (in genetic code)
Å	angstrom
ac	alternating current
AF	audiofrequency
Ah	ampere-hour
AM	amplitude modulation
ASCII	American Standard Code for Information Interchange
atm	atmosphere, -ic
av *or* avdp	avoirdupois
bar	bar (no abbreviation)
Bé *or* °Bé	degree Baumé (symbol immediately precedes letter)
bhp	brake horsepower
BMI	body mass index
bp	boiling point; base pair
bps	bits per second
Bq	becquerel
Btu	British thermal unit
°C	degree Celsius (symbol immediately precedes letter)
C	coulomb; cytidine (in genetic code)
cal	calorie
Cal	kilocalorie (in nonscientific contexts; see also kcal)
cc	cubic centimeter (in clinical contexts; see also cm^3)
CD	compact disc
cgs	centimeter-gram-second system (SI)
Ci	curie
cm	centimeter
cm^3	cubic centimeter (in scientific contexts; see also cc)
cM	centimorgan
cp	candlepower
CP	chemically pure

cps *or* c/s	cycles per second
CPU	central processing unit
cu	cubic
d	day; deuteron
Da	dalton
dB	decibel
dc	direct current
DNS	domain name system
DOI	digital object identifier
dpi	dots per inch
DVD	digital versatile (*or* video) disc
dyn	dyne
emf	electromotive force
erg	erg
eV	electron volt
°F	degree Fahrenheit (symbol immediately precedes letter)
F	farad
fp	freezing point
FM	frequency modulation
FTP	file transfer protocol
g	gram; gas
GeV	10^9 electron volts
GIF	graphic interchange format
GIS	geographic information system
GPS	global positioning system
Gy	gigayear; gray (joule per kilogram)
h	hour; helion
H	henry (*pl.* henries)
ha	hectare
hp	horsepower
HTML	hypertext markup language
HTTP	hypertext transfer protocol
Hz	hertz
IR	infrared
IP	Internet protocol
IU	international unit
J	joule
K	kelvin (no degree symbol used); kilobyte (in commercial contexts)
kB	kilobyte (in scientific contexts)
kb	kilobar (DNA); kilobase (RNA)
kc	kilocycle
kcal	kilocalorie (in scientific contexts; see also Cal)
KE	kinetic energy
kg	kilogram
kHz	kilohertz
kJ	kilojoule
km	kilometer
km/h	kilometers per hour
kn	knot (nautical mph)
kW	kilowatt
kWh	kilowatt-hour
L	liter (capitalized to avoid confusion with numeral 1)
m	meter
M	molar; metal

Mb	megabase
Mc	megacycle
mCi	millicurie
MeV	million electron volts
mg	milligram
MIDI	musical instrument digital interface
mks	meter-kilogram-second system (SI)
mL	milliliter
mp	melting point
mpg	miles per gallon
mph	miles per hour
N	newton; number (see also 15.56)
neg	negative
nm	nanometer; nautical mile
OCR	optical character recognition
ohm	ohm
OS	operating system
Pa	pascal
pc	parsec
PC	personal computer
PE	potential energy
pF	picofarad
pH	negative log of hydrogen ion concentration (measure of acidity)
pos	positive
ppb	parts per billion
ppm	parts per million
ppt	parts per trillion
R	electrical resistance (*R* is italicized)
°R	degree Réaumur (symbol immediately precedes letter)
RAM	random access memory
RF	radio frequency
ROM	read-only memory
rpm *or* r/min	revolutions per minute
S	siemens
SGML	standard generalized markup language
soln	solution
sp gr	specific gravity
sq	square
std	standard
STP	

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15 : Abbreviations

15.56 Statistics

The following abbreviations are used in statistical material, especially in tables. They are often italicized. See also 14.56–57, table 14.3.

ANCOVA	analysis of covariance
ANOVA	analysis of variance
CI	confidence interval
CL	confidence limit
CLT	central limit theorem
df, DF, *or* dof	degrees of freedom
GLIM	generalized linear model
IQR	interquartile range
LS	least squares
MLE	maximum likelihood estimate
MS	mean square
N	number (of population)
n	number (of sample)
ns	not (statistically) significant
OLS	ordinary least squares
OR	odds ratio
p	probability
r	bivariate correlation coefficient
R	multivariate correlation coefficient
RMS	root mean square
sd *or* SD	standard deviation
se *or* SE	standard error
sem *or* SEM	standard error of the mean
SS	sum of squares
SSE	error sum of squares
SST	total sum of squares
WLLN	weak law of large numbers
$\bar{x}$ or $\overline{X}$	mean value

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15 : Abbreviations

15.57 SI

The International System of Units (*Système international d'unités*, abbreviated internationally as SI) is an expanded version of the metric system. It is in general use among the world's scientists and in many other areas. The following paragraphs discuss only the basics. For further guidance and more abbreviations, see B. N. Taylor, *Guide for the Use of the International System of Units* (bibliog. 2.4) and *Scientific Style and Format* (bibliog. 1.1).

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15 : Abbreviations

15.58 Absence of periods

No periods are used after any of the SI symbols for units, and the same symbols are used for both the singular and the plural. Most symbols are lowercased; exceptions are those that stand for units derived from proper names (*A* for *ampere*, etc.) and those that must be distinguished from similar lowercased forms. All units are lowercased in their spelled-out form except for degree (°*C*).

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15 : Abbreviations

15.59 Base units

There are seven fundamental SI units.

Quantity	*Unit*	*Symbol*
length	meter	m
mass	kilogram	kg
time	second	s
electric current	ampere	A
thermodynamic temperature	kelvin	K
amount of substance	mole	mol
luminous intensity	candela	cd

Note that although *weight* and *mass* are usually measured in the same units, they are not interchangeable. Weight is a force due to gravity that depends on an object's mass. Note also that no degree sign is used with the symbol *K*.

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15 : Abbreviations

15.60 Prefixes

Prefixes, representing a power of ten, are added to the name of a base unit to allow notation of very large or very small numerical values. The units so formed are called multiples and submultiples of SI units. For example, a kilometer, or km, is equal to a thousand meters (or 10^3 m), and a millisecond, or ms, is equal to one-thousandth of a second (or 10^{-3} s). The following prefixes, with their symbols, are used in the international system.

Factor	*Prefix*	*Symbol*	*Factor*	*Prefix*	*Symbol*
10^{24}	yotta	Y	10^{-1}	deci	d
10^{21}	zetta	Z	10^{-2}	centi	c
10^{18}	exa	E	10^{-3}	milli	m
10^{15}	peta	P	10^{-6}	micro	μ
10^{12}	tera	T	10^{-9}	nano	n
10^{9}	giga	G	10^{-12}	pico	p
10^{6}	mega	M (megabyte *but* megohm)	10^{-15}	femto	f
			10^{-18}	atto	a
10^{3}	kilo	k	10^{-21}	zepto	z
10^{2}	hecto	h (hectogram *but* hectare)	10^{-24}	yocto	y
10^{1}	deka	da			

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15 : Abbreviations

15.61 Grams

Although for historical reasons the kilogram rather than the gram was chosen as the base unit, prefixes are applied to the term *gram*—megagram (Mg), milligram (mg), nanogram (ng), and so forth.

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15 : Abbreviations

15.62 Derived units

Derived units are expressed algebraically in terms of base units or other derived units.

Derived unit	*Symbol*
square meter	m^2
cubic meter	m^3
meter per second	m/s
meter per second, squared	m/s^2
kilogram per cubic meter	kg/m^3

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15 : Abbreviations

15.63 Special names

Certain derived units have special names and symbols. Several of the most common—hertz (Hz), volt (V), watt (W), and so forth—are listed in 15.55. These are used in algebraic expressions to denote further derived units. A few are listed below. Note the raised dot in the second expression.

Derived unit	*Symbol*
joule per kelvin	J/K
newton meter	N · m
newton per meter	N/m

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15 : Abbreviations

15.64 Alternative expressions

A derived unit can often be expressed in different ways. For example, the weber may be expressed either as Wb or, in another context, in terms of the volt second (V · s).

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15 : Abbreviations

15.65 Numerals with SI units

Only numbers between 0.1 and 1,000 should be used to express the quantity of any SI unit. Thus 12,000 meters is expressed as 12 km (not 12 000 m), and 0.003 cubic centimeter as 3 mm^3 (not 0.003 cm^3). SI does not use commas in numbers; in numbers of five or more digits, insert a thin, fixed space between groups of three digits, counting from the decimal point toward the left and right. A word space appears between the numeral and the abbreviation or symbol (see 15.55) *except for* the percent sign (%).

8015
43 279 522
0.491 722 3

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15 : Abbreviations

15.66 Non-SI units accepted for use

Certain widely used units such as liter (L, capitalized to avoid confusion with the numeral 1), metric ton (t), and hour (h) are not officially part of the international system but are accepted for use within the system.

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15 : Abbreviations

15.67 Overview

Astronomers and astrophysicists employ the international system of measure supplemented with special terminology and abbreviations. The following two paragraphs offer a minimum of examples for the generalist. Anyone working in the field should become familiar with the conventions followed in Chicago's *Astronomical Journal* or *Astrophysical Journal* (see bibliog. 5).

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15 : Abbreviations

15.68 Celestial coordinates

Right ascension, abbreviated RA or α, is given in hours, minutes, and seconds (abbreviations set as superscripts) of sidereal time. Declination, abbreviated δ, is given in degrees, minutes, and seconds (using the degree symbol, prime, and double prime) of arc north (marked + or left unmarked) or south (marked −) of the celestial equator. Note the abbreviations (set as superscripts) and symbols used.

$14^{h}6^{m}7^{s}$
−49°8'22"

Decimal fractions of the basic units are indicated as shown.

$14^{h}6^{m}7^{s}.2$
+34°.26

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15 : Abbreviations

15.69 Some other abbreviations

AU	astronomical unit (mean earth-sun distance)
lt-yr	light-year (9.46×10^{12} km)
pc	parsec (parallax second: 3.084×10^{13} km)
kpc	1,000 pc
Mpc	10^6 pc
UT *or* UTC	universal time

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15 : Abbreviations

15.70 Naming conventions

The International Union of Pure and Applied Chemistry (IUPAC) is the recognized body in charge of approving element names. Each element bears a number (reflecting the number of protons in its nucleus) as well as a name—as in "element 106," also known as seaborgium. This number is an important identifier in cases where formal names are in dispute; between 1995 and 1997, for example, the American Chemical Society and IUPAC adopted different names for some of the same elements. The differences were reconciled, and the list that follows reflects names and symbols approved by IUPAC. It is arranged in alphabetical order by common name. If the symbol is based on a term other than the common name—for example, Sb (*stibium*) for antimony—the term is added in parentheses. Although the names of elements are always lowercased, the symbols all have an initial capital. No periods are used. In specialized works, the abbreviations commonly appear in text as well as in tables, notes, and so forth. See also 8.158–59.

89	Ac	actinium
13	Al	aluminum (U.S.), aluminium (IUPAC)
95	Am	americium
51	Sb	antimony (*stibium*)
18	Ar	argon
33	As	arsenic
85	At	astatine
56	Ba	barium
97	Bk	berkelium
4	Be	beryllium
83	Bi	bismuth
107	Bh	bohrium
5	B	boron
35	Br	bromine
48	Cd	cadmium
20	Ca	calcium

98	Cf	californium
6	C	carbon
58	Ce	cerium
55	Cs	cesium
17	Cl	chlorine
24	Cr	chromium
27	Co	cobalt
29	Cu	copper
96	Cm	curium
105	Db	dubnium
66	Dy	dysprosium
99	Es	einsteinium
68	Er	erbium
63	Eu	europium
100	Fm	fermium
9	F	fluorine
87	Fr	francium
64	Gd	gadolinium
31	Ga	gallium
32	Ge	germanium
79	Au	gold (*aurum*)
72	Hf	hafnium
108	Hs	hassium
2	He	helium
67	Ho	holmium
1	H	hydrogen
49	In	indium
53	I	iodine
77	Ir	iridium
26	Fe	iron (*ferrum*)
36	Kr	krypton
57	La	lanthanum
103	Lr	lawrencium
82	Pb	lead (*plumbum*)
3	Li	lithium
71	Lu	lutetium
12	Mg	magnesium
25	Mn	manganese
109	Mt	meitnerium
101	Md	mendelevium
80	Hg	mercury (hydrargyrum)
42	Mo	molybdenum
60	Nd	neodymium
10	Ne	neon
93	Np	neptunium

28	Ni	nickel
41	Nb	niobium
7	N	nitrogen
102	No	nobelium
76	Os	osmium
8	O	oxygen
46	Pd	palladium
15	P	phosphorus
78	Pt	platinum
94	Pu	plutonium
84	Po	polonium
19	K	potassium (*kalium*)
59	Pr	praseodymium
61	Pm	promethium
91	Pa	protactinium
88	Ra	radium
86	Rn	radon
75	Re	rhenium
45	Rh	rhodium
37	Rb	rubidium
44	Ru	ruthenium
104	Rf	rutherfordium
62	Sm	samarium
21	Sc	scandium
106	Sg	seaborgium
34	Se	selenium
14	Si	silicon
47	Ag	silver (*argentum*)
11	Na	sodium (*natrium*)
38	Sr	strontium
16	S	sulfur
73	Ta	tantalum
43	Tc	technetium
52	Te	tellurium
65	Tb	terbium
81	Tl	thallium
90	Th	thorium
69	Tm	thulium
50	Sn	tin (*stannum*)
43	Tc	technetium
22	Ti	titanium
74	W	tungsten (*wolfram*)
112	Uub	ununbium
110	Uun	ununnilium
114		

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15 : Abbreviations

15.71 Periods

In the rare instances in which abbreviations for English units of measure are used in scientific copy, they are usually set without periods; in nonscientific contexts, periods are customary.

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15 : Abbreviations

15.72 Plurals

Abbreviations of units of measure are identical in the singular and the plural. See also 15.75.

10 yd.
5 lb.
8 sq. mi.

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15 : Abbreviations

15.73 Length, area, and volume

Length	
in. *or* "	inch
ft. *or* '	foot
yd.	yard
rd.	rod
mi.	mile
Area	
sq. in.	square inch
sq. ft.	square foot
sq. yd.	square yard
sq. rd.	square rod
sq. mi.	square mile
Volume	
cu. in.	cubic inch
cu. ft.	cubic foot
cu. yd.	cubic yard

Note that *in.* can mean *inch* or *inches, ft.* can mean *foot* or *feet*, and so forth (see 15.72).

8 sq. in.
6 cu. yd.

Exponents are sometimes used with abbreviations to designate area or volume, but only when no ambiguity can occur.

The area of the floor to be covered is 425 ft.^{2} (= 425 sq. ft., *not* 425 ft. by 425 ft.).
A tank 638 ft.^{3} is required (= 638 cu. ft.).

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15 : Abbreviations

15.74 Weight and capacity

The English system comprises three systems of weight and mass: avoirdupois (the common system), troy (used mainly by jewelers), and apothecaries' measure. Although confusion is unlikely, an abbreviation can, if necessary, be referred to the appropriate system thus: lb. av., lb. t., lb. ap. Also, the systems of capacity measure used in the United States and the British Commonwealth differ (an American pint being four ounces smaller than a British pint, for example), but the same abbreviations are used.

Weight or mass	
gr.	grain
s.	scruple
dr.	dram
dwt.	pennyweight
oz.	ounce
lb. *or* #	pound
cwt.	hundredweight
tn.	ton
Dry measure	
pt.	pint
qt.	quart
pk.	peck
bu.	bushel
Liquid measure	
min. *or* ℿ	minim
fl. Dr. *or* f. ʒ	fluid dram
fl. oz. *or* f. ℥	fluid ounce
gi.	gill
pt.	pint
qt.	quart
gal.	gallon
bbl.	barrel

As with length and so forth, abbreviations do not change in the plural.

12 gal. gas
3 pt. milk

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15 : Abbreviations

15.75 Time

sec.	second
min.	minute
h. *or* hr.	hour
d. *or* day	day
mo.	month
yr.	year

In nontechnical writing, plurals of these abbreviations, unlike those of length, area, weight, and the like, are often formed by adding an *s*.

5 secs.
12 hrs. *or* 12 h.
15 yrs.

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15 : Abbreviations

15.76 Some conventions

Periods are normally used in lowercased forms. See also 15.71–75. For company names, see 15.23.

acct.	account
agt.	agent
a.v. *or* AV	ad valorem
bal.	balance
bdl.	bundle
bu.	bushel
c. *or* ct.	cent
c.l.	carload
c/o	in care of
COD	cash on delivery
cr.	credit, creditor
cttee.	committee
d/b/a	doing business as
doz.	dozen
ea.	each
f.o.b. *or* FOB	free on board
FY	fiscal year
gro.	gross
inst.	instant (this month)
mdse.	merchandise
mfg.	manufacturing
mfr.	manufacturer
mgmt.	management
mgr.	manager
pd.	paid
pkg.	package
std.	standard

ult.	ultimo (last month)

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16 : Documentation I: Basic Patterns

16.1 Two basic systems

Ethics, copyright laws, and courtesy to readers require authors to identify the sources of direct quotations and of any facts or opinions not generally known or easily checked. Conventions for documentation vary according to scholarly discipline, the preferences of publishers and authors, and the needs of a particular work. This chapter describes, compares, and illustrates the two basic systems preferred by Chicago—notes and bibliography on the one hand and the author-date system on the other. Chapter 17 deals with the specific components and style of individual bibliographic entries, notes, and parenthetical citations.

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16 : Documentation I: Basic Patterns

16.2 The essentials

Whichever system is chosen, the primary criterion is sufficient information to lead readers to the sources used, whether these are published or unpublished materials, in printed or electronic form. For journals, the choice between systems is likely to have been made long ago; anyone writing for a journal should consult the specific journal's instructions to authors.

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16 : Documentation I: Basic Patterns

16.3 Notes and bibliography: overview

In the system favored by many writers in literature, history, and the arts, bibliographic citations are provided in notes (whether footnotes or endnotes), preferably supplemented by a bibliography. If the bibliography includes all works cited in the notes, the note citations —even the first citation to a particular work—can be quite concise, since readers can turn to the bibliography for publication details and other information. Chicago recommends this practice as user-friendly and economical—duplication of information is minimized. In works with no bibliography or only a selected list, full details must be given in a note at first mention of any work cited. For discussion of the difference in format between note citations and bibliographic entries, see 16.8–18. For a detailed discussion of notes, see 16.19–70. For shortened references, see 16.41–49. For a detailed discussion of bibliographies, see 16.71–90. See also figures 16.1–16 at the end of this chapter.

Bibliographic entry:

Doniger, Wendy. *Splitting the Difference: Gender and Myth in Ancient Greece and India*. Chicago: University of Chicago Press, 1999.

First note citation in a work *with* full bibliography:

1. Doniger, *Splitting the Difference*, 23.

First note citation in a work *without* full bibliography:

1. Wendy Doniger, *Splitting the Difference: Gender and Myth in Ancient Greece and India* (Chicago: University of Chicago Press, 1999), 23.

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16 : Documentation I: Basic Patterns

16.4 The author-date system: overview

The system used by many in the physical, natural, and social sciences, and recommended by Chicago for works in those areas, is known as the author-date system. Sources are cited in the text, usually in parentheses, by the author's last (family) name, the publication date of the work cited, and a page number if needed. Full details appear in the bibliography—usually titled "References" or "Works Cited"—in which the year of publication appears immediately after the author's name. Initials often replace authors' given names, and subtitles are sometimes omitted. This system works best where all or most of the sources are easily convertible to author-date references. Anonymous works, manuscript collections, or other sources less easily converted are better dealt with in notes. For a detailed discussion of the author-date system, see 16.90–120; for comparison with notes and bibliography, see 16.8–18; for more examples, see figure 16.5.

Text citations:

All of Eurasia was affected by climatic oscillations during Pleistocene glacials and interglacials (Frenzel 1968). . . . Behavioral observations can provide useful insights into evolutionary relationships, as Morris and Morris (1966, 1–24) first tried to show for the giant panda.

Reference-list entries:

Frenzel, B. 1968. The Pleistocene vegetation of northern Eurasia. *Science* 161:637–49.

Morris, R., and D. Morris. 1966. *Men and pandas*. New York: McGraw-Hill.

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16 : Documentation I: Basic Patterns

16.5 Other systems

Among other well-known systems are those of the Modern Language Association, the American Psychological Association, and the American Medical Association. Guidelines and examples are to be found in the manuals of those associations. *Scientific Style and Format* also furnishes useful guidelines on both the author-date system and numbered references (see bibliog. 1.1 for these and other style manuals). Many journals and serials—including some of those published by the University of Chicago Press—either follow one of these styles or have their own styles, often based on or similar to the systems mentioned here and in the previous two paragraphs.

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16.6 Numbered references

A system that saves considerable space but does not allow for changes or corrections without renumbering employs a numbered list of references cited in the text by number. The text numbers may be enclosed in parentheses or brackets or may appear as superior figures like note reference numbers. The list of references is arranged in order of the first appearance of each source in text or, sometimes, alphabetically. Examples may be found in the *American Medical Association Manual of Style*, *Scientific Style and Format*, and such journals as Chicago's *Journal of Infectious Diseases*.

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16 : Documentation I: Basic Patterns

16.7 Flexibility

Elements of different systems can be combined or adjusted as appropriate to the subject matter and readership or to follow an established journal or series style. For example, a work using the author-date method may include footnotes or endnotes in which parenthetical references appear (see figs. 16.6, 16.9). Or a work in which most citations are made in the notes may include a few parenthetical text citations, as illustrated in 11.72–84. Headline-style capitalization (see 8.167), usually preferred in the notes-and-bibliography system, is not out of place in a work using the author-date system (see fig. 16.15).

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16 : Documentation I: Basic Patterns

16.8 Overview

In order to compare the two main styles illustrated in this manual—notes and bibliography versus text citations and reference list—the following paragraphs deal with the bare bones of citing books and journal articles. For more on each system, see paragraphs later in this chapter under the main headings “Notes,” “Bibliographies,” and “The Author-Date System.” Detailed discussion of many kinds of sources and supplementary elements is given in chapter 17.

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16 : Documentation I: Basic Patterns

16.9 Common elements

Citations of books, articles, and other materials in notes, bibliographies, and reference lists all include the following elements: author (or editor, compiler, or translator standing in place of the author), title (and usually subtitle), and date of publication. For books, the place and publisher are also given; for articles, the journal name, volume number, year of publication, page number(s), and, often, the issue number. For other than printed sources—electronic works or audiovisual material, for example—the medium is indicated. For online works, retrieval information and sometimes the date of access are included. Certain elements are omitted in shortened citations (see 16.41–49). For fuller treatment of all the elements, including those for electronic sources, see chapter 17.

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16 : Documentation I: Basic Patterns

16.10 Examples

Key: N = note; B = bibliography; T = parenthetical text citation in author-date style; R = reference list in author-date style. See also 16.11–18.

N:

1. Douglas D. Heckathorn, "Collective Sanctions and Compliance Norms: A Formal Theory of Group-Mediated Social Control," *American Sociological Review* 55 (1990): 370.
2. Lynne Rossetto Kasper, *The Italian Country Table: Home Cooking from Italy's Farmhouse Kitchens* (New York: Scribner, 1999), 10–11.
3. Philip B. Kurland and Ralph Lerner, eds., *The Founders' Constitution* (Chicago: University of Chicago Press, 2000), chap. 9, doc. 3, http://press-pubs.uchicago.edu/founders/.

B:

Heckathorn, Douglas D. "Collective Sanctions and Compliance Norms: A Formal Theory of Group-Mediated Social Control." *American Sociological Review* 55 (1990): 366–84.

Kasper, Lynne Rossetto. *The Italian Country Table: Home Cooking from Italy's Farmhouse Kitchens*. New York: Scribner, 1999.

Kurland, Philip B., and Ralph Lerner, eds. *The Founders' Constitution*. Chicago: University of Chicago Press, 2000. http://press-pubs.uchicago.edu/founders/

T:

(Heckathorn 1990, 370)
(Kasper 1999, 10–11)
(Kurland and Lerner 2000, chap. 9, doc. 3)

R:

Heckathorn, D. D. 1990. Collective sanctions and compliance norms: A formal theory of group-mediated social control. *American Sociological Review* 55:366–84.

Kasper, L. R. 1999. *The Italian country table: Home cooking from Italy's farmhouse kitchens*. New York: Scribner.

Kurland, P. B., and R. Lerner, eds. 2000. *The*

founders' Constitution. Chicago: University of Chicago Press. http://press-pubs.uchicago.edu/founders/.

The formats illustrated above may be modified as long as consistency is preserved within a work (see 16.7). For more examples, see figures 16.1–16 at the end of this chapter.

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16 : Documentation I: Basic Patterns

16.11 Authors' names

("Author" is used here to include editors, compilers, and translators standing in place of authors.) In bibliographies and reference lists, arranged alphabetically, authors' names are inverted to put the family name first (but only for the first of two or more authors). In notes, names are given in the normal order. To avoid conflation of similar names, it is helpful to use authors' given names (at least the first) where known or generally used. For the use of initials, see 8.6, 17.20–24. For more on alphabetizing, see chapter 18.

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16.12 Year of publication

In notes and bibliographies, the year of publication appears after the publisher or the journal name. In reference lists, it immediately follows the name(s) of the author(s).

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16 : Documentation I: Basic Patterns

16.13 Page numbers

In notes or parenthetical citations, where reference is usually to a particular passage in a book or journal, only the page numbers pertaining to that passage are given. In bibliographies and reference lists, no page numbers are given for books. For easier location of journal articles, the beginning and ending page numbers of the entire article are given. For citing a chapter in a book, see 17.68–69. For citing passages from unpaginated print material, see 17.136–37.

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16 : Documentation I: Basic Patterns

16.14 Locators for unpaginated electronic sources

Electronic sources often do not use page numbers. Readers may be able to perform a search for a quotation from an electronic source. When possible, however, a subhead, a chapter or paragraph number, or a descriptive phrase that follows the organizational divisions of the work cited is used in notes or parenthetical citations (such locators are analogous to the “other specific references” discussed at 16.109).

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16 : Documentation I: Basic Patterns

16.15 Punctuation

In bibliographies and reference lists the main elements are separated by periods. In notes they are separated by commas. A colon always separates title from subtitle. For a book, the place, publisher, and year of publication are enclosed in parentheses in a note but not in a bibliography or a reference list. For an article, the year of publication appears in parentheses in a note or a bibliography (unless it is used in place of a volume number; see 17.166), but in a reference list it is not enclosed in parentheses.

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16 : Documentation I: Basic Patterns

16.16 Font

Italics are used for titles of books and names of journals. Titles of articles (as well as chapters, poems, etc.; see 8.187, 8.191) are set in roman; in notes and bibliographies they are put in quotation marks, but in reference lists they are not.

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16 : Documentation I: Basic Patterns

16.17 Capitalization

In notes and bibliographies, titles of books, articles, and journal names are usually capitalized headline style (see 8.167). In reference lists, only journal names are headline style; titles and subtitles of books and articles are usually sentence style (see 8.166). The first word of the subtitle is always capitalized.

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16 : Documentation I: Basic Patterns

16.18 Styling electronic source titles

The style used for citing print source titles is easily adapted to most electronic source titles. The name of a complete work is italicized, and that of an item within a work is set in roman. Quotation marks, parentheses, and headline- versus sentence-style capitalization should be used as in the surrounding documentation. When in doubt, avoid italics and quotation marks and give as much information as may be useful; too much is better than too little. For examples, see chapter 17.

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16 : Documentation I: Basic Patterns

16.19 Footnotes versus endnotes in printed works

Footnotes are properly so called when they appear at the foot of a page. In a journal, endnotes appear at the end of an article; in a book, at the end of a chapter or, more commonly because easier to locate, at the back of the book. (In multiauthor books, where the notes may differ in kind and length, and where chapters may be reprinted separately, they are usually placed at the end of the chapter to which they pertain.)

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16 : Documentation I: Basic Patterns

16.20 Creating notes

Notes should be created by use of the footnote or endnote function of the word processor. In manuscript they may appear either as footnotes or as endnotes to an article or chapter, regardless of how they will appear in the published version. Keeping the notes embedded rather than placing them in a separate file makes it easier to add, delete, or renumber notes. For footnotes to tables, see 2.32, 13.43–50. For notes in previously published material, see 2.43.

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16 : Documentation I: Basic Patterns

16.21 Footnotes: virtues

Readers of scholarly works usually prefer footnotes for ease of reference. Where the notes are closely integrated into the text and make interesting reading, they belong at the foot of the page. They also belong there if immediate knowledge of the sources is essential to readers.

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16 : Documentation I: Basic Patterns

16.22 Footnotes: vices

In a work containing many long footnotes, it may be difficult to fit them onto the pages they pertain to, especially in an illustrated work. A basic requirement for all footnotes is that they at least begin on the page on which they are referenced. Several long footnotes with their references falling close together toward the end of a page present a major problem in page makeup. There is also the matter of appearance; a page consisting almost exclusively of footnotes is daunting. For some remedies, see 16.36–40.

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16 : Documentation I: Basic Patterns

16.23 Endnotes: virtues

Endnotes obviate many of the disadvantages of footnotes (see 16.22). Tables, quoted poetry, and other matter that requires special typography are best handled in endnotes. Publishers' marketing and sales staff often recommend endnotes in books directed to general as well as scholarly or professional readers. Since general readers may be disappointed to find a third or more of a book devoted to endnotes, authors should aim for a healthy balance between text and notes. For more on endnotes, see 16.59–62.

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16 : Documentation I: Basic Patterns

16.24 Endnotes: vices

The difficulty of finding a particular note is the main problem with endnotes. The difficulty can be reduced, however, by informative running heads (see 16.60–61). For minor differences in citation form between footnotes and endnotes, see 16.62.

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16 : Documentation I: Basic Patterns

16.25 Position of numbers

Note reference numbers in text are set as superior (superscript) numbers. In the notes themselves, they are normally full size, not raised, and followed by a period.

"Nonrestrictive relative clauses are parenthetic, as are similar clauses introduced by conjunctions indicating time or place."[1]

1. William Strunk Jr. and E. B. White, *The Elements of Style*, 4th ed. (New York: Allyn and Bacon, 2000), 3.

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16 : Documentation I: Basic Patterns

16.26 Numbering

Notes, whether footnotes or endnotes, should be numbered consecutively, beginning with 1, throughout each article or chapter—not throughout an entire book unless the text has no internal divisions. If a work contains only a handful of footnotes, they may be referenced by asterisks rather than numbers.

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16 : Documentation I: Basic Patterns

16.27 Footnotes plus endnotes

Some works require both footnotes and endnotes. In such a case, the footnotes are usually referenced by asterisks, daggers, and so on (see 16.63) and the endnotes by numbers.

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16 : Documentation I: Basic Patterns

16.28 Nontextual notes

Notes to tables or other nontextual matter are numbered independently of the text notes. See 2.32, 13.47–48, 13.50.

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16 : Documentation I: Basic Patterns

16.29 Renumbering

If any notes are added or deleted, all following notes must be renumbered. At the proof stage, however, renumbering is expensive and time consuming. Only essential changes should be made, and any necessary additions should be put at the end of an existing note.

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16 : Documentation I: Basic Patterns

16.30 Placement of number

A note number should be placed at the end of a sentence or at the end of a clause. The number follows any punctuation mark except for the dash, which it precedes. It follows a closing parenthesis.

"This," wrote George Templeton Strong, "is what our tailors can do." (In an earlier book he had said quite the opposite.)

The bias was apparent in the Shotwell series[3]—and it must be remembered that Shotwell was a student of Robinson's.

For a parenthetical phrase within a sentence, it may occasionally be appropriate to place the note number before the closing parenthesis.

Men and their unions, as they entered industrial work, negotiated two things: young women would be laid off once they married (the commonly acknowledged "marriage bar"[1]), and men would be paid a "family wage."

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16 : Documentation I: Basic Patterns

16.31 Note number with quotation

A note number normally follows a quotation, whether the quotation is run into the text or set off as an extract (see 16.30, first example).

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16 : Documentation I: Basic Patterns

16.32 Headings

For aesthetic reasons, a note number should never appear within or at the end of a chapter or article title or a subhead. A note that applies to an entire chapter or article should be unnumbered and is usually placed at the foot of the first page of the piece, preceding any numbered notes (see 16.66–70). A note that applies to a section following a subhead should be placed in an appropriate place in the text—perhaps after the first sentence in the section.

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16 : Documentation I: Basic Patterns

16.33 Multiple citation

A note that applies to more than one location should be cross-referenced; a note number cannot reappear out of sequence.

18. See note 3 above.

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16 : Documentation I: Basic Patterns

16.34 Multiple references

Using more than one note reference at a single location (such as [5, 6]) should be rigorously avoided. A single note can contain more than one citation or comment (see 16.37).

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16 : Documentation I: Basic Patterns

16.35 Asterisks, daggers, and the like

Where only a handful of footnotes appear in an entire book or, perhaps, just one in an article, symbols may be used instead of numbers. Usually an asterisk is enough, but if more than one note is needed on the same page, the sequence is * † ‡ §. See figure 16.10. Because the sequence of symbols starts over for each page, this system may not be appropriate for electronic works. See also 16.65.

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16 : Documentation I: Basic Patterns

16.36 Avoiding overlong footnotes

Lengthy, discursive notes should be reduced or integrated into the text. Complicated tabular material, lists, and other entities not part of the text should be put in an appendix rather than in the footnotes. A parenthetical note in the text might read, for example, “For a list of institutions involved, see appendix A.”

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16 : Documentation I: Basic Patterns

16.37 Several citations in one note

The number of note references in a sentence or a paragraph can sometimes be reduced by grouping several citations in a single note. The citations are separated by semicolons and must appear in the same order as the text material (whether works, quotations, or whatever) to which they pertain. Take care to avoid any ambiguity as to what is documenting what.

Text:

Only when we gather the work of several scholars—Walter Sutton's explications of some of Whitman's shorter poems; Paul Fussell's careful study of structure in "Cradle"; S. K. Coffman's close readings of "Crossing Brooklyn Ferry" and "Passage to India"; and the attempts of Thomas I. Rountree and John Lovell, dealing with "Song of Myself" and "Passage to India," respectively, to elucidate the strategy in "indirection"—do we begin to get a sense of both the extent and the specificity of Whitman's forms.[1]

Note:

1. Sutton, "The Analysis of Free Verse Form, Illustrated by a Reading of Whitman," *Journal of Aesthetics and Art Criticism* 18 (December 1959): 241–54; Fussell, "Whitman's Curious Warble: Reminiscence and Reconciliation," in *The Presence of Whitman*, ed. R. W. B. Lewis, 28–51; Coffman, "'Crossing Brooklyn Ferry': Note on the Catalog Technique in Whitman's Poetry," *Modern Philology* 51 (May 1954): 225–32; Coffman, "Form and Meaning in Whitman's 'Passage to India,'" *PMLA* 70 (June 1955): 337–49; Rountree, "Whitman's Indirect Expression and Its Application to 'Song of Myself,'" *PMLA* 73 (December 1958): 549–55; and Lovell, "Appreciating Whitman: 'Passage to India,'" *Modern Language Quarterly* 21 (June 1960): 131–41.

In the example above, authors' given names are omitted in the note because they appear in text. For inclusion of names in endnotes, see 16.62.

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16 : Documentation I: Basic Patterns

16.38 Parenthetical text references

Another way to reduce the number of notes is to cite sources (usually in parentheses) in text. *Ibid*. may be dealt with in the same way. For discussion and examples, see 11.72–84.

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16 : Documentation I: Basic Patterns

16.39 Abbreviations

A frequently mentioned work may be cited either parenthetically in text or in subsequent notes by means of an abbreviation, with full citation provided in a note at first mention. See also 11.76–77, 16.40, 16.41–49.

2. François Furet, *The Passing of an Illusion: The Idea of Communism in the Twentieth Century*, trans. Deborah Furet (Chicago: University of Chicago Press, 1999), 368 (hereafter cited in text as *PI*).

(Subsequent text references) "In this sense, the Second World War completed what the First had begun—the domination of the great political religions over European public opinion," Furet points out (*PI*, 360). But he goes on to argue . . .

An abbreviation differs from a short title (see 16.45) in that words may be abbreviated and the word order changed.

3. Nathaniel B. Shurtleff, ed., *Records of the Governor and Company of the Massachusetts Bay in New England (1628–86)*, 5 vols. (Boston, 1853–54), 1:126 (hereafter cited as *Mass. Records*).
4. *Mass. Records*, 2:330.

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16 : Documentation I: Basic Patterns

16.40 List of abbreviations

Where many abbreviations of titles, manuscript collections, personal names, or other entities are used in a work—say, ten or more—they are best listed alphabetically in a separate section (see fig. 16.7). In a book, the list may appear in the front matter (if footnotes are used) or in the end matter preceding the endnotes (if these are used). It is usually headed “Abbreviations” and should be included in the table of contents (see 1.4). Where only a few abbreviations are used, these are occasionally listed as the first section of the endnotes (see fig. 16.8) or at the head of the bibliography. Titles that are italicized in the notes or bibliography should be italicized in the list of abbreviations.

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16 : Documentation I: Basic Patterns

16.41 Purpose

To reduce the bulk of documentation in scholarly works that use footnotes or endnotes, subsequent citations to sources already given in full should be shortened whenever possible. The short form, as distinct from an abbreviation, should include enough information to remind readers of the full title or to lead them to the appropriate entry in the bibliography (for the relation of notes to bibliography, see 16.3). For guidance on shortened references to certain materials, see the relevant sections in chapter 17.

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16 : Documentation I: Basic Patterns

16.42 The basic short form

The most common short form consists of the last name of the author and the main title of the work cited, usually shortened if more than four words, as in examples 4–6 below. For more on author's name, see 16.44. For more on short titles, see 16.45. For more on journal articles, see 17.179.

1. Samuel A. Morley, *Poverty and Inequality in Latin America: The Impact of Adjustment and Recovery* (Baltimore: Johns Hopkins University Press, 1995), 24–25.
2. Regina M. Schwartz, "Nationals and Nationalism: Adultery in the House of David," *Critical Inquiry* 19, no. 1 (1992): 131–32.
3. Ernest Kaiser, "The Literature of Harlem," in *Harlem: A Community in Transition*, ed. J. H. Clarke (New York: Citadel Press, 1964).
4. Morley, *Poverty and Inequality*, 43.
5. Schwartz, "Nationals and Nationalism," 138.
6. Kaiser, "Literature of Harlem," 189, 140.

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16 : Documentation I: Basic Patterns

16.43 Cross-reference to full citation

When references to a particular source are far apart, readers encountering the short form may be helped by a cross-reference to the original note (especially in the absence of a full bibliography). Repeating the full details in each new chapter, formerly a common practice in scholarly works, is seldom necessary.

95. Miller, *Quest*, 81 (see chap. 1, n. 4).

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16 : Documentation I: Basic Patterns

16.44 Author's name

Only the last name of the author, or of the editor or translator if given first in the full reference, is needed in the short form. Full names or initials are included only when two or more authors with the same last name have been cited. Such abbreviations as *ed.* or *trans.* following a name in the full reference are omitted in subsequent references. If a work has two or three authors, give the last name of each; for more than three, the last name of the first author followed by *et al.* or *and others*.

Kathryn Petras and Ross Petras, eds., *Very Bad Poetry*
(Short form) Petras and Petras, *Very Bad Poetry*

Joseph A. Belizzi, H. F. Kruckeberg, J. R. Hamilton, and W. S. Martin, "Consumer Perceptions of National, Private, and Generic Brands"
(Short form) Belizzi et al., "Consumer Perceptions"

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16 : Documentation I: Basic Patterns

16.45 Title

The short title contains the key word or words from the main title. An initial *A* or *The* is omitted. The order of the words should not be changed (for example, *Daily Notes of a Trip around the World* should be shortened not to *World Trip* but to *Daily Notes* or *Around the World*). Titles of four words or fewer are seldom shortened. The short title is italicized or set in roman according to the way the full title appears.

The War Journal of Major Damon "Rocky" Gause
(Short title) *War Journal*

"A Brief Account of the Reconstruction of Aristotle's *Protrepticus*"
(Short title) "Aristotle's *Protrepticus*"

Kriegstagebuch des Oberkommandos der Wehrmacht, 1940–1945
(Short title) *Kriegstagebuch*

In short titles in languages other than English, no word should be omitted that governs the case ending of a word included in the short title. If in doubt, ask someone who knows the language.

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16 : Documentation I: Basic Patterns

16.46 Other short forms

For citing different chapters in the same work, see 17.70; for letters, see 17.76–77; for legal citations, see 17.287. Other short forms may be patterned on the examples above or as illustrated by the examples in chapter 17.

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16 : Documentation I: Basic Patterns

16.47 "Ibid."

The abbreviation *ibid.* (from *ibidem*, "in the same place") refers to a single work cited in the note immediately preceding (but see also 16.48). It must never be used if the preceding note contains more than one citation. It takes the place of the name(s) of the author(s) or editor (s), the title of the work, and as much of the succeeding material as is identical. If the entire reference, including page numbers or other particulars, is identical, the word *ibid.* alone is used (as in example 7 below). The word *ibid.* (italicized in this paragraph only because it is a word used as a word—see 7.62) is set in roman and followed by a period.

5. Farmwinkle, *Humor of the Midwest*, 241.
6. Ibid., 258–59.
7. Ibid.
8. Ibid., 333–34.
9. Losh, *Diaries and Correspondence*, 1:150.
10. Ibid., 2:35–36.
11. Ibid., 2:37–40.

To avoid a succession of *ibid.* notes, the page numbers in examples 6–8, 10, and 11 above might be run into the text in parentheses (see 11.74).

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16 : Documentation I: Basic Patterns

16.48 Within one note

Ibid. may also be used within one note in successive references to the same work.

8. Morris Birkbeck, "The Illinois Prairies and Settlers," in *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, ed. Paul M. Angle (Chicago: University of Chicago Press, 1968), 62. "The soil of the Big-prairie, which is of no great extent notwithstanding its name, is a rich, cool sand; that is to say, one of the most desirable description" (ibid., 63).

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16 : Documentation I: Basic Patterns

16.49 “Idem”

When several works by the same person are cited successively in the same note, *idem* (“the same,” sometimes abbreviated to *id.*), may be used in place of the author’s name. Except in legal references, where the abbreviation *id.* is used in place of *ibid.*, the term is rarely used nowadays. It is safer to repeat the author’s last name.

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16 : Documentation I: Basic Patterns

16.50 “Op. cit.” and “loc. cit.”

Op. cit. (*opere citato*, “in the work cited”) and *loc. cit.* (*loco citato*, “in the place cited”), used with an author’s last name and standing in place of a previously cited title, are rightly falling into disuse. Since they can refer to works cited many pages or even chapters earlier, they are exceptionally unhelpful. Consider a reader’s frustration on meeting, for example, “Wells, op. cit., 10” in note 95 and having to search back to note 2 for the full source or, worse still, finding that *two* works by Wells have been cited. Chicago disallows both *op. cit.* and *loc. cit.* and instead uses the short-title form described in 16.45.

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16 : Documentation I: Basic Patterns

16.51 Separating citations

Several references documenting a single fact in the text are normally separated by semicolons, with the last reference (often preceded by *and*) followed by a period. See example in 16.37.

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16.52 Citations plus commentary

When a note contains not only the source of a fact or quotation in the text but related substantive material as well, the source comes first. A period usually separates the citation from the commentary. Such comments as "emphasis mine" are usually put in parentheses. See also 11.70.

11. Shakespeare, *Julius Caesar*, act 3, sc. 1. Caesar's claim of constancy should be taken with a grain of salt.

12. Little, "Norms of Collegiality," 330 (my italics).

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16 : Documentation I: Basic Patterns

16.53 Quotation within a note

When a note includes a quotation, the source normally follows the terminal punctuation of the quotation. The entire source need not be put in parentheses, which involves changing existing parentheses to brackets and creating unnecessary clutter.

14. One estimate of the size of the reading public at this time was that of Sydney Smith: "Readers are fourfold in number compared with what they were before the beginning of the French war. . . . There are four or five hundred thousand readers more than there were thirty years ago, among the lower orders." *Letters*, ed. Nowell C. Smith (New York: Oxford University Press, 1953), 1:341, 343.

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16 : Documentation I: Basic Patterns

16.54 Substantive notes

Substantive, or discursive, notes may merely amplify the text and include no sources. When a source is needed, it is treated as in the example in 16.53 or, if brief and already cited in full, may appear parenthetically, as in the following example.

1. Ernst Cassirer takes important notice of this in *Language and Myth* (59–62) and offers a searching analysis of man's regard for things on which his power of inspirited action may crucially depend.

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16 : Documentation I: Basic Patterns

16.55 Long quotations in notes

Long quotations, which might be set off as extracts in the text, are best run in (enclosed in quotation marks) when they appear in footnotes or endnotes, since changes in type size, indention, and vertical space can be awkward to deal with in notes. More than three lines of poetry must be set off (see 11.28, 11.32).

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16 : Documentation I: Basic Patterns

16.56 Long notes and paragraphing

Paragraph indents should be avoided in notes wherever possible, since a new paragraph may be confused with a new note and thus disregarded. This holds for endnotes as well as footnotes.

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16 : Documentation I: Basic Patterns

16.57 Continuation footnotes

When a footnote begins on one page and continues on the next, the break must be made in midsentence, or readers may miss the end of the note. A short rule appears above the continued part (see fig. 16.1).

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16 : Documentation I: Basic Patterns

16.58 “See” and “cf.”

Authors should keep in mind the distinction between *see* and *cf.*, using *cf.* only to mean “compare” or “see, by way of comparison.” Neither term is italicized in notes (though *see* is italicized in indexes; see 18.21).

22. For further discussion of this problem, see Jones, *Conflict*, 49.

23. Others disagree with my position; cf. Jones, *Conflict*, 101–3.

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16 : Documentation I: Basic Patterns

16.59 Placement

Endnotes to each chapter of a book are best grouped in the end matter, following the text and any appendixes and preceding the bibliography if there is one (see 1.4). The main heading is simply “Notes,” and the group of notes to each chapter is introduced by a subhead bearing the chapter number or title or both (see fig. 16.2). In a book that has a different author for each chapter (such as a symposium volume), endnotes normally appear at the end of each chapter. (This location is essential when offprints are to be supplied for each chapter.) In a journal, they appear at the end of each article. In the latter two cases, a subhead “Notes” usually appears between text and notes (see fig. 16.9).

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16 : Documentation I: Basic Patterns

16.60 Running heads for notes sections

Where endnotes are gathered at the back of a printed book and occupy more than two or three pages, running heads (both verso and recto) carrying the page numbers to which the notes pertain are a boon to readers (see 1.86, 1.98). To determine what text page numbers to use on a particular page of notes, find the numbers of the first and last notes beginning on that page (disregarding a runover from a previous page) and locate the references to these notes in the text. The numbers of the first and last pages on which these references appear in text are the numbers to use in the running head: for example, “Notes to Pages 9–16.” Since these running heads can be completed only when page proof is available, the corrections are considered “alterations” (see 3.14), and the cost may be charged to the publisher. When notes appear at the ends of chapters, such running heads are rarely necessary.

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16 : Documentation I: Basic Patterns

16.61 Running heads: another system

Less useful for readers but cheaper for the publisher are running heads in the notes section that simply read "Notes to Chapter One," "Notes to Chapter Two," and so on. (If notes to more than one chapter appear on the same page, the running head will read, for example, "Notes to Chapters Two and Three.") Since readers are often unaware of the number of the chapter they are reading, chapter numbers must also appear in either the verso or the recto running heads of the text itself.

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16 : Documentation I: Basic Patterns

16.62 Special needs of endnotes

Whereas footnote citations, because they appear so close to the text, can omit certain elements mentioned in the text, omitting them in endnotes risks irritating readers, who have to go back and forth. For example, an author or title mentioned in the text need not be repeated in the footnote citation, though it is often helpful to do so. In an endnote, however, the author (or at least the author's last name) and title should be repeated, since at least some readers may have forgotten whether the note number was 93 or 94 by the time they find it at the back of the work. It is particularly annoying to arrive at the right place in the endnotes only to find another "ibid." Such frustration can be prevented by the devices illustrated in the examples below. See also 11.73–76.

34. This and the preceding four quotations are all from *Hamlet*, act 1, sc. 4.

87. Barbara Wallraff, *Word Court: Wherein Verbal Virtue Is Rewarded, Crimes against the Language Are Punished, and Poetic Justice Is Done* (New York: Harcourt, 2000), 34. Further citations to this work are given in the text.

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16 : Documentation I: Basic Patterns

16.63 Endnotes plus footnotes

In a heavily documented work it is occasionally helpful to separate substantive notes from source citations. In such a case, the citation notes should be numbered and appear as endnotes. The substantive notes, indicated by asterisks and other symbols, appear as footnotes. The first footnote on each printed page is referenced by an asterisk. If more than one footnote begins on a page, the sequence of symbols is * † ‡ §. Should more than four such notes appear on the same page, the symbols are doubled for the fifth to the eighth notes: ** †† ‡‡ §§. See also 13.50.

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16 : Documentation I: Basic Patterns

16.64 Footnotes plus author-date citations

The rather cumbersome practice described in 16.63 may be avoided by the use of author-date citations for sources (see 16.4) and numbered footnotes or endnotes for the substantive comments.

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16 : Documentation I: Basic Patterns

16.65 Editor's or translator's notes plus author's notes

In an edited or translated work that includes notes by the original author, any additional notes furnished by the editor or translator must be distinguished from the others. Most commonly, the added notes are interspersed and consecutively numbered with the original notes but distinguished from them either by appending "—Ed." or "—Trans." (following a period) at the end of the note or by enclosing the entire note, except the number, in square brackets.

14. Millicent Cliff was Norton Westermont's first cousin, although to the very last she denied it.—Ed.
21. [The original reads *gesungen*; presumably *gesunken* is meant.]

Alternatively, if there are only a few added notes, these can be referenced by asterisks and other symbols and appear as footnotes; the original notes, numbered, then appear below them, as footnotes (see fig. 16.10), or are treated as endnotes (see 16.19, 16.27). See also 16.67.

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16 : Documentation I: Basic Patterns

16.66 Placement

Unnumbered footnotes always precede any numbered notes on the same printed page. They most often appear on the opening page of a chapter or other main division of a work. They may be used even when the numbered notes are endnotes. Unnumbered endnotes—to be used with caution because they are easily missed—should appear immediately before note 1 for each chapter. A note applying to a *book* epigraph may precede the endnotes to the first chapter and appear under a heading "Epigraph" (analogous to "Chapter Eight" in fig. 16.2). If the book has footnotes, the author will have to work in a reference to the epigraph somewhere in the prefatory material or in a numbered note. A footnote or endnote applying to a *chapter* epigraph may begin either with the word *Epigraph* in italics, followed by a period, or with such wording as "The epigraph to this chapter is drawn from . . ." Source notes, biographical notes, and other notes pertaining to an entire chapter or section are treated in 16.68–70.

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16.67 Notes keyed to text by line or page numbers

In some works—translations and editions of the classics, for example—it may be desirable to omit note numbers in the text. Any necessary notes may then be keyed to the text by line or page number, or both, usually followed by the word or phrase being annotated. (Line numbers are used as locators only if line numbers appear in the text.) Such notes may appear at the foot of the page or at the back of the work. Such typographic devices as brackets and italics are used to distinguish the keywords from the annotation. See figures 16.11, 16.12.

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16.68 Source notes

In anthologies and other collections of previously published material, or in largely new publications that contain one or more previously published chapters, the source of each reprinted piece may be given in an unnumbered footnote on the first printed page of the chapter, preceding any numbered footnotes. If the other notes are endnotes, the source note should remain a footnote (see 16.66), and it must do so if it carries a copyright notice. For material still in copyright, the note should include the original title, publisher or journal, publication date, page numbers or other locators, and —very important—mention of permission from the copyright owner to reprint. It may also include a copyright notice if requested. Some permissions grantors demand particular language in the source note. For exercising discretion versus acceding literally to the grantor's request, see 12.48, which deals with illustrations but applies equally to text. In many cases, wording can be adjusted for consistency as long as proper credit is given. The following examples show various acceptable forms. See also 4.95.

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If an article or chapter has been revised:

Originally published in a slightly different form in *The Metropolis in Modern Life*, ed. Robert Moore Fisher (New York: Doubleday, 1955), 125–48. Reprinted by permission of the author and the publisher.

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Reprinted from B. N. Taylor, *Guide for the Use of the International System of Units (SI)* (Washington, DC: U.S. Department of Commerce, Technology Administration, National Institute of Standards and Technology, 1995), 38–39.

For source notes with tables, see 13.44–45.

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FIFTEENTH EDITION

16 : Documentation I: Basic Patterns

16.69 Biographical notes

In journals or multiauthor works, a brief biographical note on the author or authors may appear as an unnumbered note on the first page of each article or chapter. Such identifying notes are unnecessary when the work includes a list of contributors with their affiliations. For acknowledgment notes, see 16.70.

Alice Y. Kaplan teaches in the Department of Romance Studies at Duke University. She is the author of *Reproductions of Banality: Fascism, Literature, and French Intellectual Life* (1986); *Relevé des sources et citations dans "Bagatelles pour un massacre"* (1987); a memoir, *French Lessons* (1993); and *The Collaborator: The Trial and Execution of Robert Brasillach* (2000).

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16 : Documentation I: Basic Patterns

16.70 Acknowledgment notes

In journals or multiauthor works, special acknowledgments may be given in an unnumbered footnote on the first page of an article or chapter, sometimes appended to the biographical information.

The authors gratefully acknowledge the assistance of Oscar J. Blunk of the National Cyanide Laboratory in the preparation of this chapter.

Michael Saler is assistant professor of history at the University of California, Davis. For their comments and assistance the author would like to thank T. W. Heyck, Norma Landau, D. L. LeMahieu, Fred Leventhal, Chun Li, Dianne Macleod, Peter Mandler, Paul Robinson, Peter Stansky, Meredith Veldman, Chris Waters, and the Mabel Macleod Lewis Memorial Foundation.

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16 : Documentation I: Basic Patterns

16.71 Need for a bibliography

Although not all annotated works require a bibliography, since full details can be given in the notes, an alphabetical bibliography serves a number of purposes. It provides an overview of all the sources the author used and easy reference to individual sources cited. Citations in the notes can be shortened (see 16.3, 16.41–45), thus reducing both duplication and clutter.

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16 : Documentation I: Basic Patterns

16.72 One alphabetical list

A bibliography arranged in a single alphabetical list is the most common and usually the most reader-friendly form for a work with or without notes to the text. All sources to be included—books, articles, dissertations, papers—are alphabetically arranged in a single list by the last names of the authors (or, if no author or editor is given, by the title or a keyword readers are most likely to seek). For an illustration, see figure 16.3; for the arrangement of entries, see 16.81–83. For division into sections, see 16.80.

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16 : Documentation I: Basic Patterns

16.73 Placement

In a printed work, a bibliography is normally placed at the end, preceding the index. In a multiauthor book or a textbook, each chapter may be followed by a brief bibliography.

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16 : Documentation I: Basic Patterns

16.74 Kinds of bibliographies

"Bibliography" is used here to denote the list of books, articles, and other references that often appears in a work using notes for citation. (It is similar but not identical to a reference list, used in the author-date system, discussed in 16.91–106.) A full bibliography includes all cited works and sometimes other relevant ones (see 16.75). A selected bibliography includes only the most important works cited (see 16.76). In a work with few or no notes, the bibliography may merely list recommended works that have not been cited in the text, sometimes with annotations (see 16.77), or it may take the form of a discursive essay on relevant literature (see 16.78). Occasionally a bibliography may list the works of a single author—the subject of a biography or a critical essay, for example (see 16.79).

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16 : Documentation I: Basic Patterns

16.75 Full bibliography

A full bibliography includes all works cited, whether in text or in the notes, other than personal communications (see 17.208–9). Some particularly relevant works the author has consulted may also be listed, even if not mentioned earlier. The usual heading is Bibliography, though Works Cited or Literature Cited may be used if no additional works are included.

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16 : Documentation I: Basic Patterns

16.76 Selected bibliography

If, for whatever reason, the author does not wish to list all works cited, the title must so indicate: either Selected Bibliography or (less frequently) Select Bibliography may be used or, if the list is quite short, Suggested Readings or Further Readings. A headnote should explain the principles of selection. See figure 16.4.

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16 : Documentation I: Basic Patterns

16.77 Annotated bibliography

Generally more convenient for readers than a bibliographic essay is an annotated bibliography. Annotations may simply follow the publication details (sometimes in brackets if only a few entries are annotated) or may start a new line, often with a paragraph indention.

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16 : Documentation I: Basic Patterns

16.78 Bibliographic essay

An informal vehicle occasionally used to provide information is a bibliographic essay, in which the author treats the literature discursively, giving the facts of publication in parentheses following each title. Since works are not alphabetized, subject divisions may freely be made. Such an essay is sometimes called Suggested Reading. It may be used in addition to a bibliography or a reference list, in which case—in a printed work—it should come first. If works discussed in the essay are listed in the bibliography or references, they may be given in shortened form (as in notes) or in author-date style. If there is no bibliography or reference list, the essay must include facts of publication, whether or not the titles also appear in the notes. For an illustration, see figure 16.13.

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16 : Documentation I: Basic Patterns

16.79 Writings of one person

A list of works by one person, usually titled Published Works [of So-and-So], or Writings [of So-and-So] is most often arranged chronologically. If several titles are listed for each year, the dates may appear as subheads (see fig. 16.14).

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16 : Documentation I: Basic Patterns

16.80 Division into sections

A bibliography may occasionally be divided into sections—but only if that makes things easier for readers. Where readers need to refer frequently from notes to bibliography, a continuous alphabetical list is far preferable, since in a subdivided bibliography the alphabetizing starts over with each section. Rarely should books be separated from articles, since a book and an article by the same author are best listed close together. It may be appropriate to subdivide a bibliography (1) when it includes manuscript sources, archival collections, or other materials that do not fit into a straight alphabetical list (see fig. 16.15); (2) when readers need to see at a glance the distinction between different kinds of works—for example, in a study of one writer, between works by the writer and those about him or her; or (3) when the bibliography is intended primarily as a guide to further reading (as in this manual, pp. 863–79). When divisions are necessary, a headnote should appear at the beginning of the bibliography, and each section should be introduced by an explanatory subhead. No source should be listed in more than one section. For alphabetizing, see 16.81–89.

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16 : Documentation I: Basic Patterns

16.81 Alphabetizing

Rules for alphabetizing an index (see 18.55–91) apply also to a bibliography, with the modifications described in 16.82–89.

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16 : Documentation I: Basic Patterns

16.82 Single author versus several authors

A single-author entry precedes a multiauthor entry beginning with the same name. Only the name of the first author is inverted.

Kogan, Herman. *The First Century: The Chicago Bar Association, 1874–1974*. Chicago: Rand McNally, 1974.
Kogan, Herman, and Lloyd Wendt. *Chicago: A Pictorial History*. New York: Dutton, 1958.

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16 : Documentation I: Basic Patterns

16.83 Author with different coauthors

Successive entries by two or more authors in which only the first author's name is the same are alphabetized according to the coauthors' last names.

Brooks, Daniel R., and Deborah A. McLennan. *The Nature of Diversity: An Evolutionary Voyage of Discovery*. Chicago: University of Chicago Press, 2002.

Brooks, Daniel R., and E. O. Wiley. *Evolution as Entropy*. 2nd ed. Chicago: University of Chicago Press, 1986.

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16 : Documentation I: Basic Patterns

16.84 One repeated name

For successive entries by the same author(s), editor(s), translator(s), or compiler(s), a 3-em dash (followed by a period or comma, as in the previous entry) replaces the name(s) after the first appearance. For more than one repeated name, see 16.85.

Squire, Larry R. "The Hippocampus and the Neuropsychology of Memory." In *Neurobiology of the Hippocampus*, edited by W. Seifert, 491–511. New York: Oxford University Press, 1983.

———. *Memory and Brain*. New York: Oxford University Press, 1987.

Krueger, Anne O., ed. *Trade and Employment in Developing Countries*. Vol. 3, *Synthesis and Conclusions*. Chicago: University of Chicago Press, 1983.

———, ed. *The WTO as an International Organization*. Chicago: University of Chicago Press, 1998.

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16 : Documentation I: Basic Patterns

16.85 More than one repeated name

The dash can stand for the same two or more authors (or editors or translators, etc.) as in the previous entry, provided they are listed in the same order.

Marty, Martin E., and R. Scott Appleby, eds. *Fundamentalisms Comprehended*. Chicago: University of Chicago Press, 1995.

———. *The Glory and the Power: The Fundamentalist Challenge to the Modern World*. Boston: Beacon Press, 1992.

but

Comaroff, Jean, and John Comaroff, eds. *Modernity and Its Malcontents: Ritual and Power in Postcolonial Africa*. Chicago: University of Chicago Press, 1993.

Comaroff, John, and Jean Comaroff. *Of Revelation and Revolution*. 2 vols. Chicago: University of Chicago Press, 1991–97.

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16 : Documentation I: Basic Patterns

16.86 An institutional name

The dash may be used for institutional or corporate authors.

U.S. Senate. Committee on Foreign Relations. *The Security Assistance Act of 2000*. 106th Cong., 2nd sess., 2000, ftp://ftp.loc.gov/pub/thomas/cp106/sr351.txt.
———. Committee on Public Lands. *Leasing of Oil Lands*. 65th Cong., 1st sess., 1917.
———. Committee on Public Lands. *Leases upon Naval Oil Reserves*. 68th Cong., 1st sess., 1924.

In the third example above, note the repetition of "Committee on Public Lands" (because a different committee is cited in the first example). Only where no ambiguity could occur (as in the second example below) should the em dash stand for two parts of an institutional name that are separated by a period in the preceding entry.

U.S. Senate. Committee on Public Lands. *Leasing of Oil Lands*. 65th Cong., 1st sess., 1917.
———. *Leases upon Naval Oil Reserves*. 68th Cong., 1st sess., 1924.

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16 : Documentation I: Basic Patterns

16.87 Titles: alphabetical versus chronological order

In a bibliography, as opposed to a reference list (see 16.103), titles by the same author are normally listed alphabetically. An initial *the* or *an* is ignored in the alphabetizing.

Ginger, Ray. *The Bending Cross: A Biography of Eugene Victor Debs*. New Brunswick, NJ: Rutgers University Press, 1949.
———. *Six Days or Forever? Tennessee v. John Thomas Scopes*. Chicago: Quadrangle Books, 1969.

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16 : Documentation I: Basic Patterns

16.88 Single-author bibliography

A bibliography of works by a single author (Writings of So-and-So) is usually arranged chronologically. Two or more titles published in any one year are arranged alphabetically. See figure 16.14.

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16 : Documentation I: Basic Patterns

16.89 Edited, translated, or compiled works

For works edited, translated, or compiled by a person, the name is followed by an abbreviation (ed., trans., comp., etc.), and alphabetization by title of work is maintained, regardless of the added abbreviation. This practice represents a change from earlier Chicago style.

Mulvany, Nancy C. "Copyright for Indexes, Revisited." *ASI Newsletter* 107 (November–December 1991): 11–13.

———, ed. *Indexing, Providing Access to Information—Looking Back, Looking Ahead: Proceedings of the 25th Annual Meeting of the American Society of Indexers*. Port Aransas, TX: American Society of Indexers, 1993.

———. "Software Tools for Indexing: What We Need." *Indexer* 17 (October 1990): 108–13.

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16 : Documentation I: Basic Patterns

16.90 Overview

The author-date system of documentation comprises two indispensable parts: a complete list of sources cited, often called a reference list (the term used in this chapter), and very brief text citations, usually enclosed in parentheses. For the principal advantages of this system, see 16.4.

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16 : Documentation I: Basic Patterns

16.91 Function

In the author-date system, the reference list is the prime vehicle for documentation. The text citations (see 16.107–19) are merely pointers to the full list.

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16 : Documentation I: Basic Patterns

16.92 Placement

A reference list, like a bibliography, is normally placed at the end of a work, preceding the index, if there is one. In a multiauthor book, a textbook, or a journal article, each chapter or article may be followed by its own reference list, in which case the list is preceded by a subhead such as References or Literature Cited.

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16 : Documentation I: Basic Patterns

16.93 Alphabetical arrangement

A reference list is always arranged alphabetically (except in a numbered reference system) and is rarely divided into sections. (Division is appropriate only where very different kinds of materials are listed, as in fig. 16.15.) All sources are listed by the last names of the authors (or, if no author or editor is given, by the title or by a keyword readers are most likely to seek). For an illustration, see figure 16.5.

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16 : Documentation I: Basic Patterns

16.94 Alphabetizing

Rules for alphabetizing an index (see 18.55–91) apply also to a reference list, with the modifications described in 16.82–89.

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16 : Documentation I: Basic Patterns

16.95 Dates: an essential component

Because the text citations consist of the last name of the author or authors (or that of the editor or translator) and the date of publication, the date in the reference list appears directly after the name, not with the publication details. See also 16.103.

Cox, T. F., ed. 1967. *Risk taking and information handling in consumer behavior*. Cambridge, MA: Harvard Univ. Press.

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16 : Documentation I: Basic Patterns

16.96 Titles: capitalization

Titles and subtitles of books and articles in reference lists, especially in the sciences, are usually capitalized sentence style (see 8.166; see also 16.7). Note that the first word of the subtitle is capitalized.

The fifth miracle: The search for the origin of life.

Names of journals, however, are capitalized headline style, whether spelled out or abbreviated. When names are abbreviated, periods are usually omitted, especially in the sciences.

Economic Development and Cultural Change
Am J Bot
Psychiatr Genet

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16 : Documentation I: Basic Patterns

16.97 Titles: italics and quotation marks

Titles of books and journals are usually italicized just as they would be in text or in a bibliography. Articles or chapters, however, are not enclosed in quotation marks. (Where quotation marks have been used consistently, however, they need not be deleted, except to conform to the needs of a particular journal or series.)

Sturkin, Marita. 1997. *Tangled memories*. Berkeley and Los Angeles: Univ. of California Press.
Swidler, Ann. 1986. Culture in action. *American Sociological Review* 51:273–86.

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16 : Documentation I: Basic Patterns

16.98 Subtitles

Where space is at a premium, subtitles are occasionally omitted from reference lists. Chicago strongly recommends including them, since subtitles are (or are meant to be) informative.

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16 : Documentation I: Basic Patterns

16.99 Authors' names

In a reference list, especially in the natural sciences, initials rather than full given names are often given. Where this practice is followed, an exception should be made where two authors share the same initials and last name. For initials without periods, see 17.24

Richards, A. A.
Richards, A. Ethel
Richards, Alfred E.
Richards, B. Y.

For text citations, see 16.108.

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16 : Documentation I: Basic Patterns

16.100 Abbreviations

In reference lists, such phrases as *edited by* or *translated by* are usually abbreviated to *ed.* or *trans.*, capitalized if following a period. *University* may be abbreviated to *Univ.* Months given with journal citations may be abbreviated. In the sciences, journal titles are usually abbreviated (often with periods omitted) unless they consist of only one word. Standard abbreviations for scientific journals may be found in *BIOSIS Serial Sources* (bibliog. 5) and *Index Medicus* (bibliog. 4.5), among other reference works. Both are published annually in print form and are also available online. For a partial list of standard abbreviations of frequently used journal title words, see *Scientific Style and Format* or *the American Medical Association Manual of Style* (bibliog. 1.1). For more examples, see 16.101–2 and figure 16.5.

Fritzsch, Harald. 1994. *An equation that changed the world*. Trans. Karin Heusch. Chicago: Univ. of Chicago Press.

Ikeuchi, T. 1984. Inhibiting effect of ethidium bromide on mitotic chromosome condensation and its application to high-resolution chromosome banding. *Cytogenet Cell Genet* 38:56–61.

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16 : Documentation I: Basic Patterns

16.101 Single author versus several authors

As in a bibliography, a single-author entry precedes a multiauthor entry beginning with the same name. Only the first author's name is inverted.

Pacini, E. 1997. Tapetum character states: Analytical keys for tapetum types and activities. *Can J Bot* 75:1448–59.
Pacini, E., G. G. Franchi, and M. Hesse. 1985. The tapetum: Its form, function, and possible phylogeny in embryophyta. *Plant Syst Evol* 149:155–85.

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16 : Documentation I: Basic Patterns

16.102 Author with different coauthors

As in a bibliography, successive entries by two or more authors in which only the first author's name is the same are alphabetized according to the coauthors' last names (regardless of how many coauthors there are).

Pacini, E., G. G. Franchi, and M. Hesse. 1985. The tapetum: Its form, function, and possible phylogeny in embryophyta. *Plant Syst Evol* 149:155–85.
Pacini, E., and B. E. Juniper. 1983. The ultrastructure of the formation and development of the amoeboid tapetum in *Arum italicum* Miller. *Protoplasma* 117:116–29.

For using *et al.* for works by more than three authors, see 17.29–30.

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16 : Documentation I: Basic Patterns

16.103 Chronological arrangement

For successive entries by the same author(s), translator (s), editor(s), or compiler(s), a 3-em dash replaces the name(s) after the first appearance. The entries, however, are arranged chronologically by year of publication, *not* (as in a bibliography) alphabetized by title (but see 16.104). Undated works designated *n.d.* or *forthcoming* follow all dated works (see 17.121–22).

Schuman, Howard, and Jacqueline Scott. 1987. Problems in the use of survey questions to measure public opinion. *Science* 236:957–59.

———. 1989. Generations and collective memories. *American Sociological Review* 54:359–81.

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16 : Documentation I: Basic Patterns

16.104 Edited, translated, or compiled works

The 3-em dash replaces the preceding name or names only, not an added *ed.*, *trans.*, *comp.*, or whatever. The chronological order is maintained, regardless of the added abbreviation. This practice represents a change from earlier Chicago style.

Woodward, David. 1977. *All American map: Wax engraving and its influence on cartography*. Chicago: Univ. of Chicago Press.
———, ed. 1987. *Art and cartography: Six historical essays*. Chicago: Univ. of Chicago Press.
———. 1996. *Catalogue of watermarks in Italian printed maps, ca. 1540–1600*. Chicago: Univ. of Chicago Press.

Woodward is the author of the first and third items, editor of the second. Compare 16.89.

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16 : Documentation I: Basic Patterns

16.105 Same author(s), same year

Two or more works by the same author or authors published in the same year are distinguished by *a*, *b*, *c*, and so forth (set in roman, not italic), following the date. These entries are alphabetized by title.

Beijing Zoo. 1974a. Observations on the breeding of the giant panda and the raising of its young [in Chinese]. *Acta Zoologica Sinica* 20:139–47.
———. 1974b. On the diseases of the giant panda and their preventive and curative measures [in Chinese]. *Acta Zoologica Sinica* 20:154–61.

When two or more authors, even though the same, are listed in a different order, *a*, *b*, and so forth cannot be used. See 16.85, 17.30.

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16 : Documentation I: Basic Patterns

16.106 Institutional authors

As in bibliographies, the dash may be used for institutional or corporate authors.

U.S. Senate. 1917. Committee on Public Lands. *Leasing of oil lands*. 65th Cong., 1st sess.
———. 1919–20. Committee on Foreign Relations. *Investigations of Mexican affairs*. 2 vols. 66th Cong., 2nd sess.
———. 1924. Committee on Public Lands. *Leases upon naval oil reserves*. 68th Cong., 1st sess.

Although the committees listed in the examples above are, strictly speaking, authors, placing the date after "U.S. Senate" allows for more convenient text citation—"U.S. Senate 1917," and the like. If context suggests otherwise, exercise editorial discretion.

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16 : Documentation I: Basic Patterns

16.107 Agreement of citation and reference

Author-date citations in the text *must* agree exactly, in both name and date, with the corresponding entries in the reference list, and there must be an entry for every text citation. It is the author's responsibility to ensure such agreement as well as the accuracy of the reference. Also, a specific page reference, when given in text, must fall within the range of pages given for the article in the complete citation. Manuscript editors cross-check text citations and reference lists. Any discrepancies or omissions should be rectified during the editorial process, not in proof.

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16 : Documentation I: Basic Patterns

16.108 Basic form

An author-date citation in running text or at the end of a block quotation consists of the last (family) name of the author, followed by the year of publication of the work in question. In this context, "author" may refer not only to one or more authors or an institution but also to one or more editors, translators, or compilers. No punctuation appears between author and date. Abbreviations such as *ed.* or *trans.* are omitted (unless an original and an edited work by the same person appeared in the same year, in which case *ed.* would be added to the text citation where appropriate). For more specific citations, see 16.109–10.

Text citations:

(Pacini 1997)
(Woodward 1987)

References:

Pacini, E. 1997. Tapetum character states: Analytical keys for tapetum types and activities. *Can J Bot* 75:1448–59.
Woodward, David, ed. 1987. *Art and cartography: Six historical essays*. Chicago: Univ. of Chicago Press.

Where two or more works by different authors with the same last name are listed in a reference list, the text citation must include an initial (or two initials or even a given name if necessary).

T: **(C. Doershuk 2000)**
(J. Doershuk 2001)

R: **Doershuk, Carl. 2000. . . .**
Doershuk, John. 2001. . . .

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16 : Documentation I: Basic Patterns

16.109 Page numbers or other specific references

When a specific page, section, equation, or other division of the work is cited, it follows the date, preceded by a comma.

(Piaget 1980, 74)
(Johnson 1979, sec. 24)
(Fowler and Hoyle 1965, eq. 87)
(Barnes 1998, 2:354–55, 3:29)
(Fischer and Siple 1990, 212n3)
(Hellman 1998, under "The Battleground") [an unpaginated electronic work]

Page numbers are sometimes omitted in citations to journal articles except with direct quotations.

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16 : Documentation I: Basic Patterns

16.110 Volume numbers

When a volume as a whole is referred to, without a page number, *vol.* is used. For volume plus page, only a colon is needed.

(García 1987, vol. 2)
(García 1987, 2:345)

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16 : Documentation I: Basic Patterns

16.111 Additional material in parentheses

The parentheses that enclose a text citation may also include a comment, separated from the citation by a semicolon.

(Doe 1999; *t*-tests are used here)

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16 : Documentation I: Basic Patterns

16.112 Placement of text citations

Author-date citations are usually placed just before a mark of punctuation. (For citations following block quotations, see 11.81–82.)

Recent literature has examined long-run price drifts following initial public offerings (Ritter 1991; Loughran and Ritter 1995), stock splits (Ikenberry, Rankine, and Stice 1996), seasoned equity offerings (Loughran and Ritter 1995), and equity repurchases (Ikenberry, Lakonishok, and Vermaelen 1995).

Where the author's name appears in the text, it need not be repeated in the parenthetical citation.

Litman (1983) finds that Academy Award nominations or winnings are significantly related to revenues.

Tufte's excellent book on chart design (2001) warns against a common error.

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16.113 Placement of citation vis-à-vis direct quotations

Although citation of a source normally follows a direct quotation, it may precede the quotation if syntax permits.

As Edward Tufte points out (2001, 139), "a graphical element may carry data information and also perform a design function usually left to non-data-ink."

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16.114 Several references to same source

When the same page or pages in the same source are cited more than once in one paragraph, the parenthetical citation can be placed after the last reference or at the end of the paragraph (as a note number would be; see 16.31), but preceding the final period. If the page numbers change, the citation should occur at the first reference; the following citations need include only the page.

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16 : Documentation I: Basic Patterns

16.115 Syntactic considerations

An author-date citation, like any other bibliographic citation, is a noun form; it denotes a work, not a person. Note how, in the examples in 16.112–13, the wording distinguishes between authors and works. A locution such as “in Smith 1999,” though technically proper, is awkward and best avoided. Reword—for example, “Smith’s study (1999) indicates that . . .”

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16.116 Same author(s), same year

When a reference list includes two or more works published in the same year by the same author or authors (see 16.105), the text citations as well as the reference list must use the letters *a*, *b*, and so on (set in roman).

(Beijing Zoo 1974a)
(Hollingsworth and Sockett 1994b)

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16.117 Two or three authors

For works by two or three authors, all names are included. The word *and* is preferable to an ampersand (which should be confined to corporate names). For examples, see 16.112.

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16 : Documentation I: Basic Patterns

16.118 More than three authors

For more than three authors (or in some science publications, more than two), only the name of the first author is used, followed by *et al.* or *and others*. Note that *et al.* is *not* italicized in text citations.

(Zipursky et al. 1997)
In a study by Zipursky and others (1997), . . .

If a reference list includes another work *of the same date* that would also be abbreviated as "Zipursky et al." but whose coauthors are different persons or listed in a different order, the text citations must distinguish between them. In such cases, the first two (or the first three) authors should be cited, followed by *et al.* or *and others*.

(Zipursky, Jones, et al. 1997)
(Zipursky, Smith, et al. 1997)

If necessary a shortened title, enclosed in commas, may be added. In the following examples, "et al." refers to different coauthors, so *a*, *b*, and so on cannot be used (see 16.116). For treatment of multiple authors in a reference list, see 17.27–30.

(Zipursky, Smith, et al., "Giant snails," 1997)
(Zipursky, Smith, et al., "Seed attackers," 1997)

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16 : Documentation I: Basic Patterns

16.119 Multiple references

Two or more references in a single parenthetical citation are separated by semicolons. The order in which they are given may depend on what is being cited, and in what order, or it may reflect the relative importance of the items cited. If neither criterion applies, alphabetical or chronological order may be appropriate. Unless the order is prescribed by a particular journal style, the decision is the author's.

(Armstrong and Malacinski 1989; Beigl 1989; Pickett and White 1985)

Additional works by the same author(s) are given by date only, separated by commas except where page numbers are required.

(Whittaker 1967, 1975; Wiens 1989a, 1989b)
(Wong 1999, 328; 2000, 475; García 1998, 67)

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16.120 Author-date system with notes

Where footnotes or endnotes are used to supplement the author-date system, source citations within notes are treated in the same way as in text (see fig. 16.9).

10. James Wilson has noted that "no politician ever lost votes by denouncing the bureaucracy" (1989, 235). Yet little is actually ever done to bring major reforms to the system.

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17 : Documentation II: Specific Content

17.1 Range of examples

This chapter offers rules for and examples of individual note forms, text citations, and bibliography or reference-list entries. It deals with the various elements included in citations of books, periodicals, electronic media, unpublished materials, audiovisual materials, legal cases, and public documents. For a general discussion and illustration of two basic methods of documentation, see chapter 16.

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17.2 Finding solutions

Writers or editors who fail to find solutions here for rare or unique problems in documentation—and no manual can cover every kind of citation—are advised to consult the notes and bibliographies of works in the field they are dealing with. If no model can be found, an inventive solution is quite acceptable as long as readers understand what is being cited and how they might track it down.

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17.3 Four formats

Many of the examples in this chapter will be presented in four formats—those appropriate to notes, bibliographies, text citations, and reference lists. To conserve space, others are presented in only one or two formats. Since all four are illustrated and compared in chapter 16 (see especially 16.8–18) and, more briefly, below, users should have little trouble converting the examples to whatever format is required. The following abbreviations are used here to indicate the various formats: N = note; B = bibliography; T = parenthetical text citation in author-date style; R = reference list in author-date style. Where two or more bibliography or reference-list entries appear together as examples, they are listed alphabetically as if in an actual bibliography, so their order may vary from that of the notes.

N:

1. Paul Davies, *The Fifth Miracle: The Search for the Origin of Life* (New York: Simon & Schuster, 1999), 23.

2. Kathleen Burnett and Eliza T. Dresang, "Rhizomorphic Reading: The Emergence of a New Aesthetic in Literature for Youth," *Library Journal* 69 (October 1999): 439.

B:

Burnett, Kathleen, and Eliza T. Dresang. "Rhizomorphic Reading: The Emergence of a New Aesthetic in Literature for Youth." *Library Journal* 69 (October 1999): 421–45.

Davies, Paul. *The Fifth Miracle: The Search for the Origin of Life*. New York: Simon & Schuster, 1999.

T:

(Davies 1999, 23) (Burnett and Dresang 1999, 439)

R:

Burnett, K., and E. T. Dresang. 1999. Rhizomorphic reading: The emergence of a new aesthetic in literature for youth. *Library J* 69 (Oct.): 421–45.

Davies, Paul. 1999. *The fifth miracle: The search*

***for the origin of life*. New York: Simon & Schuster.**

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17 : Documentation II: Specific Content

17.4 Introduction

In recent years, electronic content and the online environment have become major components of academic work. The nature of electronic media, however, requires that authors keep the following characteristics in mind when consulting them in the course of their research. See 17.15 for a list of the paragraphs in this chapter that deal specifically with electronic citations.

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17.5 Permanence

Whatever archiving, retrieval, and linking techniques may be in place in the future, electronic content by its very nature will continue to be impermanent and manipulable. If a source changes or becomes unavailable, citations to that source may need to be adjusted; authors and publishers should therefore verify the accuracy of citations to electronic content as close to the publication date as possible.

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17.6 Authority

As for any other medium, authors should consider the publisher or sponsoring body when assessing electronic content. Content presented without formal ties to a publisher or sponsoring body has authority equivalent to that of unpublished or self-published material in other media. Authors should note, however, that *anything* posted on the Internet is "published" in the sense of copyright (see 4.2, 4.61–62) and must be treated as such for the purposes of complete citation and clearance of permissions, if relevant.

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17.7 Content available from multiple online sources

When content is available from more than one online source, authors should consider whether, on the basis of the nature and practices of the publisher or sponsoring body, they have consulted the most permanent.

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17.8 Publications available in both print and electronic forms

In many cases the content of the print and electronic forms of the same publication is identical, but the potential for differences, intentional or otherwise, requires that authors cite the form consulted. Other forms of the same publication may be mentioned in the citation when helpful to readers so long as the language makes it clear that the author did not in fact consult these other forms (see 17.144).

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17.9 Uniform resource locators (URLs)

A URL, sometimes referred to as an "address," is an expression of the location of a file. Every URL begins with an abbreviation of the protocol used to deliver electronic material to readers. The most common are *http* (hypertext transfer protocol) and *ftp* (file transfer protocol). This abbreviation is invariably followed by a colon and a double slash, after which appears the publisher's domain name, followed by the path to the resource. Components following the domain name are separated from the domain name and from each other by single slashes.

http://www.journals.uchicago.edu/JMH/journal/issues/v72n4/002401/002401.html

The URL above refers to an article—file name 002401.html, in volume 72, issue 4, of the *Journal of Modern History*—published by the University of Chicago Press. Authors and editors are encouraged to pursue at least a basic understanding of the typical components of URLs, if only to help them spot typos.[1]

1. For more information about URLs, consult the Web site of the World Wide Web Consortium (http://www.w3.org).

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17.10 URLs and punctuation

Even if it follows a period, the first letter of the protocol (e.g., the *h* in *http*) is not capitalized. The capitalization of the remaining components varies; because some URLs are case sensitive, they should not be edited for style. A "trailing slash," the last character in a URL pointing to a directory, is part of the URL. Other punctuation marks used following a URL will readily be perceived as belonging to the surrounding text. It is therefore unnecessary to omit appropriate punctuation after the URL or to bracket the URL as a matter of course. Any logically parenthetical reference to a URL should be put in parentheses; angle brackets (< >), which have specific meaning within some markup languages, including html, should never be used to enclose a URL.

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17.11 URLs and line breaks

In a printed work, if a URL has to be broken at the end of a line, the break should be made *after* a double slash (//) or a single slash (/); *before* a tilde (˜), a period, a comma, a hyphen, an underline (_), a question mark, a number sign, or a percent symbol; or *before or after* an equals sign or an ampersand. A hyphen should never be added to a URL to denote a line break, nor should a hyphen that is part of a URL appear at the end of a line. See also 6.17, 7.44.

http://press-pubs.uchicago.edu/founders/

http://www.uiowa.edu/~vpr/research/organize/humalink.htm

http://www.pubmedcentral.nih.gov/b.cgi?artid=19161

http://www.internetnews.com/ec-news/article/0,,4_353451,00.html

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17.12 Access dates

Access dates in online source citations are of limited value, since previous versions will often be unavailable to readers (not to mention that an author may have consulted several revisions across any number of days in the course of research). Chicago therefore does not generally recommend including them in a published citation. For sources likely to have substantive updates, however, or in time-sensitive fields such as medicine or law where even small corrections may be significant, the date of the author's last visit to the site may usefully be added. For examples, see 17.187, 17.237.

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17.13 Revision dates

Though some Internet sites may state the date of the last revision, this practice is neither universal nor necessarily reliable. The revision date therefore should *not* be given in addition to or in lieu of the access date.

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17.14 Permanent source identifiers

Chicago anticipates a simpler and more reliable electronic source citation method following the development of standards for assigning permanent identifiers to sources and of methods for providing access to sources using those identifiers. The University of Chicago Press now (2003) considers one such scheme—digital object identifiers—promising.[2] (See 17.181, final example, for an example of one setting in which DOIs are already in use.)

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2. A digital object identifier is a serial number for electronic content. Like an ISSN or an ISBN, the DOI is a unique identifier assigned by publishers. The DOI, however, can be assigned to a single article or chapter of a book or even a single illustration—any unit of intellectual content. For an example of how to record a DOI, see 17.181.

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17.15 Specific examples

Chicago's recommendations for electronic source citation fit easily within the two systems described in chapter 16. Discussion and examples appear throughout this chapter under the relevant source types: books, 17.47, 17.142–47; journals, 17.180–81; magazines, 17.187; newspapers, 17.198; informally published materials, 17.211, 17.234–37; reference works, 17.239; multimedia, 17.270; CD-ROMs and DVD-ROMs, 17.271; public documents, 17.356; databases, 17.357–59.

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17.16 Basic versus supplementary information

A full reference must include enough information to enable an interested reader to find the book. Some references contain supplementary information not strictly needed for that purpose but enlightening nonetheless.

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17.17 Elements of the information

The elements listed below are included, where applicable, in full documentary notes and bibliography and reference-list entries. The order in which they appear varies slightly (see 16.9–18) according to type of publication, and certain elements are sometimes omitted; such variation will be discussed and illustrated in the course of this chapter.

1. Author: full name of author or authors; full name of editor or editors or, if no author is listed, name of institution standing in place of author
2. Title: full title of the book, including subtitle if there is one
3. Editor, compiler, or translator, if any, if listed on title page in addition to author
4. Edition, if not the first
5. Volume: total number of volumes if multivolume work is referred to as a whole; individual number if single volume of multivolume work is cited, and title of individual volume if applicable
6. Series title if applicable, and volume number within series if series is numbered
7. Facts of publication: city, publisher, and date
8. Page number or numbers if applicable
9. A URL for Internet sources or, for other electronic sources, an indication of the medium consulted (e.g., DVD, CD-ROM)

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17.18 Flexibility and consistency

As long as a consistent style is maintained within any one work, logical variations on the style illustrated here are quite acceptable if agreed to by author and publisher. Such flexibility, however, is rarely possible in journal publication, which calls for adherence to the established style of the journal in question.

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17.19 Foreign terms

When books in a language other than English are cited in an English-language work, terms used for volume, edition, and so on may be translated—but only if the author or editor has a firm grasp of bibliographic terms in the foreign language. It is often wiser to leave them in the original. "Ausgabe in einem Band," for example, may be rendered as "one-volume edition" or simply left untranslated. See also 17.64–66.

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17.20 Form of name

Authors' names are normally given as they appear on the title pages of their books. Certain adjustments, however, may be made to assist correct identification (unless they conflict with the style of a particular journal or series). First names may be given in full in place of initials. If an author uses his or her given name in one cited book and initials in another (e.g., "Mary L. Jones" versus "M. L. Jones"), the same form, preferably the fuller one, should be used in all references to that author. To assist alphabetization, middle initials should be given wherever known. Degrees and affiliations following names on a title page are omitted. See also 16.99, 17.22–24.

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17.21 Author's name in text citation

For the form of names in reference lists and text citations, see 16.108.

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17.22 Given name supplied

A portion of an author's given name omitted on the title page is occasionally supplied in brackets in a bibliographic entry—for example, R. S. Crane may be listed as R[onald] S. Crane. The brackets are an unnecessary refinement for most scholarly purposes.

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17.23 Authors preferring initials

Full names should not be supplied for authors who always use initials only, for example, T. S. Eliot, M. F. K. Fisher, O. Henry (pseud.), P. D. James, C. S. Lewis, J. D. Salinger, H. G. Wells. Note that space is added between initials (see 8.6).

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17 : Documentation II: Specific Content

17.24 Publications preferring initials

The reference lists in some journals (especially in the natural sciences) always use initials instead of given names. When periods are used, space appears between them (Wells, H. G.); when periods are omitted, as in some journals' styles, no comma intervenes between last name and initials, and no space appears between the initials (Wells HG). See also 16.99.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.25 Monarchs, saints, and the like

Authors known only by their given names are listed and alphabetized by those names. Such titles as "King" or "Saint" are omitted.

B: **Augustine. *On Christian Doctrine*. Translated by D. W. Robertson Jr. Indianapolis: Bobbs-Merrill, 1958.**

Elizabeth I. *Collected Works*. Edited by Leah S. Marcus, Janel Mueller, and Mary Beth Rose. Chicago: University of Chicago Press, 2000.

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17 : Documentation II: Specific Content

17.26 One author

In a note, the author's name is given in the normal order. In a bibliography or reference list, where names are arranged alphabetically, it is inverted (last name first). See also 16.11.

N: 1. Salman Rushdie, *The Ground beneath Her Feet* (New York: Henry Holt, 1999).

2. Roger Martin du Gard, *Lieutenant-Colonel de Maumort*, trans. Luc Brébion and Timothy Crouse (New York: Alfred A. Knopf, 2000).

B: Martin du Gard, Roger. *Lieutenant-Colonel de Maumort*. Translated by Luc Brébion and Timothy Crouse. New York: Alfred A. Knopf, 2000.

Rushdie, Salman. *The Ground beneath Her Feet*. New York: Henry Holt, 1999.

Note that Martin du Gard is a surname, so it is alphabetized under *M* (see 18.70). For alphabetizing names with particles (*de*, *van*, etc.), see 18.69. For Chinese, Hungarian, and other non-English names where the given name follows the family name in normal use, see 18.75–80, 18.83–85.

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17 : Documentation II: Specific Content

17.27 Two authors

Two authors (or editors) of the same work are listed in the order used on the title page. In a bibliography or reference list, only the first author's name is inverted, and a comma must appear both before and after the first author's given name or initials. Use the conjunction *and* (not an ampersand).

N: 2. Kurt Johnson and Steve Coates, ***Nabokov's Blues: The Scientific Odyssey of a Literary Genius*** (Cambridge, MA: Zoland Books, 1999).

B: Harnack, Andrew, and Eugene Kleppinger. ***Online! A Reference Guide to Using Internet Sources***. 3rd ed. New York: St. Martin's Press, 2000.

T: (Walker and Taylor 1998)

R: Walker, J. R., and T. Taylor. 1998. ***The Columbia guide to online style***. New York: Columbia Univ. Press.

When both authors have the same family name, the name is repeated.

N: 3. Milton Friedman and Rose Friedman, ***Two Lucky People: Memoirs*** (Chicago: University of Chicago Press, 1998).

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17 : Documentation II: Specific Content

17.28 Three authors

Three authors (or editors) of the same work are listed in the order shown on the title page. In a bibliography or reference list, only the first author's name is inverted, and a comma must appear both before and after the first author's given name or initials. In a text citation or a short form in a note, all three last names are given. The conjunction *and*, following a comma, is used before the last name.

T: **(Schellinger, Hudson, and Rijsberman 1998)**

R: **Schellinger, Paul, Christopher Hudson, and Marijk Rijsberman, eds. 1998. *Encyclopedia of the novel*. Chicago: Fitzroy Dearborn.**

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17 : Documentation II: Specific Content

17.29 More than three authors

For works by or edited by four to ten persons, all names are usually given in a bibliography or reference list. Word order and punctuation are the same as for three authors. In a note or a text citation, only the name of the first author is included, followed by "and others" or, especially in science, "et al.," with no intervening comma. For works by eleven or more authors, see 17.30.

N: 4. Jeri A. Sechzer and others, eds., *Women and Mental Health* (Baltimore: Johns Hopkins University Press, 1996), 243.

7. Sechzer and others, *Women and Mental Health*, 276.

T: (Sechzer et al. 1996, 243)

R: Sechzer, J. A., S. M. Pfaffilin, F. L. Denmark, A. Griffin, and S. J. Blumenthal, eds. 1996. *Women and mental health*. Baltimore: Johns Hopkins University Press.

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17 : Documentation II: Specific Content

17.30 Multiple authors

Reference lists in the natural sciences sometimes include works by numerous authors (occasionally a score or more). Furthermore, many of the authors in successive entries may be the same, though in a different order. To avoid an unwieldy string of names, and with apologies to those authors whose names are sacrificed, Chicago recommends the policy followed by the *American Naturalist* (see bibliog. 5): for references with ten authors or fewer, all should be listed; for references with eleven or more, only the first seven should be listed, followed by "et al." (Where space is limited, the policy of the American Medical Association may be followed: up to six authors' names are listed; if there are more than six, only the first three are listed, followed by "et al.")

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17 : Documentation II: Specific Content

17.31 Author's name in title

When the author's name appears in the title or subtitle of a cited work (such as an autobiography), the note citation may begin with the title. The bibliography or reference-list entry, however, should begin with the author's name, even though it is repeated in the title. See also 17.41.

N:

5. *One More Time: The Best of Mike Royko* (Chicago: University of Chicago Press, 1999).

6. *The Letters of George Meredith*, ed. C. L. Cline, 3 vols. (Oxford: Clarendon Press, 1970), 1:125.

7. *Illumination and Night Glare: The Unfinished Autobiography of Carson McCullers*, ed. Carlos L. Dews (Madison: University of Wisconsin Press, 1999).

B:

McCullers, Carson. *Illumination and Night Glare: The Unfinished Autobiography of Carson McCullers*. Edited by Carlos L. Dews. Madison: University of Wisconsin Press, 1999.

Meredith, George. *The Letters of George Meredith*. Edited by C. L. Cline. 3 vols. Oxford: Clarendon Press, 1970.

Royko, Mike. *One More Time: The Best of Mike Royko*. Chicago: University of Chicago Press, 1999.

T:

(Michelangelo 1999)

R:

Michelangelo. 1999. *The complete poems of Michelangelo*. Trans. J. F. Nims. Chicago: Univ. of Chicago Press.

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17 : Documentation II: Specific Content

17.32 Anonymous works: unknown authorship

If the author or editor is unknown, the note or bibliographic entry begins with the title (but see 17.33). An initial article is ignored in alphabetizing.

N:

8. ***A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced*** **(1610).**

9. ***Stanze in lode della donna brutta*** **(Florence, 1547).**

B:

Stanze in lode della donna brutta**. Florence, 1547.**

A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced**. 1610.**

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17 : Documentation II: Specific Content

17.33 “Anonymous” as author

Although the use of “Anonymous” is generally to be avoided, it may stand in place of the author’s name in a reference list or in a bibliography in which several anonymous works need to be grouped. In such an instance, *Anonymous* or *Anon.* (set in roman) appears at the first entry, and 3-em dashes (see 16.84) are used thereafter.

B: **Anonymous. *Stanze in lode della donna brutta*. Florence, 1547.**
———. *A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia*, . . . 1610.

T: **(Anon. 1547)**

R: **Anon. 1547. *Stanze in lode della donna brutta*. Florence.**

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17 : Documentation II: Specific Content

17.34 Anonymous works: known authorship

If the authorship is known or guessed at but was omitted on the title page, the name is included in brackets.

N: 10. [Samuel Horsley], *On the Prosodies of the Greek and Latin Languages* (1796).

11. [Ebenezer Cook?], *Sotweed Redivivus, or The Planter's Looking-Glass*, by "E. C. Gent" (Annapolis, 1730).

B: [Cook, Ebenezer?]. *Sotweed Redivivus, or The Planter's Looking-Glass*. By "E. C. Gent." Annapolis, 1730.

[Horsley, Samuel]. *On the Prosodies of the Greek and Latin Languages*. 1796.

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17 : Documentation II: Specific Content

17.35 Pseudonyms: unknown authorship

If an author's real name is not known, *pseud*. (roman, in brackets) may follow the name. (In a text citation, *pseud*. is omitted.)

B: **Centinel [pseud.]. Letters. In *The Complete Anti-Federalist*, edited by Herbert J. Storing. Chicago: University of Chicago Press, 1981.**

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17.36 Pseudonyms: known authorship

A widely used pseudonym is generally treated as if it were the author's real name.

B: **Eliot, George. *Middlemarch*. Norton Critical Editions. New York: Norton, 1977.**
Twain, Mark. *The Prince and the Pauper: A Tale for Young People of All Ages*. New York: Harper & Brothers, 1899.

The real name, if of interest to readers, may follow the pseudonym in brackets.

R: **Le Carré, John [David John Moore Cornwell]. 1982. *The quest for Karla*. New York: Knopf.**
Stendhal [Marie Henri Beyle]. 1925. *The charterhouse of Parma*. Trans. C. K. Scott-Moncrieff. New York: Boni and Liveright.

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17.37 Pseudonyms rarely used

If the author's real name is better known than the pseudonym, the real name should be used. If needed, the pseudonym may be included in brackets, followed by *pseud*.

B: **Brontë, Charlotte. *Jane Eyre*. London, 1847.** *or* **Brontë, Charlotte [Currer Bell, pseud.]. *Jane Eyre*. London, 1847.**

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17 : Documentation II: Specific Content

17.38 Descriptive phrase as "author"

A descriptive phrase standing in place of the author is treated in much the same way as a pseudonym (see 17.35). *The* or *A* may be omitted in a bibliography or reference list.

N: **11. A Cotton Manufacturer, *An Inquiry into the Causes of the Present Long-Continued Depression in the Cotton Trade, with Suggestions for Its Improvement* (Bury, UK, 1869).**

B: **Cotton Manufacturer. *An Inquiry . . .***

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17.39 Cross-references for pseudonyms

If a bibliography or reference list includes two or more works published by the same author but under different pseudonyms, all may be listed under the real name followed by the appropriate pseudonym in brackets, with cross-references under the pseudonyms. Alternatively, they may be listed under the pseudonyms, with a cross-reference at the real name to each pseudonym.

Creasey, John [Gordon Ashe, pseud.]. *A Blast of Trumpets*. New York: Holt, Rinehart and Winston, 1976.
——— [Anthony Morton, pseud.]. *Hide the Baron*. New York: Walker, 1978.
——— [Jeremy York, pseud.]. *Death to My Killer*. New York: Macmillan, 1966.

or

Ashe, Gordon [John Creasey]. *A Blast of Trumpets*. New York: Holt, Rinehart and Winston, 1976.
Creasey, John. *See* Ashe, Gordon; Morton, Anthony; York, Jeremy.

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17 : Documentation II: Specific Content

17.40 Alternative real names

When a writer has published under different forms of his or her name, the works should be listed under the name used on the title page—unless the difference is merely the use of initials versus full names (see 17.20). Cross-references are occasionally used.

B: **Doniger, Wendy. *The Bedtrick: Telling the Difference*. Chicago: University of Chicago Press, 2000.**
———. *See also* O'Flaherty, Wendy Doniger.

If a person discussed in the text publishes under a name not used in the text, a cross-reference may be useful.

Overstone, Lord. *See* Lloyd, Samuel Jones.

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17 : Documentation II: Specific Content

17.41 Editor in place of author

When no author appears on the title page, a work is listed by the name(s) of the editor(s), compiler(s), or translator (s). In full note citations and in bibliographies and reference lists, the abbreviation *ed.* or *eds.*, *comp.* or *comps.*, or *trans.* follows the name, preceded by a comma. In shortened note citations and text citations, the abbreviation is omitted.

N: 3. Ori Z. Soltes, ed., ***Georgia: Art and Civilization through the Ages*** (London: Philip Wilson, 1999), 280.

4. Theodore Silverstein, trans., ***Sir Gawain and the Green Knight*** (Chicago: University of Chicago Press, 1974), 34.

5. Soltes, ***Georgia***, 285; Silverstein, ***Sir Gawain***, 38.

B: Silverstein, Theodore, trans. ***Sir Gawain and the Green Knight***. Chicago: University of Chicago Press, 1974.

Soltes, Ori Z., ed. ***Georgia: Art and Civilization through the Ages***. London: Philip Wilson, 1999.

T: (Kamrany and Day 1980)

R: Kamrany, Nake M., and Richard H. Day, eds. 1980. ***Economic issues of the eighties***. Baltimore: Johns Hopkins Univ. Press.

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17.42 Editor or translator in addition to author

The edited, compiled, or translated work of one author is normally listed with the author's name appearing first and the name(s) of the editor(s), compiler(s), or translator(s) appearing after the title, preceded by *edited by* or *ed.*, *compiled by* or *comp.*, or *translated by* or *trans.* Note that the plural forms *eds.* and *comps.* are never used in this position. Note also that *edited by* and the like are usually spelled out in bibliographies but abbreviated in notes and reference lists. If a translator as well as an editor is listed, the names should appear in the same order as on the title page of the original. See also 17.31, 17.69.

N:

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

7. Rigoberta Menchú, *Crossing Borders*, trans. and ed. Ann Wright (New York: Verso, 1999).

8. *Four Farces by Georges Feydeau*, trans. Norman R. Shapiro (Chicago: University of Chicago Press, 1970).

10. Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999).

B:

Adorno, Theodor W., and Walter Benjamin. *The Complete Correspondence, 1928–1940*. Edited by Henri Lonitz. Translated by Nicholas Walker. Cambridge, MA: Harvard University Press, 1999.

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

Feydeau, Georges. *Four Farces by Georges Feydeau*. Translated by Norman R. Shapiro. Chicago: University of Chicago Press, 1970.

Menchú, Rigoberta. *Crossing Borders*. Translated

and edited by Ann Wright. New York: Verso, 1999.

T: **(Menchú 1999)**

R: **Menchú, Rigoberta. 1999. *Crossing borders*. Trans. and ed. Ann Wright. New York: Verso.**

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17 : Documentation II: Specific Content

17.43 Supplementary information

When the title page carries such phrases as "Edited with an Introduction and Notes by" or "Translated with a Foreword by," the bibliographic or note reference can usually be simplified to "Edited by" or "Translated by."

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17 : Documentation II: Specific Content

17.44 "With the assistance of" and the like

The title page of some edited books carries information that must be dealt with ad hoc. The usual formats, phrases, and abbreviations may not work. For ghostwritten books, *with* is usually sufficient.

B: ***Chaucer Life-Records*. Edited by Martin M. Crow and Clair C. Olson from materials compiled by John M. Manly and Edith Richert, with the assistance of Lilian J. Redstone and others. London: Oxford University Press, 1966.**

Cullen, John B. *Old Times in the Faulkner Country*. In collaboration with Floyd C. Watkins. Chapel Hill: University of North Carolina Press, 1961.

Prather, Marla. *Alexander Calder, 1898–1976*. With contributions by Arnauld Pierre and Alexander S. C. Rower. New Haven, CT: Yale University Press, 1998.

Rodman, Dennis. *Walk on the Wild Side*. With Michael Silver. New York: Delacorte Press, 1997.

Williams, Joseph M. *Style: Toward Clarity and Grace*. With two chapters coauthored by Gregory G. Colomb. Chicago: University of Chicago Press, 1990.

If a title page lists, for example, two editors, followed in smaller type by "Associate Editor So-and-So" and "Assistant Editor So-and-So," the secondary names may be included with such wording as "With the assistance of So-and-So and So-and-So" (or simply omitted).

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17.45 Editor versus author

Occasionally, when an editor or a translator is more important to a discussion than the original author, a book may be listed under the editor's name.

B: **Eliot, T. S., ed. *Literary Essays*, by Ezra Pound. New York: New Directions, 1953.**

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17.46 Authors of forewords and the like

Authors of forewords or introductions to books by other authors are included in notes and bibliographic entries only if the foreword or introduction is of major significance.

B: **Hayek, F. A. *The Road to Serfdom.* Anniversary edition, with a new introduction by Milton Friedman. Chicago: University of Chicago Press, 1994.**

For specific citation of a foreword or an introduction, see 17.74–75.

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17.47 Organization as author

If a publication issued by an organization, association, or corporation carries no personal author's name on the title page, the organization is listed as author in a bibliography or reference list, even if it is also given as publisher. If long names are cited several times, abbreviations may be used, clarified by a cross-reference.

B: University of Chicago Press. *The Chicago Manual of Style*. 15th ed. Chicago: University of Chicago Press, 2003.

World Health Organization. *WHO Editorial Style Manual*. Geneva: World Health Organization, 1993.

T: (British Standards Institute 1985)
(ISO 2001)

R: British Standards Institute. 1985. *Specification for abbreviation of title words and titles of publications*. Linford Woods, Milton Keynes, UK: British Standards Institute.

ISO. *See* International Organization for Standardization.

International Organization for Standardization. 2001. *Information and documentation: Bibliographic references*. Part 2, *Electronic documents or parts thereof. Excerpts from International Standard ISO 690–2*. Ottawa: National Library of Canada. http://www.nlc-bnc.ca/iso/tc46sc9/standard/690-2e.htm.

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17 : Documentation II: Specific Content

17.48 Additional discussion

The section "Titles of Works" in chapter 8 (8.164–200), though focusing on the way quoted titles of books as well as other materials are treated in running text, is obviously relevant to documentation and provides additional discussion and examples.

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17.49 Italics

Book titles and subtitles are italicized. For titles within titles, see 17.58.

B: **Hibbert, Christopher. *George III: A Personal History*. New York: Basic Books, 1999.**

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17.50 Headline-style capitalization

In headline style, the first and last words of title and subtitle and all other major words are capitalized. For a more detailed definition and more examples, see 8.167. English-language book titles and subtitles are usually capitalized headline style in notes and bibliographies. For hyphenated compounds in headline style, see 8.168–70. For headlines in newspapers, see 17.189.

The Fifth Miracle: The Search for the Origin of Life
How to Do It: Guides to Good Living for Renaissance Italians

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17.51 Sentence-style capitalization

In sentence style, more commonly used in reference lists (and exemplified in the *R* examples in this chapter), only the first word in a title or a subtitle and any proper names are capitalized (see 8.166). Latin titles—except for works in English with Latin titles—are capitalized sentence style, whether in reference lists, bibliographies, or notes. For foreign-language book titles and subtitles, see 17.64–67.

The house of Rothschild: The world's banker, 1849–1999
De sermone amatorio apud elegiarum scriptores
Quo Vadis

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17.52 Spelling and such

The spelling, hyphenation, capitalization, and punctuation in the original title should be preserved, with the following exceptions: capitalization may be adjusted in sentence-style reference-list entries; words in full capitals on the original title page (except for initialisms or acronyms) should be set in upper- and lowercase; and an ampersand should be changed to *and*. Numbers should remain spelled out or given as numerals according to the original (*Twelfth Century* or *12th Century*) unless there is a good reason to make them consistent (but *12th may be changed to 12th*). For the addition of commas (including serial commas), see 8.175–76. For older titles, see 17.63. See also 17.53.

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17.53 Subtitles: the colon

A colon, also italicized, is used to separate the main title from the subtitle. A regular word space follows the colon. The subtitle, like the title, begins with a capital in both headline and sentence style. (In the author-date style, subtitles are sometimes omitted.) See also 8.173.

B: **Hazzard, Shirley. *Greene on Capri: A Memoir*. New York: Farrar, Straus & Giroux, 2000.**

R: **Lynch, Patrick J., and Sarah Horton. 1999. *Web style guide: Basic design principles for creating Web sites*. New Haven, CT: Yale Univ. Press.**

Although in European bibliographic style a period often separates title from subtitle, English-language publications need not follow that convention.

Fausts Himmelfahrt: Zur letzten Szene der Tragödie

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17.54 Two subtitles

If, as occasionally happens, there are two subtitles in the original (an awkward contingency), a colon normally precedes the first and a semicolon the second. The second subtitle also begins with a capital.

B: **Ahmed, Leila. *A Border Passage: From Cairo to America; A Woman's Journey*. New York: Farrar, Straus & Giroux, 1999.**
Sereny, Gitta. *Cries Unheard: Why Children Kill; The Story of Mary Bell*. New York: Metropolitan Books / Henry Holt, 1999.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.55 Use of "or"

Old-fashioned double titles (or titles and subtitles) connected by *or* are traditionally separated by a semicolon, with a comma following *or*, and less traditionally but more simply by a single comma preceding *or*. In both forms, the second title begins with a capital. Either form is acceptable if used consistently.

England's Monitor; or, The History of the Separation

or

England's Monitor, or The History of the Separation

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.56 “And other stories” and such

Such tags as *and other stories* or *and other poems* are treated as part of the main title but usually separated from the title story, poem, essay, or whatever by a comma (but see also 17.61). The first part of the title is *not* enclosed in quotation marks.

N: **34. Norman Maclean, *A River Runs Through It, and Other Stories* (Chicago: University of Chicago Press, 1976), 104.**

35. Emily Hiestand, *Angela the Upside-down Girl, and Other Domestic Travels* (Boston: Beacon, 1999), 7.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.57 Dates in titles

When not introduced by a preposition (e.g., "from 1920 to 1945"), dates in a title or subtitle are set off by commas, even if differentiated only by type style on the title page. If a colon has been used in the original, it should be retained.

B: **Ferguson, Niall. *The House of Rothschild: The World's Banker, 1849–1999*. New York: Viking, 1999.**

R: **Roberts, J. M. 1999. *The history of the world, 1901 to 2000*. New York: Viking.**

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.58 Titles within titles

Titles of long or short works appearing within an italicized title are enclosed in quotation marks. For a title within an article or a chapter title, see 17.157.

N: 22. Allen Forte, *The Harmonistic Organization of "The Rite of Spring"* (New Haven, CT: Yale University Press, 1978).
23. Roland McHugh, *Annotations to "Finnegans Wake"* (Baltimore: Johns Hopkins University Press, 1980).

R: McHugh, Roland. 1980. *Annotations to "Finnegans wake."* Baltimore: Johns Hopkins Univ. Press.

Quotation marks within a book title do not always denote another title. But confusion is unlikely.

N: 24. *"Race," Writing, and Difference*, ed. Henry Louis Gates Jr. and Kwame Anthony Appiah (Chicago: University of Chicago Press, 1986).

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.59 Italicized terms within titles

When terms normally italicized in running text, such as species names or names of ships, appear within an italicized title, they are set roman ("reverse italics"; see 8.184). For an italicized term within an article or a chapter title, see 17.157.

R: **Suangtho, V., and E. B. Lauridsen. 1990. *Flowering and seed production in* Tectona grandis *L.f.: Report on the DANIDA Training Course on Tree Improvement Program*. Chiang Mai, Thailand.**

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17 : Documentation II: Specific Content

17.60 Quotations as titles

A quotation used as a book title is not enclosed in quotation marks. See also 8.171.

B: **Whitaker, Agnes, ed. *All in the End Is Harvest: An Anthology for Those Who Grieve*. London: Darton, Longman and Todd, 1984.**

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.61 Question marks or exclamation points

When a title or a subtitle ends with a question mark or an exclamation point, no other punctuation follows. See also 6.123.

N: 25. Peter Glen, *It's Not My Department! How to Get the Service You Want,* Exactly *the Way* You *Want It!* (New York: William Morrow, 1990), 63.

26. Herrlee Glessner Creel, *What Is Taoism? and Other Studies in Chinese Cultural History* (Chicago: University of Chicago Press, 1970), 34.

B: Aaron, Henry. 1973. *Why Is Welfare So Hard to Reform?* Washington, DC: Brookings Institution Press, 1973.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.62 Very long titles

An extremely long title or subtitle may be shortened in a bibliography or note. Enough information should be given to allow readers to find the full title in a library or a publisher's catalog. For examples, see 17.63.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.63 Older titles

Titles of works published in the eighteenth century or earlier may retain their original punctuation, spelling, and capitalization (except for whole words in capital letters, which should be given an initial capital only). Very long titles may be shortened, omissions being indicated by three ellipsis dots within a title and four at the end (see 11.57).

B: **Escalante, Bernardino. *A Discourse of the Navigation which the Portugales doe make to the Realmes and Provinces of the East Partes of the Worlde. . . .*. Translated by John Frampton. London, 1579.**

Ray, John. *Observations Topographical, Moral, and Physiological: Made in a Journey Through part of the Low-Countries, Germany, Italy, and France: with A Catalogue of Plants not Native of England . . . Whereunto is added A Brief Account of Francis Willughby, Esq., his Voyage through a great part of Spain*. [London], 1673.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.64 Non-English titles

Sentence-style capitalization is strongly recommended for non-English titles (see 10.3). Still, writers or editors unfamiliar with the usages of the language concerned should not attempt to alter capitalization without expert help. For more on French titles, see 10.30; for more on German, see 10.43; for romanized titles originally in a non-Latin alphabet, see 10.3; for English forms of foreign cities, see 17.101.

N:

3. Danielle Maisonneuve, Jean-François Lamarche, and Yves St-Amand, *Les relations publiques: Dans une société en mouvance* (Sainte-Foy, QC: Presses de l'Université de Québec, 1998).

4. Gabriele Krone-Schmalz, *In Wahrheit sind wir stärker: Frauenalltag in der Sowjetunion* (Frankfurt am Main: Fischer Taschenbuch Verlag, 1992).

5. G. Martellotti et al., *La letteratura italiana: Storia e testi*, vol. 7 (Milan: Riccardo Ricciardi, 1955).

6. Ljiljana Piletic Stojanovic, ed. *Gutfreund i ceški kubizam* (Belgrade: Muzej savremene umetnosti, 1971).

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.65 Translation added

If an English translation of a title is needed, it follows the original title and is enclosed in brackets, without italics or quotation marks. It is capitalized sentence style regardless of the bibliographic style followed. Parentheses may be used instead of brackets, as in running text (see 10.6–7), but brackets more clearly distinguish the translation from publishing information in parentheses.

N: 7. Henryk Wereszycki, *Koniec sojuszu trzech cesarzy* [The end of the Three Emperors' League] (Warsaw: PWN, 1977); includes a summary in German.

B: *Zhongguo renkou tongji nianjian 1996* [China population statistics yearbook 1996]. Beijing: Zhongguo tongji chubanshe, 1996.

R: Pirumova, N. M. 1977. *Zemskoe liberal'noe dvizhenie: Sotsial'nye korni i evoliutsiia do nachala XX veka* [The zemstvo liberal movement: Its social roots and evolution to the beginning of the twentieth century]. Moscow: Izdatel'stvo "Nauka."

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17 : Documentation II: Specific Content

17.66 Original plus published translation

A published translation is normally treated as illustrated in 17.42. If, for some reason, both the original and the translation need to be cited, either of the following forms may be used, depending on whether the original or the translation is of greater interest to readers.

B: **Furet, François. *Le passé d'une illusion*. Paris: Éditions Robert Laffont, 1995. Translated by Deborah Furet as *The Passing of an Illusion* (Chicago: University of Chicago Press, 1999).**

or

Furet, François. *The Passing of an Illusion*. Translated by Deborah Furet. Chicago: University of Chicago Press, 1999. Originally published as *Le passé d'une illusion* (Paris: Éditions Robert Laffont, 1995).

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.67 Unpublished translation

In those rare instances when a title is given only in translation but no published translation of the work is listed, the original language must be specified.

N: 8. N. M. Pirumova, *The Zemstvo Liberal Movement: Its Social Roots and Evolution to the Beginning of the Twentieth Century* [in Russian] (Moscow: Izdatel'stvo "Nauka," 1977).

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17 : Documentation II: Specific Content

17.68 Chapter in a single-author book

When a specific chapter (or other titled part of a book) is cited, the author's name is followed by the title of the chapter (or other part) in roman, followed by *in* (also roman), followed by the title of the book in italics. Either the inclusive page numbers (see 9.62, 9.64) or the chapter or part number is usually given also. In notes and bibliographies, but not in reference lists, the chapter is enclosed in quotation marks. For a multiauthor work, see 17.69. See also 17.135.

N: 1. Brendan Phibbs, "Herrlisheim: Diary of a Battle," in *The Other Side of Time: A Combat Surgeon in World War II* (Boston: Little, Brown, 1987), 117–63.

B: Ashbrook, James B., and Carol Rausch Albright. "The Frontal Lobes, Intending, and a Purposeful God." Chap. 7 in *The Humanizing Brain*. Cleveland, OH: Pilgrim Press, 1997.

or

Ashbrook, James B., and Carol Rausch Albright. *The Humanizing Brain*. Cleveland, OH: Pilgrim Press, 1997. See esp. chap. 7, "The Frontal Lobes, Intending, and a Purposeful God."

T: (Phibbs 1987, 122–24)

R: Phibbs, Brendan. 1987. Herrlisheim: Diary of a battle. In *The other side of time: A combat surgeon in World War II*, 117–63. Boston: Little, Brown.

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17 : Documentation II: Specific Content

17.69 Contribution to a multiauthor book

When one contribution to a multiauthor book is cited, the contributor's name comes first, followed by the title of the contribution in roman, followed by *in* (also roman), followed by the title of the book in italics, followed by the name(s) of the editor(s). The inclusive page numbers are usually given also. In notes and bibliographies, but not in reference lists, the contribution title is enclosed in quotation marks. For several contributions to the same book, see 17.70.

N: 3. Anne Carr and Douglas J. Schuurman, "Religion and Feminism: A Reformist Christian Analysis," in *Religion, Feminism, and the Family*, ed. Anne Carr and Mary Stewart Van Leeuwen (Louisville, KY: Westminster John Knox Press, 1996), 11–32.

B: Ellet, Elizabeth F. L. "By Rail and Stage to Galena." In *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, edited by Paul M. Angle, 271–79. Chicago: University of Chicago Press, 1968.

T: (Wiens 1983)

R: Wiens, J. A. 1983. Avian community ecology: An iconoclastic view. In *Perspectives in ornithology*, ed. A. H. Brush and G. A. Clark Jr., 355–403. Cambridge: Cambridge Univ. Press.

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17.70 Several contributions to the same book

If two or more contributions to the same multiauthor book are cited, the book itself, as well as the specific contributions, may be listed in the bibliography. The entries for the individual contributions may then cross-refer to the book's editor, thus avoiding clutter. In notes, details of the book may be given only once, with subsequent cross-references.

N:

4. William H. Keating, "Fort Dearborn and Chicago," in *Prairie State: Impressions of Illinois, 1673–1967, by Travelers and Other Observers*, ed. Paul M. Angle (Chicago: University of Chicago Press, 1967), 84–87.

27. Sara Clarke Lippincott, "Chicago," in *Prairie State* (see note 4), 362–70.

or

. . . in Angle, *Prairie State*, 362–70.

B:

Draper, Joan E. "Paris by the Lake: Sources of Burnham's Plan of Chicago." In Zukowsky, *Chicago Architecture*, 107–19.

Harrington, Elaine. "International Influences on Henry Hobson Richardson's Glessner House." In Zukowsky, *Chicago Architecture*, 189–207.

Zukowsky, John, ed. *Chicago Architecture, 1872–1922: Birth of a Metropolis*. Munich: Prestel-Verlag in association with the Art Institute of Chicago, 1987.

T:

(Brush and Clark 1983)
(Wiens 1983)

R:

Brush, A. H., and G. A. Clark Jr., eds. 1983. *Perspectives in ornithology.* Cambridge: Cambridge Univ. Press.

Wiens, J. A. 1983. Avian community ecology: An iconoclastic view. In Brush and Clark 1983, 355–403.

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17.71 Conference proceedings

Individual contributions to conference proceedings may be treated like chapters in multiauthor books (see 17.69).

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17 : Documentation II: Specific Content

17.72 Book-length work within a book

If the cited part of a book is a large enough entity in itself (see 8.172, 8.193), it too may be italicized.

N: **3. Thomas Bernard, *A Party for Boris*, in *Histrionics: Three Plays*, trans. Peter K. Jansen and Kenneth Northcott (Chicago: University of Chicago Press, 1990).**

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17.73 Chapter originally published elsewhere

When a chapter is cited that was originally published as an article in a journal, only the book version need be cited. If the original publication is of particular interest, details may be added to the entry in the bibliography after such wording as "originally published as" (see 17.66, second example).

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17.74 Author's introduction and the like

If the reference is to a generic title such as *introduction*, *preface*, or *afterword*, that term (lowercased unless following a period) is added before the title of the book. See also 8.189.

N: **1. Valerie Polakow, afterword to *Lives on the Edge: Single Mothers and Their Children in the Other America* (Chicago: University of Chicago Press, 1993).**

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17.75 Introductions or chapters by someone other than the author

If reference is to an introduction, foreword, or chapter written by someone other than the main author of a book, the other person's name comes first, and the author's name follows the title. See also 17.46.

N: 6. Francine Prose, introduction to *Word Court: Wherein Verbal Virtue Is Rewarded, Crimes against the Language Are Punished, and Poetic Justice Is Done*, by Barbara Wallraff (New York: Harcourt, 2000).

B: Williams, Joseph M., and Gregory G. Colomb. "Coherence II." In *Style: Toward Clarity and Grace*, by Joseph M. Williams, 81–95. Chicago: University of Chicago Press, 1990.

T: (Friedman 1994)

R: Friedman, Milton. 1994. Introd. to *The road to serfdom*, by F. A. Hayek. Anniversary ed. Chicago: Univ. of Chicago Press.

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17 : Documentation II: Specific Content

17.76 Writers' names

A reference to a letter, memorandum, or similar communication in a published collection begins with the names of the sender and the recipient, in that order, followed by a date and sometimes the place where the communication was prepared. The word *letter* is unnecessary, but other forms, such as reports or memoranda, should be specified. The title of the collection is given in the usual form for a book. For date forms, see 6.46, 9.33–35. For unpublished communications, see 17.208–9, 17.211, 17.234–37.

N: **1. Adams to Charles Milnes Gaskell, London, 30 March 1868, in *Letters of Henry Adams, 1858–1891*, ed. Worthington Chauncey Ford (Boston: Houghton Mifflin, 1930), 141.**

2. EBW to Harold Ross, memorandum, 2 May 1946, in *Letters of E. B. White*, ed. Dorothy Lobrano Guth (New York: Harper & Row, 1976), 273.

3. Adams to Gaskell, 142.

B: **Jackson, Paulina. Paulina Jackson to John Pepys Junior, 3 October 1676. In *The Letters of Samuel Pepys and His Family Circle*, edited by Helen Truesdell Heath, no. 42. Oxford: Clarendon Press, 1955.**

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17 : Documentation II: Specific Content

17.77 Citing letters and such in the author-date system

In the author-date system, the material in the examples to 17.76 could be cited as follows:

T: **In a letter to Charles Milnes Gaskell from London, March 30, 1868 (Adams 1930, 141), Adams wrote . . .**
White (1976, 273) sent Ross an interoffice memo on May 2, 1946, pointing out that . . .

R: **Adams, Henry. 1930. *Letters of Henry Adams, 1858–1891*. Ed. Worthington Chauncey Ford. Boston: Houghton Mifflin.**
White, E. B. 1976. *Letters of E. B. White*. Ed. Dorothy Lobrano Guth. New York: Harper & Row.

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17 : Documentation II: Specific Content

17.78 Several citations to same published collection

If several letters or other communications are cited from a single source, the source itself rather than the individual pieces should be listed in a bibliography or reference list.

T: **(Churchill and Eisenhower 1990)**

R: **Churchill, Winston, and Dwight D. Eisenhower. 1990. *The Churchill-Eisenhower correspondence, 1953–1955*. Ed. Peter G. Boyle. Chapel Hill: Univ. of North Carolina Press.**

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.79 Editions other than the first

When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing. An edition number usually appears on the title page and is repeated, along with the date of the edition, on the copyright page. Such wording as "Second Edition, Revised and Enlarged" is abbreviated in notes, bibliographies, and reference lists simply as "2nd ed."; "Revised Edition" (with no number) is abbreviated as "rev. ed." Other terms are similarly abbreviated. Any volume number mentioned follows the edition number. For the use of the word *edition* and Chicago's preferences, see 1.22. For inclusion of the original date of an older work cited in a modern edition, see 17.123–27.

N:

1. Karen V. Harper-Dorton and Martin Herbert, *Working with Children, Adolescents, and Their Families*, 3rd ed. (Chicago: Lyceum Books, 2002), 43.
2. Florence Babb, *Between Field and Cooking Pot: The Political Economy of Marketwomen in Peru*, rev. ed. (Austin: University of Texas Press, 1989), 199.
3. Elizabeth Barrett Browning, *Aurora Leigh: Authoritative Text, Backgrounds and Contexts, Criticism*, ed. Margaret Reynolds, Norton Critical Editions (New York: Norton, 1996). All subsequent citations are to this edition.

B:

Strunk, William, Jr., and E. B. White. *The Elements of Style*. 4th ed. New York: Allyn and Bacon, 2000.

T:

(Anderson and Richie 1982)
(Weber, Burlet, and Abel 1928)

R:

Anderson, J. L., and D. Richie. 1982. *The Japanese film art and industry*. Exp. ed. Princeton, NJ: Princeton Univ. Press.

Weber, M., H. M. de Burlet, and O. Abel. 1928. *Die Säugetiere*. 2nd ed. 2 vols. Jena: Gustav Fischer.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.80 Modern editions of the classics

Modern editions of Greek, Latin, and medieval classics are discussed in 17.251–61; modern editions of English classics in 17.261–62.

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17 : Documentation II: Specific Content

17.81 Reprint editions

Reprint editions, facsimile editions, and the like are discussed in 17.123–27.

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17.82 Online editions

Online editions of books are discussed in 17.142–47.

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17 : Documentation II: Specific Content

17.83 Volume numbers

In documentation, volume numbers are always given in arabic numerals, even if in the original work they appear in roman numerals or are spelled out. The word *vol*. is omitted if the volume number is immediately followed by a page number (see the following paragraphs for examples).

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17 : Documentation II: Specific Content

17.84 Citing the work as a whole

When a multivolume work is cited as a whole, the total number of volumes is given after the title of the work (or, if an editor as well as an author is mentioned, after the editor's name). If the volumes have been published over several years, the range of years is given. See also 17.117.

B: Aristotle. *Complete Works of Aristotle*: *The Revised Oxford Translation*. Edited by J. Barnes. 2 vols. Bollingen Series. Princeton, NJ: Princeton University Press, 1983.

Byrne, Muriel St. Clare, ed. *The Lisle Letters*. 6 vols. Chicago: University of Chicago Press, 1981.

T: (Wright 1968–78, 2:341)

R: Wright, Sewell. 1968–78. *Evolution and the genetics of populations*. 4 vols. Chicago: Univ. of Chicago Press.

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17 : Documentation II: Specific Content

17.85 Citing a particular volume in a note

If a particular volume of a multivolume work is cited, the volume number and the individual volume title, if there is one, are given in addition to the general title. If volumes have been published in different years, only the date of the cited volume is given.

N: 36. Muriel St. Clare Byrne, ed., *The Lisle Letters* (Chicago: University of Chicago Press, 1981), 4:243.

37. Sewell Wright, *Evolution and the Genetics of Populations*, vol. 2, *Theory of Gene Frequencies* (Chicago: University of Chicago Press, 1969), 129.

The different treatment of the volume numbers in the examples above is prescribed by logic: all six volumes of the Byrne work appeared in 1981, whereas only volume 2 of the Wright work appeared in 1969.

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17 : Documentation II: Specific Content

17.86 Citing a particular volume in a bibliography or reference list

If only one volume of a multivolume work is of interest to readers, it may be listed alone in a bibliography or reference list in either of the following ways.

B: **Pelikan, Jaroslav. *The Christian Tradition: A History of the Development of Doctrine*. Vol. 1, *The Emergence of the Catholic Tradition*. Chicago: University of Chicago Press, 1971.**

T: **(Wright 1969, 129)**

R: **Wright, Sewell. 1969. *Theory of gene frequencies*. Vol. 2 of *Evolution and the genetics of populations*. Chicago: Univ. of Chicago Press.**

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.87 Chapters and other parts of individual volumes

Specific parts of individual volumes of multivolume books are cited in the same way as parts of single-volume books.

N: **38. "Buddhist Mythology," in *Mythologies*, ed. Yves Bonnefoy (Chicago: University of Chicago Press, 1991), 2:893–95.**

A chapter number, if available, may replace page numbers; for example, "vol. 2, chap. 6."

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17 : Documentation II: Specific Content

17.88 One volume in two or more books

Occasionally, if it is very long, a single volume of a multivolume work may be published as two or more physical books. The reference must then include book as well as volume number.

N: 39. Donald Lach, *Asia in the Making of Europe*, vol. 2, bk. 3, *The Scholarly Disciplines* (Chicago: University of Chicago Press, 1977), 351.

B: Harley, J. B., and David Woodward, eds. *The History of Cartography*. Vol. 2, bk. 2, *Cartography in the Traditional East and Southeast Asian Societies*. Chicago: University of Chicago Press, 1994.

or

Harley, J. B., and David Woodward, eds. *Cartography in the Traditional East and Southeast Asian Societies*. Vol. 2, bk. 2, of *The History of Cartography*. Chicago: University of Chicago Press, 1994.

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17 : Documentation II: Specific Content

17.89 Authors and editors of multivolume works

Some multivolume works have both a general editor and individual editors or authors for each volume. When individual volumes are cited, the editor's or author's name follows that part for which he or she is responsible.

N: **40. Herbert Barrows, *Reading the Short Story*, vol. 1 of *An Introduction to Literature*, ed. Gordon N. Ray (Boston: Houghton Mifflin, 1959).**

41. *The Variorum Edition of the Poetry of John Donne*, ed. Gary A. Stringer, vol. 6, *The "Anniversaries" and the "Epicedes and Obsequies,"* ed. Gary A. Stringer and Ted-Larry Pebworth (Bloomington: Indiana University Press, 1995).

42. *Orestes*, trans. William Arrowsmith, in *Euripides*, vol. 4 of *The Complete Greek Tragedies*, ed. David Grene and Richmond Lattimore (Chicago: University of Chicago Press, 1958), 185–288.

In a bibliography or reference list, the first name(s) or title listed should be the one most relevant to the work in which the entry appears. Note the different capitalization and punctuation of *edited by* in the following alternative versions, analogous to the treatment of a chapter in a multiauthor book (see 17.69). (Certain multivolume works may, for bibliographical purposes, more conveniently be treated as series; see 17.93.)

B: **Donne, John. *The Variorum Edition of the Poetry of John Donne*. Edited by Gary A. Stringer. Vol. 6, *"The Anniversaries" and the "Epicedes and Obsequies,"* edited by Gary A. Stringer and Ted-Larry Pebworth. Bloomington: Indiana University Press, 1995.**

or

Donne, John. *The "Anniversaries" and the*

"Epicedes and Obsequies." Edited by Gary A. Stringer and Ted-Larry Pebworth. Vol. 6 of *The Variorum Edition of the Poetry of John Donne*, edited by Gary A. Stringer. Bloomington: Indiana University Press, 1995.

T: (Ray 1959) *or* (Barrows 1959)

R: Ray, Gordon N., ed. 1959. *An introduction to literature*. Vol. 1, *Reading the short story*, by Herbert Barrows. Boston: Houghton Mifflin.

or

Barrows, Herbert. 1959. *Reading the short story*. Vol. 1 of *An introduction to literature*, ed. Gordon N. Ray. Boston: Houghton Mifflin.

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17 : Documentation II: Specific Content

17.90 Series titles, numbers, and editors

The title of a series is capitalized headline style even in a reference list, but it is neither italicized nor put in quotation marks or parentheses. The series editor is usually omitted, but see 17.92–93. Some series are numbered; many are not. The number (if any) follows the series title with no intervening comma unless *vol.* or *no.* is used. These abbreviations may be omitted, however, unless both are needed in a single reference (see last example below). For a foreign-language series, use sentence style (see 10.3 and third example below).

N:

1. Gershon David Hundert, *The Jews in a Polish Private Town: The Case of Opatów in the Eighteenth Century*, Johns Hopkins Jewish Studies (Baltimore: Johns Hopkins University Press, 1992).

B:

The Cahokia Atlas: A Historical Atlas of Cahokia Archaeology. Studies in Illinois Archaeology 6. Springfield: Illinois Historic Preservation Agency, 1989.

Grenier, Roger. *Les larmes d'Ulysse*. Collection l'un et l'autre. Paris: Gallimard, 1998.

T:

(Tulchin and Garland 2000)
(Hopp 1977)
(Wauchope 1950)

R:

Hopp, Joachim. 1977. *Untersuchungen zur Geschichte der letzten Attaliden*. Vestigia: Beiträge zur alten Geschichte 25. Munich: C. H. Beck'sche Verlagsbuchhandlung.

Tulchin, J. S., and A. M. Garland, eds. 2000. *Social development in Latin America: The politics of reform*. Woodrow Wilson Center Current Studies on Latin America. Boulder, CO: Lynne Rienner.

Wauchope, Robert. 1950. *A tentative sequence of pre-Classic ceramics in Middle America*. Middle American Research Records, vol. 1, no. 14. New Orleans, LA: Tulane University.

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17 : Documentation II: Specific Content

17.91 Whether to include series titles

Including a series title in a citation often helps readers decide whether to pursue a reference. But if books belonging to a series can be located without the series title, it may be omitted to save space (especially in a footnote).

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17 : Documentation II: Specific Content

17.92 Series editor

The name of the series editor is usually omitted (see 17.90). When included, it follows the series title.

R: **Howell, M. C. 1998. *The marriage exchange: Property, social place, and gender in the cities of the Low Countries*. Women in Culture and Society, ed. C. R. Stimpson. Chicago: Univ. of Chicago Press.**

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17 : Documentation II: Specific Content

17.93 Series or multivolume work?

Certain works may be treated bibliographically either as multivolume works or as series of volumes, depending on whether the emphasis is on the group of books as a whole (as in the first two examples) or on single volumes (as in the second two).

B: **Boyer, John W., and Julius Kirshner, eds. *Readings in Western Civilization*. 9 vols. Chicago: University of Chicago Press, 1986–87.**

Grene, David, and Richmond Lattimore, eds. *The Complete Greek Tragedies*. Chicago: University of Chicago Press, 1942–58. Nine unnumbered volumes.

Cochrane, Eric W., Charles K. Gray, and Mark Kishlansky. *Early Modern Europe: Crisis of Authority*. Readings in Western Civilization, edited by John W. Boyer and Julius Kirshner, 6. Chicago: University of Chicago Press, 1987.

Euripides. *Orestes*. Translated by William Arrowsmith. In *Euripides IV*, edited by David Grene and Richmond Lattimore. The Complete Greek Tragedies. Chicago: University of Chicago Press, 1958.

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17.94 Multivolume work within a series

If a book within a series consists of more than one volume, the number of volumes or the volume number (if reference is to a particular volume) follows the book title.

B: **Ferrer Benimeli, José Antonio. *Masoneria, iglesia e illustración*. Vol. 1, *Las bases de un conflito (1700–1739)*. Vol. 2, *Inquisición: Procesos históricos (1739–1750)*. Publicaciones de la Fundación Universitaria Española, Monografías 17. Madrid, 1976.**

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17 : Documentation II: Specific Content

17.95 “Old series,” “new series,” and such

Some numbered series have gone on so long that, as with certain long-lived journals, numbering has started over again, preceded by *n.s. (new series)*, *2nd ser. (second series)*, or some similar notation, usually enclosed in commas. Books in the old series are identified by *o.s.*, *1st ser.*, or whatever fits.

N: 3. Charles R. Boxer, ed. ***South China in the Sixteenth Century***, Hakluyt Society Publications, 2nd ser., 106 (London, 1953).

B: Palmatary, Helen C. ***The Pottery of Marajó Island, Brazil***. Transactions of the American Philosophical Society, n.s., 39, pt. 3. Philadelphia, 1950.

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17 : Documentation II: Specific Content

17.96 Place, publisher, and date

Traditionally the facts of publication include the place (city), the publisher, and the date (year). These elements are put in parentheses in a note but not in a bibliography or reference list. A colon appears between place and publisher. In a note or a bibliography, the date follows the publisher, preceded by a comma. In a reference list, the date follows the author's name, preceded by a period. See also 16.10, 16.12.

N: 1. Ted Heller, *Slab Rat* (New York: Scribner, 2000).

B: Youngblood, Shay. *Black Girl in Paris*. New York: Riverhead Books, 2000.

R: Wilson, E. O. 1992. *The diversity of life*. New York: Norton.

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17.97 Place and date only

Omitting the publisher's name is an acceptable practice, followed by many journals and preferred by many authors. It spares authors and editors the task of verifying publishers' past and present names and spellings, but it may deprive some readers of useful information. A comma, not a colon, follows the place. Even where publishers' names are given in most references, they may be omitted in books published in the nineteenth century or earlier, or where the publisher is not known. For more on place, see 17.99–102.

N: **2. Colin Harrison, *Afterburn* (New York, 2000).**

B: **Pittman, Philip. *The Present State of the European Settlements on the Mississippi; with a Geographical Description of That River*. London, 1770.**

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17 : Documentation II: Specific Content

17.98 Date only

A less common practice (except in legal style; see 17.280) is to include only the date. This bare-bones practice is acceptable if neither place nor publisher is ascertainable or of particular value to readers. It is most commonly used for books published in the nineteenth century or earlier.

N: 3. Margaret Mitchell, *Gone with the Wind* (1936).
4. Winston Churchill, *History of the English-Speaking Peoples* (1956–58).

B: Lamb, Charles. *Essays of Elia*. 1823.

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17 : Documentation II: Specific Content

17.99 Place: city

The place to be included is the one that usually appears on the title page but sometimes on the copyright page of the book cited—the city where the publisher's main editorial offices are located. Where two or more cities are given ("Chicago and London," for example, appears on the title page of this manual), only the first is normally included in the documentation.

New York: Macmillan, 1980
Los Angeles: J. Paul Getty Trust Publications
Oxford: Clarendon Press
New York: Oxford University Press

but

Berkeley and Los Angeles: University of California Press

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17 : Documentation II: Specific Content

17.100 When to specify state, province, or country

If the city of publication may be unknown to readers or may be confused with another city of the same name, the abbreviation of the state, province, or (sometimes) country is added. *Washington* is traditionally followed by *DC*, but other major cities, such as Los Angeles and Baltimore, need no state abbreviation. (For countries not easily abbreviated, spell out the name.) For the relevant abbreviations, including the older forms of state abbreviations (Ill., Mass., etc.), see 15.29–30.

Cheshire, CT: Graphics Press
Reading, MA: Perseus Books
Harmondsworth, UK: Penguin Books
Waterloo, ON: Wilfrid Laurier University Press
Washington, DC: Smithsonian Institution Press
Englewood Cliffs, NJ: Prentice Hall
Ithaca, NY: Cornell University Press
New Haven, CT: Yale University Press
Princeton, NJ: Princeton University Press
Cambridge, MA: MIT Press
Cambridge, MA: Harvard University Press

but

Cambridge: Cambridge University Press

Although the abbreviations may be unnecessary for some readers, they are useful for others and therefore worth including. When the publisher's name includes the state name, the abbreviation is not needed.

Chapel Hill: University of North Carolina Press

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17 : Documentation II: Specific Content

17.101 Foreign city names

Current, commonly used English names for foreign cities should be used.

Belgrade (not Beograd)
Cologne (not Köln)
Mexico City (not México)
Milan (not Milano)
Munich (not München)
Prague (not Praha)
Rome (not Roma)
The Hague (not den Haag)
Turin (not Torino)
Vienna (not Wien)

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17 : Documentation II: Specific Content

17.102 "No place"

When the place of publication is not known, the abbreviation *n.p.* (or *N.p.* if following a period) may be used before the publisher's name. If the place can be surmised, it may be given with a question mark, in brackets. See also 17.98.

(n.p.: Windsor, 1910)
([Lake Bluff, IL?]: Vliet & Edwards, 1890)

A place of publication that is known but does not appear in the book may be given in the normal way or—though usually an unnecessary precaution—in brackets. When neither place nor date is known, *n.p.*, *n.d.* may be used. See also 17.119.

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17 : Documentation II: Specific Content

17.103 Publisher's name

The publisher's name may be given either in full, as printed on the title page of the book, or in a somewhat abbreviated form. The shorter forms are preferred in most reference lists and many bibliographies. Publishers' names and the usual abbreviations for them are listed in such reference works as *Books in Print*, *Whitaker's Books in Print* (British publications), *Canadian Books in Print*, and *Australian Books in Print*, which can be found in many large libraries (see bibliog. 4.5). The use of full or shorter forms must be consistent throughout a bibliography, reference list, or set of notes.

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17 : Documentation II: Specific Content

17.104 Abbreviations and omissible parts of a publisher's name

Even when the full publisher's name is given, an initial *The* is omitted, as are such abbreviations as *Inc.*, *Ltd*, or *S.A.* following a name. *Co.*, *& Co.*, *Publishing Co.*, and the like are often omitted. A given name or initials preceding a family name may be omitted. *Books* is usually retained (Basic Books, Riverhead Books). The word *Press* can sometimes be omitted (for example, Pergamon Press and Ecco Press can be abbreviated to Pergamon and Ecco, but Free Press and New Press must be given in full). *Press* should not be omitted from the name of a university press because the university itself may issue publications independent of its press. The word *University* may be abbreviated to *Univ.* (especially in reference lists).

Houghton Mifflin *or* Houghton Mifflin Co.
Little, Brown *or* Little, Brown & Co.
Macmillan *or* Macmillan Publishing Co. (New York)
Macmillan *or* Macmillan Publishers (London)
Wiley *or* John Wiley

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17.105 Punctuation and spelling

In the examples in 17.104, note that there is no comma in Houghton Mifflin, but there is one in Little, Brown. Harcourt, Brace has a comma, but Harcourt Brace Jovanovich does not. Macmillan has a lowercase *m* after the *Mac*. To ensure the correct form of publishers' names, past and present, writers and editors may search the Internet or refer to current and earlier editions of *Books in Print*, *Whitaker's Books in Print*, or *LMP (Literary Market Place)* (see bibliog. 4.5, 2.7).

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17 : Documentation II: Specific Content

17.106 “And” or ampersand

Either *and* or & may be used in a publisher’s name, regardless of how it is rendered on the title page. It is advisable to stick to one or the other throughout a bibliography. Unless an ampersand is used in a foreign publisher’s name, the foreign word for *and* must be used.

Harper and Row *or* Harper & Row
Duncker und Humblot *or* Duncker & Humblot

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17 : Documentation II: Specific Content

17.107 Changes in publishers' names

If the name of the publisher has changed since the book was published, the name on the title page is the one to use, not the current name. For reprint editions, see 17.123–27.

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17 : Documentation II: Specific Content

17.108 Foreign publishers' names

No part of a foreign publisher's name should be translated, even though the city has been given in its English form.

Paris: Presses Universitaires de France, 1982
Mexico City: Fondo de Cultura Económica, 1981
Munich: Delphin Verlag, 1983

Note that abbreviations corresponding to *Inc.* or *Ltd.* (German *GmbH*, for example) are omitted (see 17.104). Capitalization of a publisher's name should follow the original unless the name appears in full capitals there; in that case, it should be capitalized headline style.

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17 : Documentation II: Specific Content

17.109 Publisher unknown

When the publisher is unknown, use just the place (if known) and date (see 17.97). Privately printed works should be cited with as much information as is known (e.g., Topeka, KS: privately printed, 1890).

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17 : Documentation II: Specific Content

17.110 Parent companies and such

When a parent company's name appears on the title page in addition to the publisher's name, only the latter need be used in a bibliographical listing. For example, the title page of *The New York Times Manual of Style and Usage* (1999 edition) bears the imprint "Times Books"; below, in smaller type, appears "Random House." The spine carries "Times Books" (but not Random House), and the copyright page gives a New York address for Times Books. The work may therefore be listed as follows:

B: **Siegal, Allan M., and William G. Connolly, eds. *The New York Times Manual of Style and Usage*. Rev. ed. New York: Times Books, 1999.**

If it is not clear which name to list, both may appear in a bibliographic entry, separated by a slash (with a thin space either side). The smaller entity often precedes the larger, but either order is acceptable.

N: **12. Jorie Graham, *Swarm: Poems* (New York: Ecco Press / HarperCollins, 1999).**

B: **Dunn, Susan. *Sister Revolutions: French Lightning, American Light*. New York: Faber & Faber / Farrar, Straus & Giroux, 1999.**

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17 : Documentation II: Specific Content

17.111 Joint imprint

For books published by a consortium, the name of the consortium may be followed by that of an individual member, the two names separated by a slash (with space either side).

B: **Cohen, Naomi W. *Jacob H. Schiff: A Study in American Leadership*. Hanover, NH: University Press of New England / Brandeis University Press, 1999.**

If the consortium as a whole rather than a partner is the publisher, its name stands alone.

Gaspar, Frank X. *Leaving Tico*. Hanover, NH: University Press of New England, 1999.

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17.112 Special imprint

Some publishers issue certain books through a special publishing division or under a special imprint. In such instances the imprint may be given after the publisher's name, preceded by a comma.

B: **Bonney, Orrin H., and Lorraine G. Bonney. *Guide to the Wyoming Mountains and Wilderness Areas*. 3rd ed. Athens: Ohio University Press, Swallow Press, 1977.**

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17.113 Copublication

When books are published simultaneously (or almost so) by two publishers, usually in different countries, only one publisher need be listed—the one that is more relevant to the users of the citation. For example, if a book copublished by a British and an American publisher is listed in the bibliography of an American publication, only the American publication details need be given. In certain contexts, however, both sets of details may be of interest to readers. For reprints, see 17.123–27.

N: 1. Marc Bloch, *Feudal Society*, trans. L. A. Manyon (Chicago: University of Chicago Press; London: Routledge and Kegan Paul, 1961).

B: Lévi-Strauss, Claude. *The Savage Mind*. Chicago: University of Chicago Press; London: Weidenfeld and Nicolson, 1962.

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17.114 Distributed books

For a book published by one company and distributed by another, the name on the title page should be used. Since distribution agreements are sometimes impermanent, the distributor's name is best omitted unless essential to users of a bibliography.

B: **Cane, Peter. *Atiyah's Accidents, Compensation and the Law*. 6th ed. Law-in-Context, 1999. Distributed by Northwestern University Press.**

Wording on the title page such as "Published by arrangement with . . . ," if it is of particular interest, may be included in a similar manner.

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17 : Documentation II: Specific Content

17.115 Publication date: general

For books, only the year, not the month or day, is included in the publication date. The date is found on the title page or, more commonly, on the copyright page. It is usually identical to the copyright date. If two or more copyright dates appear in a book (as in this manual), the first being those of earlier editions or versions, the most recent indicates the publication date. Chicago's books normally carry both copyright date and publication date on the copyright page. For any edition other than the first, both the edition and the date of that edition must be included in a listing.

N: 56. *The Chicago Manual of Style*, 14th ed. (Chicago: University of Chicago Press, 1993), 15.170; cf. 13th ed. (1982), 16.88.

R: Turabian, Kate L. 1996. *A manual for writers of term papers, theses, and dissertations*. 6th ed. Rev. John Grossman and Alice Bennett. Chicago: Univ. of Chicago Press.

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17.116 New impressions and renewal of copyright

The publication date must not be confused with the date of a subsequent printing or a renewal of copyright. Such statements on the copyright page as "53rd impression" or "Copyright renewed 1980 by ———" should be disregarded. For new editions as opposed to new impressions, see 1.19–22; for reprints, see 17.123–27.

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17 : Documentation II: Specific Content

17.117 Two dates

Copublished books occasionally appear in different calendar years—when, for example, a book published in Great Britain in November appears in the United States in February of the following year. Only if both dates are of interest to readers need both be included. See also 17.113, 17.126–27.

N: 13. E. P. Thompson, *The Making of the English Working Class* (1963; New York: Pantheon, 1964), 12–13.

R: Thompson, E. P. 1964. *The making of the English working class*. New York: Pantheon. (Published in UK in 1963.)

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17.118 Multivolume works published over several years

When an entire multivolume work is cited, the range of dates is given. If the work has not yet been completed, the date of the first volume is followed by an en dash. If a single volume is cited, only the date of that volume need appear. See also 17.83–89.

N: **78. *The Collected Works of F. A. Hayek* (Chicago: University of Chicago Press, 1988–).**

B: **Tillich, Paul. *Systematic Theology*. 3 vols. Chicago: University of Chicago Press, 1951–63.**

R: **Freeman, D. S. 1951. *George Washington*, vol. 3, *Planter and patriot*. New York: Scribner.**

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17 : Documentation II: Specific Content

17.119 "No date"

When the publication date of a printed work cannot be ascertained, the abbreviation *n.d.* takes the place of the year in the publication details. A guessed-at date may either be substituted (in brackets) or added. See also 17.102.

Boston, n.d.
Edinburgh, [1750?] *or* Edinburgh, n.d., ca. 1750

In the author-date system, the bracketed date appears in the normal position.

T: **(Author [1750?])**

R: **Author, E. R. [1750?] *Title of work . . .***
———. n.d. *Title of another work . . .*

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17 : Documentation II: Specific Content

17.120 No ascertainable information

A work for which no publisher, place, or date can be determined or reasonably guessed at should be included in a bibliography only if accompanied by the location where a copy can be found (e.g., "Two copies in the Special Collections department of the University of Chicago Library"). See also 17.102.

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17 : Documentation II: Specific Content

17.121 "Forthcoming"

When a book is under contract with a publisher and is already titled, but the date of publication is not yet known, *forthcoming* is used in place of the date. Although *in press* is sometimes used (strictly speaking for a printed work that has already been typeset and paginated), Chicago recommends the more inclusive term, which can also be used for nonprint media, for any work under contract. If page numbers are available, they should be given. Books not under contract are treated as unpublished manuscripts (see 17.211, 17.214).

N: 91. Jane Q. Author, ***Book Title*** (Place: Publisher, forthcoming).

92. John J. Writer, ***Another Book Title*** (Place: Publisher, forthcoming), 345–46.

B: Contributor, Anna. "Contribution." In ***Edited Volume***, ed. Ellen Editor. Place: Publisher, forthcoming.

T: (Researcher, forthcoming, 230)

R: Researcher, J. J. Forthcoming. New findings. In ***Major symposium***, ed. F. F. Editor, 223–37. Place: Publisher.

Note that *forthcoming* is capitalized only in a reference list, where it follows a period. For forthcoming journal articles, see 17.167. Works cited as *forthcoming* follow other works by the same author.

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17 : Documentation II: Specific Content

17.122 Use of "n.d." for forthcoming works

In certain works documented by reference lists and text citations, it may sometimes be convenient—though the practice is frowned on by some—to use *n.d.* in place of a date that is not yet known. *Forthcoming* should then be added to the end of the reference-list entry. (Without this apparent redundancy, *n.d.* could be taken in its traditional sense; see 17.119.) If the source being cited is published while the new work is in manuscript or proof, the date can be substituted for *n.d.* and *forthcoming* can be dropped. To avoid conflation with an author's name, *n.d.* is lowercased.

T: **(Author n.d.)**

R: **Author, Jane. n.d. *Book title*. Place: Publisher. Forthcoming.**
Author, J. Q. n.d. *Another book title*. Place: Publisher. Forthcoming.

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17 : Documentation II: Specific Content

17.123 Citing in notes and bibliographies

Books may be reissued in paperback by the original publisher or in paper or hardcover by another company. In bibliographic listings the original publication details—at least the date—are often the more relevant. If page numbers are mentioned, give the date of the edition cited unless pagination is the same. The availability of a paperback or an electronic version (see 17.144), the addition of new material, or other such matters can be added as needed. The examples below indicate various ways to present the data in notes and bibliographies. For the author-date system, see 17.124–27.

N:

22. Ernest Gowers, *The Complete Plain Words*, 3rd ed. (London: H.M. Stationery Office, 1986; Harmondsworth, UK: Penguin Books, 1987), 26. Citations are to the Penguin edition.

23. Jacques Barzun, *Simple and Direct: A Rhetoric for Writers*, rev. ed. (1985; repr., Chicago: University of Chicago Press, 1994), 152–53.

B:

Emerson, Ralph Waldo. *Nature*. 1836. A facsimile of the first edition with an introduction by Jaroslav Pelikan. Boston: Beacon, 1985.

Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner, 1925. Reprinted with preface and notes by Matthew J. Bruccoli. New York: Collier Books, 1992. Page references are to the 1992 edition.

Bernhardt, Peter. *The Rose's Kiss: A Natural History of Flowers*. Chicago: University of Chicago Press, 2002. First published 1999 by Island Press.

Schweitzer, Albert. *J. S. Bach*. Translated by Ernest Newman. 1911. Reprint, New York: Dover, 1966.

National Reconnaissance Office. *The KH-4B Camera System*. Washington, DC: National Photographic Interpretation Center, 1967. Now declassified and also available online, http://www.fas.org/spp/military/program/imint/kh-4%20camera%20system.htm.

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17 : Documentation II: Specific Content

17.124 Citing in the author-date system

When citing a reprint or modern edition in the author-date system, the writer (or editor) must decide whether text citations should give the original date (see 17.125), the later date (see 17.126), or both (see 17.127). Context usually determines the choice, but as long as the reference list gives full details, most readers will be comfortable with any of the following practices.

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17 : Documentation II: Specific Content

17.125 Author-date system: original date

When the original date is of prime importance, it is given in the text citation and follows the author's name in the reference list. Any later dates appear with the publication details of the edition cited.

T: **(Darwin 1859)**
(Maitland 1898)

R: **Darwin, Charles. 1859. *On the origin of species*. Facsimile of the 1st ed., with introd. by Ernest Mayr. Cambridge, MA: Harvard University Press, 1964.**

Maitland, Frederic W. 1898. *Roman canon law in the Church of England*. Repr., Union, NJ: Lawbook Exchange, 1998.

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17 : Documentation II: Specific Content

17.126 Author-date system: later date

When the more recent date is of greater interest in a particular context, it is given in the text citation, follows the author's name in the reference-list entry, and determines placement in the list regardless of the original date (which may be added if needed).

T: **(Trollope 1977)**
(Trollope 1983)

R: **Trollope, Anthony. 1977. *The Claverings*. New introd. by Norman Donaldson. New York: Dover. (Orig. pub. 1866–67.)**
———. 1983. *He knew he was right*. 2 vols. in one. New York: Dover. (Orig. pub. 1869.)

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17 : Documentation II: Specific Content

17.127 Author-date system: both dates

If both the original date and the later date are required in the text citation, the two may be separated by a slash. The first date determines placement in the reference list.

T: **(Maitland 1898/1998)**
(Maitland 1909/1926)

R: **Maitland, Frederic W. 1898/1998. *Roman canon law in the Church of England*. Repr. Union, NJ: Lawbook Exchange.**
———. 1909/1926. *Equity, also the forms of action at common law: Two courses of lectures*. Ed. A. H. Chaytor et al. Repr. Cambridge: Cambridge Univ. Press.

More traditionally, the earlier date may be enclosed in brackets and still, as with the slash, determines placement in the reference list.

T: **(Emerson [1836] 1985)**

R: **Emerson, Ralph Waldo. [1836] 1985. *Nature*. A facsimile of the first ed. with an introd. by Jaroslav Pelikan. Boston: Beacon.**

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17 : Documentation II: Specific Content

17.128 General

Further examples of the points discussed in this section may be found throughout this chapter and chapter 16.

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17.129 Arabic versus roman numerals

Arabic numerals should be used wherever possible in documentation—for volumes, chapters, and other divisions—regardless of the way the numerals appear in the works cited, with the following exceptions: pages numbered with roman numerals in the original (usually in the front matter of a book) are given in lowercase roman numerals; and references to works with many and complex divisions may be easier to disentangle if a mixture of roman and arabic numerals is used.

N: 21. See the article "Feathers," in *Johnson's Universal Cyclopaedia*, rev. ed. (New York: A. J. Johnson, 1886), vol. 3.

22. Jerome Kagan, "Introduction to the Tenth-Anniversary Edition," in *The Nature of the Child* (New York: Basic Books, 1994), xxii–xxiv.

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17 : Documentation II: Specific Content

17.130 Ranges, or inclusive numbers

For Chicago's preferred style in expressing a range of pages, paragraphs, or similar divisions, see 9.64. First and last numbers should be used rather than first number plus *ff*. (but see 17.131).

***Chicago Manual of Style*, 14th ed., 15.248–56.**

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17 : Documentation II: Specific Content

17.131 Using or avoiding “ff.” and “passim”

Only when referring to a section for which no final number can usefully be given should *ff.* (“and the following pages, paragraphs, etc.”) be resorted to. Instead of the singular *f.*, the subsequent number should be used (e.g., “140–41,” *not* “140f.”). Similarly, *passim* (“here and there”) is to be discouraged unless there are more than three or four precise references. When used, *ff.* has no space between it and the preceding number and is followed by a period. *Passim*, being a complete word, takes no period. Neither is italicized in notes. (For *passim*, see 18.12.)

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17 : Documentation II: Specific Content

17.132 Abbreviations

In citations, the words *page*, *volume*, and the like are usually abbreviated and often simply omitted (see 17.133). The most commonly used abbreviations are *p.* (pl. *pp.*), *vol.*, *pt.*, *chap.*, *bk.*, *sec.*, *n.* (pl. *nn.*), *no.*, *app.*, and *fig.*; for others, see chapter 15. All are set in roman and, unless following a period, lowercased. None is italicized unless an integral part of an italicized book title. All the abbreviations mentioned in this paragraph, except for *p.* and *n.*, form their plurals by adding *s*.

***A Cry of Absence*, chap. 6**
***A Dance to the Music of Time*, 4 vols.**

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17 : Documentation II: Specific Content

17.133 When to omit “p.” and “pp.”

When a number or a range of numbers clearly denotes the pages in a book, *p.* or *pp.* may be omitted (unless ambiguity would result); the numbers alone, preceded by a comma, are sufficient. (If an author has used *p.* and *pp.* consistently, however, there is no need to delete them.) See also 17.134.

***Charlotte's Web*, 75–76**

but

***Complete Poems of Michelangelo*, p. 89, nos. 135–36**

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17.134 When to omit "vol."

When a volume number is followed immediately by a page number, neither *vol.* nor *p.* or *pp.* is needed. The numbers alone are used, separated by a colon. No comma precedes the volume number unless required syntactically (as in the second example below). For usage in citing articles, see 17.162, 17.165. For more on volume numbers, see 17.83–88. For citing a particular volume, with and without the abbreviation *vol.*, see 17.85.

Bonnefoy, *Mythologies* 2:345
Grene and Lattimore, *Complete Greek Tragedies*, 4-vol. ed., 3:453

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17.135 Page and chapter numbers

Page numbers, needed for specific references in notes and text citations, are usually unnecessary in bibliographies and reference lists except when the piece cited is a part within a whole (see 17.68–75) or a journal article (see 17.161, 17.168). If the chapter or other section number is given, page numbers may be omitted. The total page count of a book is not included in documentation. (Total page counts do, however, appear in headings to book reviews, catalog entries, and elsewhere. For book-review headings, see 1.156.)

N: **14. Claire Kehrwald Cook, "Mismanaged Numbers and References," in *Line by Line: How to Improve Your Own Writing* (Boston: Houghton Mifflin, 1985), 75–107.**

15. Nuala O'Faolain, *Are You Somebody? The Accidental Memoir of a Dublin Woman* (New York: Holt, 1996), chap. 17.

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17.136 Signatures

Some books printed before 1800 did not carry page numbers, but each signature (a group of consecutive pages) bore a letter, numeral, or other symbol (its "signature") to help the binder gather them in correct sequence. In citing pages in books of this kind, the signature symbol is given first, then the number of the leaf within the signature, and finally *r* (*recto*, the front of the leaf) or *v* (*verso*, the back of the leaf). Thus, for example, G6v identifies one page, G6r–7v a range of four pages.

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17.137 Folios

In some early books the signatures consisted of folios—one large sheet folded once. Each folio thus had two sheets, or four pages. The sheets were numbered only on the front, or recto, side. Page citation therefore consists of sheet number plus *r* (*recto*) or *v* (*verso*)—for example, 176r, 231v, 232r–v; or, if entire folios are cited, fol. 49, fols. 50–53. See also 17.136, 17.226.

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17.138 Lines

The abbreviations *l.* (line) and *ll.* (lines) can too easily be confused with the numerals 1 and 11 and so should be avoided. *Line* or *lines* should be used or, where it has been made clear that reference is to lines, simply omitted (see 11.76).

N: 44. Ogden Nash, "Song for Ditherers," lines 1–4.

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17.139 Citing notes: form 1

Notes are cited with the abbreviation *n* or *nn*. Form 1, the usage recommended for indexes (see 18.111–12), works equally well in citations. If the note cited is the only footnote on a particular page or is an unnumbered footnote, the page number is followed by *n* alone.

N: **45. Anthony Grafton, *The Footnote: A Curious History* (Cambridge, MA: Harvard University Press, 1997), 72n, 80n.**

If there are other notes on the same page as the note cited, a number must be added. In this case the page number is followed by *n* or (if two or more consecutive notes are cited) *nn*, followed by the note number (or numbers or, in rare cases, an asterisk or other symbol). No intervening space or punctuation is required.

N: **46. Dwight Bolinger, *Language: The Loaded Weapon* (London: Longman, 1980), 192n23, 192n30, 199n14, 201nn16–17.**
47. Richard Rorty, *Philosophical Papers* (New York: Cambridge University Press, 1991), 1:15n29.

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17.140 Citing notes: form 2

In form 2 (more traditional but requiring more space) *n* alone, without a period, is used when no number follows, as in form 1 (see 17.139, first example). When followed by a number, however, the abbreviation *n*. or *nn*. is used (with a period), a word space intervening.

N: **48. Bolinger, *Language*, 200 n. 16, 201 nn. 12, 17.**
49. Rorty, *Philosophical Papers* 1:15 n. 29.

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17 : Documentation II: Specific Content

17.141 Citing illustrations and tables

The abbreviation *fig*. may be used for *figure*, but *table, map, plate*, and other illustration forms are spelled out. The page number, if given, precedes the illustration number, with a comma between them.

N: **50. Richard Sobel, *Public Opinion in U.S. Foreign Policy: The Controversy over Contra Aid* (Boston: Rowman and Littlefield, 1993), 87, table 5.3.**

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17.142 General principles

Many of the rules above for citing printed books apply to references to electronic books. Such information (about author, title, chapters or other titled parts of a book, edition, multivolume works, and so on), to the extent it can be determined, constitutes the permanent basis of any citation, whatever the medium. Electronic books, however, are more dynamic than printed works; their content and availability to readers may vary according to data format, and it is therefore important to indicate the medium consulted. At least for the time being, there is no need to indicate "paper" in a citation to a traditional bound book, but all other media should be indicated. A URL is sufficient to show that a book may be obtained from the Internet in a format compatible with standard browsers; in other cases, the name of the medium (e.g., CD-ROM, DVD) should be included.

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17.143 Books published online

When citing a book that is available online—one that resides on the Internet and is intended to be read by standard browsers—include the URL as part of the citation. If the publisher or discipline requires it, or for especially time-sensitive data, also record in parentheses the date the material was last retrieved (see 17.12).

N: 1. J. Sirosh, R. Miikkulainen, and J. A. Bednar, "Self-Organization of Orientation Maps, Lateral Connections, and Dynamic Receptive Fields in the Primary Visual Cortex," in *Lateral Interactions in the Cortex: Structure and Function*, ed. J. Sirosh, R. Miikkulainen, and Y. Choe (Austin, TX: UTCS Neural Networks Research Group, 1996), http://www.cs.utexas.edu/users/nn/web-pubs/htmlbook96/ (accessed August 27, 2001).

27. Sirosh, Miikkulainen, and Bednar, "Self-Organization of Orientation Maps."

B: Sirosh, J., R. Miikkulainen, and J. A. Bednar. "Self-Organization of Orientation Maps, Lateral Connections, and Dynamic Receptive Fields in the Primary Visual Cortex." In *Lateral Interactions in the Cortex: Structure and Function*, edited by J. Sirosh, R. Miikkulainen, and Y. Choe. Austin, TX: UTCS Neural Networks Research Group, 1996. http://www.cs.utexas.edu/users/nn/web-pubs/htmlbook96/ (accessed August 27, 2001).

T: (Sirosh, Miikkulainen, and Bednar 1996)

R: Sirosh, J., R. Miikkulainen, and J. A. Bednar. 1996. Self-organization of orientation maps, lateral connections, and dynamic receptive fields in the primary visual cortex. In *Lateral interactions in the cortex: Structure and function*, ed. J. Sirosh, R. Miikkulainen, and Y.

Choe. Austin, TX: UTCS Neural Networks Research Group. http://www.cs.utexas.edu/users/nn/web-pubs/htmlbook96/ (accessed August 27, 2001).

Note that it is not sufficient simply to provide the URL; as far as they can be determined, the full facts of publication should be recorded. The URL is the fastest way to get a reader to the source; it is also the most vulnerable element of a citation. If the URL in the example above should become invalid, readers could presumably find the electronic text by conducting a search for the stated title and author—information that the syntax of a URL may not reveal.

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17 : Documentation II: Specific Content

17.144 Books published in printed and electronic forms

Always cite the source consulted (see 17.8). It is acceptable, however, to point out that a work is available in another form when doing so would be helpful to readers. In the example that follows, the print edition is cited and the book's availability in other media is noted.

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

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17.145 Other electronic formats

Non-Internet sources, typically those available for download or other delivery from a bookseller or library, should include an indication of the format (e.g., CD-ROM, Microsoft Reader e-book).

N: 1. Thomas H. Davenport and John C. Beck, *The Attention Economy: Understanding the New Currency of Business* (Cambridge, MA: Harvard Business School Press, 2001), TK3 Reader e-book.

B: Hellman, Hal. *Great Feuds in Science: Ten of the Liveliest Disputes Ever*. New York: John Wiley, 1998. Rocket e-book.

R: Hicks, R. J. 1996. *Nuclear medicine, from the center of our universe*. Victoria, Austl.: ICE T Multimedia. CD-ROM.

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17 : Documentation II: Specific Content

17.146 Electronic editions of older works

Books that have fallen out of copyright are often available online. When citing these sources, authors should give as much of the standard publication information as they can, as discussed elsewhere in this chapter. Many of these works do not have traditional title and copyright pages, making it more difficult to determine publishers and dates. Keep in mind that it may not be possible to tell which edition was used to prepare the online text.

N: 1. Henry James, *The Ambassadors* (Project Gutenberg, 1996), bk. 6, chap. 1, ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt.

B: James, Henry. *The Ambassadors*. Project Gutenberg, 1996. ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt.

T: (James 1996, bk. 6, chap. 1)

R: James, Henry. 1996. *The ambassadors*. Project Gutenberg. ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt.

Note that there is no place of publication in this example. Such information is less likely to accompany online works, and it may be dispensed with without the use of "n.p." (for "no place") when it cannot be easily determined.

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17 : Documentation II: Specific Content

17.147 Including older print publication date in citation

Whenever possible, include the original facts of publication, or at least the date, when citing electronic editions of older works (see 17.124–27). In the example in 17.146, Project Gutenberg notes that their text is based on the 1909 New York edition of *The Ambassadors*. (When such information about a text is not available, consider consulting a different, more authoritative version.)

N: **1. Henry James, *The Ambassadors* (1909; Project Gutenberg, 1996), ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt.**

It may make more sense to use the original date of publication as the primary date in author-date citations (see 17.125):

T: **(James 1909) *or* (James 1909/1996) *or* (James [1909] 1996)**

R: **James, Henry. 1909. *The ambassadors*. Project Gutenberg, 1996. ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt.**

or

James, Henry. 1909/1996. . . . *or* James, Henry. [1909] 1996. . . .

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17 : Documentation II: Specific Content

17.148 Definition

The word *periodical* is used here to include scholarly and professional journals, popular magazines, and newspapers—whether printed or online. Except for the addition of a URL, the form of citation to an online periodical is the same as that recommended for printed periodicals. Some publishers may also require access dates for sources consulted online; see examples of such information, and special considerations, under specific types of periodicals.

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17 : Documentation II: Specific Content

17.149 Information to be included

Citations to periodicals require some or all of the following data:

1. Author's or authors' name(s)
2. Title and subtitle of article or column
3. Title of periodical
4. Issue information (volume, issue number, date, etc.)
5. Page reference (where appropriate)
6. For online periodicals, a URL

Enough data must be furnished to allow readers to track down articles in libraries or other archives or databases. Indispensable for newspapers and most magazines is the specific date (month, day, and year). For journals, the volume or year and the month or issue number are required. Additional data make location easier.

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17 : Documentation II: Specific Content

17.150 Journals versus magazines

In this manual, *journal* is used for scholarly or professional periodicals available mainly by subscription (e.g., *Library Quarterly*, *Journal of the American Medical Association*). Journals are normally cited by volume and date (see 17.161). *Magazine* is used here for the kind of weekly or monthly periodical—professionally produced, sometimes specialized, but more accessible to general readers—that is available either by subscription or in individual issues at bookstores or newsstands (e.g., *Scientific American*, *Horticulture*). Magazines are normally cited by date alone (see 17.183). If in doubt whether a particular periodical is better treated as a journal or as a magazine, use journal form if the volume number is easily located, magazine form if it is not.

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17 : Documentation II: Specific Content

17.151 Punctuation

In notes, commas appear between author, title of article, and title of magazine, newspaper, or journal. In bibliographies and reference lists, periods replace these commas. For more examples, see 17.3 and elsewhere in this chapter. Note that *in* is *not* used between the article title and the journal title. (*In* is used only with chapters or other parts of books; see 17.68–69.)

N: **1. Philip Kitcher, "Essence and Perfection," *Ethics* 110, no. 1 (1999): 60.**

B: **Cook, Alison. "Phoenix Rising." *Gourmet*, April 2000, 62–64. A review of Restaurant Hapa.**

R: **Calabrese, E. J., and L. A. Baldwin. 1999. Reevaluation of the fundamental dose-response relationship. *BioScience* 49:725–32.**

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17 : Documentation II: Specific Content

17.152 Page numbers

In bibliographic and reference-list entries, the first and last pages of an article are given (for inclusive numbers, see 9.62, 9.64). In notes and text citations, only specific pages need be cited (unless the article as a whole is referred to).

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17.153 Flexibility and consistency

On acceptable style variations, see 17.18.

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17 : Documentation II: Specific Content

17.154 Author's name

Authors' names are normally given as they appear at the heads of their articles. Adjustments can be made, however, as indicated in 17.20. Most of the guidelines offered in 17.20–47 apply equally to authors of journal articles.

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17 : Documentation II: Specific Content

17.155 Many authors

For the treatment of four or more authors, see 17.29; for seven or more, see 17.30.

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17 : Documentation II: Specific Content

17.156 Article title

Titles of articles are set in roman (except for words or phrases that require italics, such as species names or book titles; see 17.157). In notes and bibliographies they are usually capitalized headline style and put in quotation marks; in reference lists they are usually capitalized sentence style, without quotation marks. As with a book, title and subtitle are separated by a colon, and the first word of the subtitle is always capitalized. (Subtitles and even titles of articles are omitted in some publications. This practice, though space saving, may deprive readers of useful information. But see 16.42–49. See also 8.164–87. For examples, see 17.3 and the paragraphs below.)

B: **Morris, Romma Heillig. "Woman as Shaman: Reclaiming the Power to Heal." *Women's Studies: An Interdisciplinary Journal* 24 (September 1995): 573–84.**

R: **Terborgh, J. 1974. Preservation of natural diversity: The problem of extinction-prone species. *BioScience* 24:715–22.**

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17 : Documentation II: Specific Content

17.157 Italics and quotation marks within article titles

Book titles and other normally italicized terms remain italicized within an article title. A term normally quoted is enclosed in single quotation marks in a note or a bibliography (since it is already within double quotation marks) but remains in double quotation marks in a reference list. See also 8.175, 8.187.

N: 23. Judith Lewis, "'Tis a Misfortune to Be a Great Ladie': Maternal Mortality in the British Aristocracy, 1558–1959," *Journal of British Studies* 37 (1998): 26–53.

B: Loften, Peter. "Reverberations between Wordplay and Swordplay in *Hamlet*." *Aeolian Studies* 2 (1989): 12–29.

R: Connell, A. D., and D. D. Airey. 1982. The chronic effects of fluoride on the estuarine amphipods *Grandidierella lutosa* and *G. lignorum*. *Water Research* 16:1313–17.

Loomis, C. C., Jr. 1960. Structure and sympathy in Joyce's "The dead." *PMLA* 75:149–51.

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17 : Documentation II: Specific Content

17.158 Question marks or exclamation points

As with book titles (see 17.61), an article title or subtitle ending with a question mark or an exclamation point is not followed by a comma or a period. See also 6.123.

R: Batson, C. Daniel. 1990. How social is the animal? The human capacity for caring. *American Psychologist* 45 (March): 336–46.

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17 : Documentation II: Specific Content

17.159 Journal title

Titles of journals are italicized and capitalized headline style in notes, bibliographies, and reference lists. They are usually given in full—except for the omission of an initial *The*—in notes and bibliographies (e.g., *Journal of Business*). With foreign-language journals and magazines, an initial article should be retained (e.g., *Der Spiegel*). Occasionally an initialism, such as *PMLA*, is the official title and is never spelled out. In reference lists, especially in scientific works, journal titles are often abbreviated (e.g., *Plant Syst Evol*), unless they consist of only one word (e.g., *Science*, *Mind*). Except for reference lists in journals, which prescribe their own style, it is never incorrect to spell out all journal titles.

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17 : Documentation II: Specific Content

17.160 Standard abbreviations

Any abbreviations used should follow the standard conventions, often without periods (e.g., *J* = *Journal;* *Assoc* = *Association*; *Psychol* = *Psychology*), and should be understandable to the readers who use the bibliographic entries. *Periodical Title Abbreviations* (bibliog. 4.5) provides an authoritative list. Useful lists of standard abbreviations of frequently used words in journal names appear in *Scientific Style and Format* and the *American Medical Association Manual of Style* (bibliog. 1.1).

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17 : Documentation II: Specific Content

17.161 Issue information: elements required

Most journal citations include volume (see 17.162); issue number or month (see 17.163, 17.165); year (see 17.164, 17.166); and page numbers (see 17.168). Although not all these elements may be required to locate an article, furnishing them all provides a hedge against possible error in one or another of them. For example, if the year is incorrect or missing, the volume number will serve as a locator; if the issue number is incorrect, the page number(s) will locate the article, provided the pagination is continuous throughout a volume. Whether the data are inclusive or spare, consistency must be maintained.

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17.162 Volume

The volume number follows the journal title without intervening punctuation and is not in italics. Arabic numerals are used even if the journal itself uses roman numerals. For space versus no space following a colon, see 17.169.

N: 2. Christopher S. Mackay, "Lactantius and the Succession to Diocletian," *Classical Philology* 94, no. 2 (1999): 205.

R: Emlen, S. T. 1997. When mothers prefer daughters over sons. *Trends in Ecology and Evolution* 12:291–92.

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17.163 Issue

When the issue number is given, it follows the volume number, separated by a comma and preceded by *no*.

B: **McMillen, Sally G. "Antebellum Southern Fathers and the Health Care of Children." *Journal of Southern History* 60, no. 3 (1994): 513–32.**

In reference-list style, the issue number is often in parentheses. The issue number may be omitted, however, if pagination is continuous throughout a volume (but see 17.161). It is also unnecessary when a month or season precedes the year (see 17.164). See also 17.168.

R: **Allison, G. W. 1999. The implications of experimental design for biodiversity manipulations. *American Naturalist* 153 (1): 26–45.**

Giraudeau, B., A. Mallet, and C. Chastang. 1996. Case influence on the intraclass correlation coefficient estimate. *Biometrics* 52:1492–97.

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17 : Documentation II: Specific Content

17.164 Date

The year, sometimes preceded by an exact date, a month, or a season, appears in parentheses after the volume number (or issue number, if given). Seasons, though not capitalized in running text (see 8.94), are traditionally capitalized when standing in lieu of a month or an issue number. Neither month nor season is necessary (though it is not incorrect to include one or the other) when the issue number is given (see 17.161).

B: **White, Stephen A. "Callimachus Battiades (*Epigr.* 35)." *Classical Philology* 94 (April 1999): 168–81.**

Wilson, George. "Again, Theory: On Speaker's Meaning, Linguistic Meaning, and the Meaning of a Text." *Critical Inquiry* 19 (Autumn 1992): 1–21.

R: **Muldoon, D. D. 1987. Daily life of the mountain rapper. *Journal of the West* 26 (October): 14–20.**

Where a span of months is given, use an en dash (e.g., March–April).

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17.165 No volume number

When a journal uses issue numbers only, without volume numbers, a comma follows the journal title. See also 17.166.

B: **Beattie, J. M. "The Pattern of Crime in England, 1660–1800." *Past and Present*, no. 62 (1974): 47–95.**

R: **Meyerovitch, Eva. 1959. The Gnostic manuscripts of Upper Egypt. *Diogenes*, no. 25:84–117.**

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17.166 Year as volume number

When the year itself serves as volume number, it is an indispensable element and should therefore not be enclosed in parentheses. A comma follows the journal title.

N: 3. I. G. Rozner, "The War of Liberation of the Ukrainian People in 1648–1654 and Russia" [in Russian], *Voprosy istorii*, 1979, no. 4:51–64.

B: Myers, N., and R. Tucker. "Deforestation in Central America: Spanish Legacy and North American Consumers." *Environmental Review*, Spring 1987, 55–71.

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17 : Documentation II: Specific Content

17.167 Forthcoming works

If an article has been accepted for publication by a journal but has not yet appeared, *forthcoming* stands in place of the year and the page numbers. Any article not yet accepted should be treated as an unpublished manuscript. See also 17.121–22.

N: 4. Margaret M. Author, "Article Title," *Journal Name* 98 (forthcoming).

B: Author, Margaret M. "Article Title." *Journal Name* 98 (forthcoming).

T: (Researcher and Assistant, forthcoming)

R: Researcher, A. A., and B. B. Assistant. Forthcoming. Article title. *Journal Name* 103.

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17.168 Page references

In citations to a particular passage in a journal article, only the pages concerned are given. In references to the article as a whole (as in a bibliography or reference list), first and last pages are given.

N: 4. Paul Thompson, "Democracy and Popular Power in Beijing," *Radical America* 22 (September–October 1988): 22.

B: Gold, Ann Grodzins. "Grains of Truth: Shifting Hierarchies of Food and Grace in Three Rajasthani Tales." *History of Religions* 38, no. 2 (1998): 150–71.

T: (Ryan 1988, 890) *or* (Ryan 1988)

R: Ryan, M. J. 1988. Energy, calling, and selection. *Am Zool* 28:885–98.

Except with direct quotations, text citations in the natural and physical sciences often omit specific page numbers of journal articles. See also 17.181.

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17 : Documentation II: Specific Content

17.169 Space versus no space after a colon

When page numbers immediately follow a volume number (or occasionally an issue number), separated only by a colon, no space follows the colon. But when parenthetical information intervenes, a word space follows the colon. Compare the spacing in the examples below.

***Social Networks* 14:213–29**
***Diogenes*, no. 25:84–117.**
***Critical Inquiry* 19 (Autumn): 164–85**
***American Naturalist* 153 (1): 59–72.**

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17.170 Special issues

A journal issue (occasionally a double issue) devoted to a single theme is known as a *special issue*. It carries the normal volume and issue number (or numbers if a double issue). Such an issue may have an editor and a title of its own. A special issue as a whole may be cited as in the second and third examples below; an article within the issue is cited as in the first example.

N: **67. Alice Conley, "Fifth-Grade Boys' Decisions about Participation in Sports Activities," in "Non-subject-matter Outcomes of Schooling," ed. Thomas L. Good, special issue, *Elementary School Journal* 99, no. 5 (1999): 131–46.**

B: **Good, Thomas L., ed. "Non-subject-matter Outcomes of Schooling." Special issue, *Elementary School Journal* 99, no. 5 (1999).**

R: **Whittington, D., et al., eds. 1991. A study of water vending and willingness to pay for water in Onitsha, Nigeria. Special issue, *World Development* 19, nos. 2–3.**

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17.171 Supplements

A journal supplement, unlike a special issue, is numbered separately from the regular issues of the journal. Like a special issue, however, it may have a title and author or editor of its own.

B: **Card, David. "Changes in Labor Force Attachment." *Journal of Political Economy* 92, no. 3 (1999): S174–S199.**

R: **Wall, J. V. 1971. 2700 MHz observations of 4C radio sources in the declination zone +4 to −4. *Australian J. Phys. Astrophys*. Suppl. no. 20.**

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17.172 Articles published in installments

Articles published in parts over two or more issues may be listed separately or in the same entry, depending on whether the part or the whole is cited.

N: 68. George C. Brown, ed., "A Swedish Traveler in Early Wisconsin: The Observations of Frederika Bremer," pt. 1, *Wisconsin Magazine of History* 61 (Summer 1978): 312.
69. Ibid., pt. 2, *Wisconsin Magazine of History* 62 (Autumn 1978): 50.

B: Brown, George C., ed. "A Swedish Traveler in Early Wisconsin: The Observations of Frederika Bremer." Pts. 1 and 2. *Wisconsin Magazine of History* 61 (Summer 1978): 300–318; 62 (Autumn 1978): 41–56.

If installments appear in different years, a reference-list entry will require a range of dates (e.g., 1978–79).

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17.173 Article appearing in two publications

Chapters in books have sometimes begun their lives as journal articles, or vice versa. Revisions are often made along the way. The version actually consulted should be cited in a note or text citation, but annotation such as the following, if of specific interest to readers, may follow the citation. See also 16.68.

Previously published in *Journal Title* 20, no. 3 (2005): 345–62.

A slightly revised version appears in *Book Title*, ed. E. Editor (Place: Publisher, 2004), 15–30.

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17.174 Place where journal is published

If a journal might be confused with another with a similar title, or if it might not be known to the users of a bibliography, add the name of the place or institution where it is published in parentheses after the journal title.

N: 87. Diane-Dinh Kim Luu, "Diethylstilbestrol and Media Coverage of the 'Morning After' Pill," *Lost in Thought: Undergraduate Research Journal* (Indiana University South Bend) 2 (1999): 65–70.

B: Garrett, Marvin P. "Language and Design in *Pippa Passes.*" *Victorian Poetry* (West Virginia University) 13, no. 1 (1975): 47–60.

R: Bullock, D. J., H. M. Bury, and P. G. H. Evans. 1993. Foraging ecology in the lizard *Anolis oculatus* (Iguanidae) from Dominica, West Indies. *Journal of Zoology* (London) 230:19–30.

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17 : Documentation II: Specific Content

17.175 Translated or edited article

A translated or edited article follows essentially the same style as a translated or edited book (see 17.41–42).

N: . . . "Article Title," trans. So-and-So, *Journal Title . . .*

B: . . . "Article Title." Edited by So-and-So. *Journal Title . . .*

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17 : Documentation II: Specific Content

17.176 Foreign-language articles and journals

Titles of foreign-language articles, like book titles, are usually capitalized sentence style (see 8.166) but according to the conventions of the particular language (see 17.64). German, for example, capitalizes common nouns in running text as well as in titles (see 10.43). Journal titles may either be treated the same way or, if an author has done so consistently, be capitalized headline style. An initial definite article (*Le*, *Der*, etc.) should be retained, since it may govern the inflection of the following word. Months and the equivalents of such abbreviations as *no.* or *pt.* are given in English (but see 17.19).

N: 22. Gérard Bouchard, "Un essai d'anthropologie régionale: L'histoire sociale du Saguenay aux XIXe et XXe siècles," *Annales: Économies, sociétés, civilisations* 34 (January 1979): 118. (*or . . . Annales: Économies, Sociétés, Civilisations . . .*)

23. Marcel Garaud, "Recherches sur les défrichements dans la Gâtine poitevine aux XIe et XIIe siècles," *Bulletin de la Société des antiquaires de l'Ouest*, 4th ser., 9 (1967): 11–27. (Note capitalization of *Société* [the first word of an organization name] and *Ouest* [the West].)

B: Broszat, Martin. "'Holocaust' und die Geschichtswissenschaft." *Vierteljahrshefte der Zeitgeschichte* 27 (April 1979): 285–98.

R: Alerić, Danijel. 1969. Ime zagrebačkoga biskupa u zadarskoj ispravi kralja Kolomana. *Slovo* 18–19:155–70.

Schneider, B. 1975. Eine mittelpleistozäne Herpetofauna von der Insel Chios, Ägäis. *Senckenbergiana Biologica* 56:191–98.

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17 : Documentation II: Specific Content

17.177 Translated article titles

If an English translation is added to a foreign-language article title, it is enclosed in brackets, without quotation marks, and capitalized sentence style. If a title is given only in English translation, however, the original language must be specified. See also 17.65, 17.67.

B: **Kern, W. "Waar verzamelde Pigafetta zijn Maleise woorden?" [Where did Pigafetta collect his Malaysian words?] *Tijdschrift voor Indische taal-, land- en volkenkunde* 78 (1938): 271–73.**

R: **Chu Ching and Long Zhi. 1983. The vicissitudes of the giant panda, *Ailuropoda melanoleuca* (David). [In Chinese.] *Acta Zoologica Sinica* 20 (1): 191–200.**

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17.178 Volume series

New series in journal volumes are identified by *n.s. (new series), 2nd ser.*, and so forth, as for books (see 17.95). Note the comma between the series identifier and the volume number.

N: 23. "Letter of Jonathan Sewall," *Proceedings of the Massachusetts Historical Society*, 2nd ser., 10 (January 1896): 414.

B: Moraes, G. M. "St. Francis Xavier, Apostolic Nuncio, 1542–52." *Journal of the Bombay Branch of the Royal Asiatic Society*, n.s., 26 (1950): 279–313.

Some institutions publish transactions in series representing different subject areas. In the following example, *B* (not italicized) denotes Biological Series.

R: Conway, M. S. 1998. The evolution of diversity in ancient ecosystems: A review. *Philosophical Transactions of the Royal Society* B 353:327–45.

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17.179 Short titles

In subsequent references to journal articles, the author's last name and the main title of the article (often shortened) are most commonly used. In the absence of a full bibliography, however, the journal title, volume number, and page number(s) may prove more helpful guides to the source.

N: **24. Russell W. Belk and Janeen Arnold Costa, "The Mountain Man Myth: A Contemporary Consuming Fantasy," *Journal of Consumer Research* 25, no. 3 (1998): 218–40.**

26. Belk and Costa, "Mountain Man Myth," 220.

or

26. Belk and Costa, *Journal of Consumer Research* 25:220.

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17 : Documentation II: Specific Content

17.180 General

To cite electronic journals, follow the relevant examples presented above. In addition, add the URL and, if the publisher or discipline requires it, or for especially time-sensitive data, the date the material was last accessed (see 17.12).

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17 : Documentation II: Specific Content

17.181 Pagination and examples

The number ranges that appear in some of the following examples are those usually provided for articles in online journals that have parallel print versions. Many scholarly journals also make images of the printed page available online, so that citations to individual pages are possible. When citing an article, always include the page range, if it is available, in the bibliography or reference list. If individual page numbers are not available, add a descriptive locator (such as the subhead "The Consequences of Fear" in the examples below) to citations in text or in the notes if doing so will be helpful to readers. Page ranges generally should not be included in a note unless reference is to the article as a whole.

N:

1. M. Tornikoski and others, "Radio Spectra and Variability of Gigahertz-Peaked Spectrum Radio Sources and Candidates," *Astronomical Journal* 121, no. 3 (2001), http://www.journals.uchicago.edu/AJ/journal/issues/v121n3/200486/200486.html.

5. Mark Warr and Christopher G. Ellison, "Rethinking Social Reactions to Crime: Personal and Altruistic Fear in Family Households," *American Journal of Sociology* 106, no. 3 (2000), under "The Consequences of Fear," http://www.journals.uchicago.edu/AJS/journal/issues/v106n3/050125/050125.html.

14. Bernard Testa and Lamont B. Kier, "Emergence and Dissolvence in the Self-Organisation of Complex Systems," *Entropy* 2, no. 1 (2000): 17, http://www.mdpi.org/entropy/papers/e2010001.pdf.

If an access date is required, include it parenthetically at the end of the citation:

33. Mark A. Hlatky et al., "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial," *Journal of the American Medical Association* 287, no. 5 (2002), http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo (accessed January 7, 2002).

B:

Hlatky, Mark A., Derek Boothroyd, Eric Vittinghoff, Penny Sharp, and Mary A. Whooley. "Quality-of-Life and Depressive Symptoms in Postmenopausal Women after Receiving Hormone Therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) Trial." *Journal of the American Medical Association* 287, no. 5 (February 6, 2002). http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo (accessed January 7, 2002).

Testa, Bernard, and Lamont B. Kier. "Emergence and Dissolvence in the Self-Organisation of Complex Systems." *Entropy* 2, no. 1 (March 2000): 1–25. http://www.mdpi.org/entropy/papers/e2010001.pdf.

Tornikoski, M., I. Jussila, P. Johansson, M. Lainela, and E. Valtaoja. "Radio Spectra and Variability of Gigahertz-Peaked Spectrum Radio Sources and Candidates." *Astronomical Journal* 121, no. 3 (March 2001): 1306–18. http://www.journals.uchicago.edu/AJ/journal/issues/v121n3/200486/200486.html.

Warr, Mark, and Christopher G. Ellison. "Rethinking Social Reactions to Crime: Personal and Altruistic Fear in Family Households." *American Journal of Sociology* 106, no. 3 (November 2000): 551–78. http://www.journals.uchicago.edu/AJS/journal/issues/v106n3/050125/050125.html.

T:

(Hlatky et al. 2002)
(Testa and Lamont 2000, 17)
(Tornikoski et al. 2001)
(Warr and Ellison 2000, under "The Consequences of Fear")

R:

Hlatky, M. A., D. Boothroyd, E. Vittinghoff, P. Sharp, and M. A. Whooley. 2002. Quality-of-life and depressive symptoms in postmenopausal women after receiving hormone therapy: Results from the Heart and Estrogen/Progestin Replacement Study (HERS) trial. *Journal of the American Medical Association* 287, no. 5 (February 6). http://jama.ama-assn.org/issues/v287n5/rfull/joc10108.html#aainfo (accessed January 7, 2002).

Testa, B., and L. B. Kier. 2000. Emergence and dissolvence in the self-organisation of complex systems. *Entropy* 2, no. 1 (March): 1–25. http://www.mdpi.org/entropy/papers/e2010001.pdf.

Tornikoski, M., I. Jussila, P. Johansson, M. Lainela, and E. Valtaoja. 2001. Radio spectra and variability of gigahertz-peaked spectrum radio sources and candidates. *Astronomical Journal* 121, no. 3 (March): 1306–18.

http://www.journals.uchicago.edu/AJ/journal/issues/v121n3/200486/200486.html.
Warr, M., and C. G. Ellison. 2000. Rethinking social reactions to crime: Personal and altruistic fear in family households. *American Journal of Sociology* 106, no. 3 (November): 551–78. http://www.journals.uchicago.edu/AJS/journal/issues/v106n3/050125/050125.html.

If there is a digital object identifier (DOI) for the source (see 17.14), include it in place of page numbers or other locators:

N: 2. James W. Friedman and Claudio Mezzetti, "Learning in Games by Random Sampling," *Journal of Economic Theory* 98, no. 1 (May 2001), doi:10.1006/jeth.2000.2694, http://www.idealibrary.com/links/doi/10.1006/jeth.2000.2694.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.182 Definition

For the use of *magazine* as against *journal*, see 17.150. Many of the guidelines for citing journals apply to magazines also. See also the guidelines for newspapers (17.188–98).

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17 : Documentation II: Specific Content

17.183 Citing by date

Weekly or monthly magazines, even if numbered by volume and issue, are usually cited by date only. The date, being an essential element in the citation, is not enclosed in parentheses (see 17.166). While a specific page number may be cited in a note, the inclusive page numbers of an article may be omitted, since they are often widely separated by extraneous material. When page numbers are included, a comma rather than a colon separates them from the date of issue.

N: **1. Stephen Lacey, "The New German Style," *Horticulture*, March 2000, 44.**

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.184 Headlines

A headline or summary, rather than a formal article title, may be capitalized sentence style (see 8.166). See also 17.189.

N: 1. Tracy Metz, "Behnisch, Behnisch & Partner let the environmentalists at the IBN-DLO institute in Holland practice what they preach," *Architectural Record*, January 2000.

R: Ezzell, Carol. 2000. Care for a dying continent. *Scientific American*, May.

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17 : Documentation II: Specific Content

17.185 Departments

Titles of regular departments in a magazine are capitalized headline style but not put in quotation marks.

N: 2. The Talk of the Town, *New Yorker*, April 10, 2000, 31.
3. Debra Klein, Focus on Travel, *Newsweek*, April 17, 2000.

B: Wallraff, Barbara. Word Court. *Atlantic Monthly*, April 2000.

A department without a named author is best cited by the name of the magazine.

B: *Gourmet*. Kitchen Notebook. May 2000.

T: (*Gourmet* 2000)

R: *Gourmet*. 2000. Kitchen Notebook. May.

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17 : Documentation II: Specific Content

17.186 Form of date

If a set of notes contains numerous references requiring specific dates, the day-month-year style, formerly recommended by this manual (see 6.46), will eliminate clutter.

N: 4. Molly O'Neill, Food, *New York Times Magazine*, 18 October 1998, 22 November 1998, 10 January 1999, 9 May 1999, 2 April 2000.

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17 : Documentation II: Specific Content

17.187 Information to include

To cite online magazines, follow the relevant examples above. In addition, add a URL and, if the publisher or discipline requires it, or for especially time-sensitive data, the date the material was last accessed (see 17.12).

N: 1. Jessica Reaves, "A Weighty Issue: Ever-Fatter Kids," interview with James Rosen, *Time*, March 14, 2001, http://www.time.com/time/nation/article/0,8599,102443,00.html.

If an access date is required, include it parenthetically, at the end of the citation:

N: 7. Lawrence Osborne, "Poison Pen," review of *The Collaborator: The Trial and Execution of Robert Brasillach*, by Alice Kaplan, *Salon*, March 29, 2000, http://www.salon.com/books/it/2000/03/29/kaplan/index.html (accessed July 10, 2001).

B: Reaves, Jessica. "A Weighty Issue: Ever-Fatter Kids." Interview with James Rosen. *Time*, March 14, 2001. http://www.time.com/time/nation/article/0,8599,102443,00.html.
Osborne, Lawrence. "Poison Pen." Review of *The Collaborator: The Trial and Execution of Robert Brasillach*, by Alice Kaplan. *Salon*, March 29, 2000. http://www.salon.com/books/it/2000/03/29/kaplan/index.html (accessed July 10, 2001).

T: (Reaves 2001)
(Osborne 2000)

R: Reaves, Jessica. 2001. A weighty issue: Ever-fatter kids. Interview with James Rosen. *Time*, March 14. http://www.time.com/time/nation/article/0,8599,102443,00.html.
Osborne, Lawrence. 2000. Poison pen. Review of *The collaborator: The trial and execution of Robert Brasillach*, by Alice Kaplan. *Salon*, March 29, http://www.salon.com/books/it/2000/03/29/kaplan/index.html (accessed July 10, 2001).

Note that online articles will generally not carry page numbers; for article-length material, however, descriptive "locators" (see 16.14, 17.181) will rarely be necessary.

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17 : Documentation II: Specific Content

17.188 Elements of the citation

The name of the author (if known) and the headline or column heading in a daily newspaper are cited much like the corresponding elements in magazines (see 17.183–86). The month (often abbreviated), day, and year are the indispensable elements. Because a newspaper's *issue* of any given day may include several *editions*, and items may be moved or eliminated in various editions, page numbers are best omitted. In a note or bibliographical entry it may be useful to add "final edition," "Midwest edition," or some such identifier. If the paper is published in several sections, the section number or name may be given (see examples in 17.191). For papers published on the Internet, adding a URL will show that an online edition was consulted (see 17.198). For more on headlines, see 17.189.

N:

1. Editorial, *Philadelphia Inquirer*, July 30, 1990.

2. Mike Royko, "Next Time, Dan, Take Aim at Arnold," *Chicago Tribune*, September 23, 1992.

3. Obituary of Claire Trevor, *New York Times*, April 10, 2000, national edition.

4. "Pushcarts Evolve to Trendy Kiosks," *Lake Forester* (Lake Forest, IL), March 23, 2000.

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17 : Documentation II: Specific Content

17.189 Headlines

Whether to capitalize headlines "headline style" (see 8.167) or sentence style (8.166) depends not on the original headline cited but on the bibliographic style of the work in which the citation appears. Chicago has traditionally used headline style for citing headlines in notes and bibliographies. Since headlines are often grammatical sentences, however, sentence style works well for them—and is, indeed, used in the headlines of many major newspapers. In documentation, either style is acceptable if used consistently.

"Justices Limit Visiting Rights of Grandparents in Divided Case"

or

"Justices limit visiting rights of grandparents in divided case"

Full capitals in the original are always converted to upper- and lowercase in documentation. For quoting headlines in text rather than in documentation, see 7.50.

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17 : Documentation II: Specific Content

17.190 Regular columns

Many regular columns carry headlines as well as column titles. When such columns are cited, both may be used or, to save space, the column title alone.

N: **5. Gretchen Morgenson, "Applying a Discount to Good Earnings News," Market Watch, *New York Times*, sec. 3, April 23, 2000.**

or

5. Gretchen Morgenson, Market Watch, *New York Times*, sec. 3, April 23, 2000.

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17 : Documentation II: Specific Content

17.191 Citing in text

Newspapers are more commonly cited in notes or parenthetical references than in bibliographies. A list of works cited need not list newspaper items if these have been documented in the text. No corresponding entry in a bibliography or reference list would be needed for the following citation:

In an article on rampage killers (*New York Times*, April 10, 2000), Laurie Goodstein and William Glaberson describe the warning signs either missed or unreported by colleagues, friends, teachers, family members, and others.

If, for some reason, a bibliographic entry were included, it would appear as follows:

B: **Goodstein, Laurie, and William Glaberson. "The Well-Marked Roads to Homicidal Rage." *New York Times*, April 10, 2000, national edition, sec. 1.**

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17 : Documentation II: Specific Content

17.192 Unsigned articles

Unsigned newspaper articles or features are best dealt with in text or notes. But if a bibliographic or reference-list entry should be needed, the name of the newspaper stands in place of the author.

N: 1. *New York Times*, "In Texas, Ad Heats Up Race for Governor," July 30, 2002.

T: (*New York Times* 2002)

R: *New York Times*. 2002. In Texas, ad heats up race for governor. July 30.

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17 : Documentation II: Specific Content

17.193 Letters to the editor

Published letters to the editor are treated generically, without headlines.

N: 6. David Clemens, letter to the editor, *Wall Street Journal*, April 21, 2000.

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17 : Documentation II: Specific Content

17.194 Weekend supplements, magazines, and the like

Articles from Sunday supplements or other special sections are treated in the same way as material from magazines (see 17.183–86). They are usually dealt with in notes or parenthetical references rather than in bibliographies.

N: **45. Bruce Barcott, review of *The Last Marlin: The Story of a Family at Sea*, by Fred Waitzkin, *New York Times Book Review*, April 16, 2000, 7.**

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17 : Documentation II: Specific Content

17.195 Names of newspapers

An initial *The* is omitted (see 8.180). A city name, even if not part of the name of an American newspaper, should be added, italicized along with the official title. The name (usually abbreviated) of the state or, in the case of Canada, province may be added in parentheses if needed.

Chicago Tribune
Hackensack (NJ) Record
Ottawa (IL) Daily Times
Saint Paul (Alberta* or *AB) Journal

For such well-known national papers as the *Wall Street Journal* or the *Christian Science Monitor*, no city name is added.

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17 : Documentation II: Specific Content

17.196 Names of foreign newspapers

Names of cities not part of the titles of foreign newspapers may be added in parentheses after the title, not italicized. An initial *The* is omitted in English-language papers, but in foreign-language papers the article is retained if part of the name.

Frankfurter Zeitung
***Times* (London)**
***Guardian* (Manchester)**
Le Monde

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17 : Documentation II: Specific Content

17.197 News services

Names of news services, as opposed to newspapers, are capitalized but not italicized.

the Associated Press (AP)
United Press International (UPI)

N: **1. Associated Press, "Westchester Approves Measure on Gun Safety," *New York Times*, June 12, 2000.**

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17 : Documentation II: Specific Content

17.198 Online newspapers, news services, and other news sites

Citations to online newspapers or news articles posted by news services are identical to their print counterparts, with the addition of a URL. If the publisher or discipline requires it, or for especially time-sensitive data (see 17.12), also add the date the material was last accessed, as shown in the first example.

N: 1. Alison Mitchell and Frank Bruni, "Scars Still Raw, Bush Clashes with McCain," *New York Times*, March 25, 2001, http://www.nytimes.com/2001/03/25/politics/25MCCA.html (accessed January 2, 2002).

13. Richard Stenger, "Tiny Human-Borne Monitoring Device Sparks Privacy Fears," *CNN.com*, December 20, 1999, http://www.cnn.com/1999/TECH/ptech/12/20/implant.device/.

If a URL becomes invalid before publication of the work in which it is cited, or if the article was obtained from an online archive for a fee, include only the main entrance of the newspaper or news service (e.g., http://www.nytimes.com/). Note that main entrance ("home page") and other directory-level URLs end with a slash.

N: 33. Reuters, "Russian Blasts Kill 21, Injure More Than 140," *Yahoo! News*, March 24, 2001, http://dailynews.yahoo.com/.

B: Mitchell, Alison, and Frank Bruni. "Scars Still Raw, Bush Clashes with McCain." *New York Times*, March 25, 2001. http://www.nytimes.com/2001/03/25/politics/25MCCA.html (accessed January 2, 2002).

Reuters. "Russian Blasts Kill 21, Injure More Than 140." *Yahoo! News*, March 24, 2001. http://dailynews.yahoo.com/.

Stenger, Richard. "Tiny Human-Borne Monitoring Device Sparks Privacy Fears." *CNN.com*, December 20, 1999. http://www.cnn.com/1999/TECH/ptech/12/20/implant.device/.

T: (Mitchell and Bruni 2001)
(Reuters 2001)
(Stenger 1999)

R: Mitchell, Alison, and Frank Bruni. 2001. Scars still raw, Bush clashes with McCain. *New York Times*, March 25. http://www.nytimes.com/2001/03/25/politics/25MCCA.html (accessed January 2, 2002).

Reuters. 2001. Russian blasts kill 21, injure more than 140. *Yahoo! News*, March 24. http://dailynews.yahoo.com/.

Stenger, Richard. 1999. Tiny human-borne monitoring device sparks privacy fears. *CNN.com*, December 20. http://www.cnn.com/1999/TECH/ptech/12/20/implant.device/.

Online news articles generally will not carry page numbers; they are usually short, however, so descriptive "locators" (see 16.14, 17.181) will rarely be necessary.

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17 : Documentation II: Specific Content

17.199 Overview

The following paragraphs are concerned only with *citing* reviews. For listing a title in the heading to a review, see 1.156.

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17 : Documentation II: Specific Content

17.200 Elements of the citation

In citations to reviews, the elements are given in the following order: name of reviewer if the review is signed; title of the review if any (a headline should be included only if needed for location); the words *review of*, followed by the name of the work reviewed and its author (or composer, or director, or whomever); location and date (in the case of a performance); and finally the listing of the periodical in which the review appeared. If a review is included in a bibliography or reference list, it is alphabetized by the name of the reviewer or, if unattributed, by *Review of*.

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17 : Documentation II: Specific Content

17.201 Book reviews

N: 1. Ben Ratliff, review of *The Mystery of Samba: Popular Music and National Identity in Brazil*, by Hermano Vianna, ed. and trans. John Charles Chasteen, *Lingua Franca* 9 (April 1999): B13–B14.

2. Thomas Fischer, review of *Color Encyclopedia of Ornamental Grasses*, by Rick Darke, *Horticulture*, May 2000.

B: Gibbard, Allan. "Morality in Living: Korsgaard's Kantian Lectures." Review of *The Sources of Normativity*, by Christine M. Korsgaard. *Ethics* 110, no. 1 (1999): 140–64.

T: (Boehnke 2000)

R: Boehnke, Michael. 2000. Review of *Analysis of human genetic linkage*, 3rd ed., by Jurg Ott. *Am J Hum Genet* 66:1725. http://www.journals.uchicago.edu/AJHG/journal/issues/v66n5/001700/001700.html.

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17 : Documentation II: Specific Content

17.202 Reviews of plays, movies, television programs, concerts, and the like

N: 3. Ben Brantley, review of *Our Lady of Sligo*, by Sebastian Barry, directed by Max Stafford-Clark, Irish Repertory Theater, New York, *New York Times*, April 21, 2000, Weekend section.

4. Jon Pareles, review of *Men Strike Back* (VH1 television), *New York Times*, April 18, 2000, Living Arts section.

5. Joe Morgenstern, review of *U-571*, directed by Jonathan Mostow, *Wall Street Journal*, April 21, 2000, Weekend Journal section.

B: Kozinn, Allan. Review of concert performance by Timothy Fain (violin) and Steven Beck (piano), 92nd Street Y, New York. *New York Times*, April 21, 2000, Weekend section.

R: Kauffman, Stanley. 1989. Review of *A dry white season* (MGM movie). *New Republic*, Oct. 9, 24–25.

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17 : Documentation II: Specific Content

17.203 Unsigned reviews

Unsigned reviews are treated similarly to unsigned articles (see 17.192).

N: **34. Unsigned review of *Geschichten der romanischen und germanischen Völker*, by Leopold von Ranke, *Ergänzungsblätter zur Allgemeinen Literatur-Zeitung*, February 1828, nos. 23–24.**

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17 : Documentation II: Specific Content

17.204 First element of citation

In whatever form interviews or personal communications exist—published, broadcast, preserved in audiovisual form, available online—the citation normally begins with the name of the person interviewed or the person from whom the communication was received. The interviewer or recipient, if mentioned, comes second.

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17.205 Unpublished interviews

Unpublished interviews are best cited in text or in notes, though they occasionally appear in bibliographies or reference lists. Citations should include the names of both the person interviewed and the interviewer; brief identifying information, if appropriate; the place or date of the interview (or both, if known); and, if a transcript or tape is available, where it may be found. Permission to quote may be needed; see chapter 4.

N: **7. Andrew Macmillan (principal adviser, Investment Center Division, FAO), in discussion with the author, September 1998.**

8. Benjamin Spock, interview by Milton J. E. Senn, November 20, 1974, interview 67A, transcript, Senn Oral History Collection, National Library of Medicine, Bethesda, MD.

9. Macmillan, discussion; Spock, interview.

R: **Hunt, Horace [pseud.]. 1976. Interview by Ronald Schatz. Tape recording. May 16. Pennsylvania Historical and Museum Commission, Harrisburg.**

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17.206 Unattributed interviews

An interview with a person who prefers to remain anonymous or whose name the author does not wish to reveal may be cited in whatever form is appropriate in context. The absence of a name should be explained (e.g., "All interviews were conducted in confidentiality, and the names of interviewees are withheld by mutual agreement").

N: **10. Interview with health care worker, August 10, 1999.**

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17 : Documentation II: Specific Content

17.207 Published or broadcast interviews

An interview that has already been published or broadcast is treated like an article in a periodical or a chapter in a book.

N: 10. McGeorge Bundy, interview by Robert MacNeil, *MacNeil/Lehrer NewsHour*, PBS, February 7, 1990.

B: Bellour, Raymond. "Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour." By Janet Bergstrom. *Camera Obscura*, nos. 3–4 (Summer 1979): 89–94.

If an interview is included or excerpted in the form of a direct quotation within an article or chapter by the interviewer, the interviewer's name may come first.

N: 11. Michael Fortun and Kim Fortun, "Making Space, Speaking Truth: The Institute for Policy Studies, 1963–1995" (includes an interview with Marcus Raskin and Richard Barnet), in *Corporate Futures*, ed. George E. Marcus, Late Editions 5 (Chicago: University of Chicago Press, 1998), 257.

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17.208 Citing in text or in a note

References to conversations (whether face-to-face or by telephone) or to letters, e-mail messages, and the like received by the author are usually run into the text or given in a note. They are rarely listed in a bibliography or reference list. For references to electronic lists, see 17.236. See also 11.3.

In a telephone conversation with the author on October 12, 1999, Colonel William Rich revealed that . . .

N: 2. Constance Conlon, e-mail message to author, April 17, 2000.

An e-mail address belonging to an individual should be omitted. Should it be needed in a specific context, it must be cited only with the permission of its owner. (Note also that e-mail addresses change frequently.) For breaking an e-mail address at the end of a line, see 7.44.

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17 : Documentation II: Specific Content

17.209 Personal communications, unpublished data, and such

In a parenthetical citation, the terms *personal communication* (or *pers. comm.*), *unpublished data*, and the like are used after the name(s) of the person(s) concerned, following a comma. Reference-list entries are unneeded. The abbreviation *et al.* should be avoided in such citations.

T: **(H. J. Brody, pers. comm.)**
(E. Simpkins, S. Warren, M. Turck, and S. Gorbach, unpublished data)

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17 : Documentation II: Specific Content

17.210 Use of parentheses in notes

In note citations to *published* material, parentheses are generally used to enclose information that is useful but not essential to tracking down a source. The publication details of a book, for example, are not needed for finding the work in a library catalog or other listing by author and title. For the *unpublished* material discussed in the following paragraphs, however, the material in parentheses is essential.

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17 : Documentation II: Specific Content

17.211 “Unpublished” material online

More and more material that once would have gone unpublished is apt to be “posted” on the Internet, and such material is then technically considered published. Many of the recommendations for citing “unpublished material” will apply to such “informally published” material, but see 17.234–37 for special considerations and additional categories.

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17 : Documentation II: Specific Content

17.212 Other material

For letters, memoranda, and the like, see 17.208–9. For archived collections of letters and other manuscript material, see 17.222–33.

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17 : Documentation II: Specific Content

17.213 Title

The title of an unpublished work—whether book, thesis, speech, essay, or whatever—is not italicized. In notes and bibliographies it is capitalized headline style and put in quotation marks; in reference lists it is capitalized sentence style, with no quotation marks.

N: **23. David Hanson, "The Provenance of the Ruskin-Allen Letters" (computer printout, Department of English, Southeastern University, 2001), 16.**

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17 : Documentation II: Specific Content

17.214 Theses and dissertations

The kind of thesis, the academic institution, and the date follow the title. Like the publication data of a book, these are enclosed in parentheses in a note but not in a bibliography or reference list. The word *unpublished* is unnecessary. For dissertations issued on microfilm, see 17.242. For published abstracts of dissertations, see 17.245.

N: 1. Dorothy Ross, "The Irish-Catholic Immigrant, 1880–1900: A Study in Social Mobility" (master's thesis, Columbia University, n.d.), 142–55.

B: Murphy, Priscilla Coit. "What a Book Can Do: *Silent Spring* and Media-Borne Public Debate." PhD diss., University of North Carolina, 2000.

R: Schwarz, G. J. 2000. Multiwavelength analyses of classical carbon-oxygen novae (outbursts, binary stars). PhD diss., Arizona State Univ.

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17 : Documentation II: Specific Content

17.215 Lectures, papers presented at meetings, and the like

The sponsorship, location, and date of the meeting at which a speech was given or a paper presented follow the title. This information, like that following a thesis title, is put in parentheses in a note but not in a bibliography or reference list.

N: 2. Stacy D'Erasmo, "The Craft and Career of Writing" (lecture, Northwestern University, Evanston, IL, April 26, 2000).

B: Nass, Clifford. "Why Researchers Treat On-Line Journals Like Real People." Keynote address, annual meeting of the Council of Science Editors, San Antonio, TX, May 6–9, 2000.

R: O'Guinn, T. C. 1987. Touching greatness: Some aspects of star worship in contemporary consumption. Paper presented at the annual meeting of the American Psychological Association, New York.

A paper included in the published proceedings of a meeting may be treated like a chapter in a book (see 17.68–71). If published in a journal, it is treated as an article (see 17.154–81).

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17.216 Poster papers

Papers presented at poster sessions are treated like other unpublished papers.

R: **Ferguson, Carolyn J., and Barbara A. Schaal. 1999. Phylogeography of *Phlox pilosa* subsp. *ozarkana*. Poster presented at the 16th International Botanical Congress, St. Louis.**

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17.217 Working papers and other unpublished works

Most unpublished papers can be treated in much the same way as the material presented in 17.214–15.

N: **3. Deborah D. Lucki and Richard W. Pollay, "Content Analyses of Advertising: A Review of the Literature" (working paper, History of Advertising Archives, Faculty of Commerce, University of British Columbia, Vancouver, 1980).**

R: **Ferber, R. 1971. Family decision-making and economic behavior. Faculty Working Paper 35, College of Commerce and Business Administration, Univ. of Illinois at Urbana-Champaign.**

In the second example above the term *working paper* is part of a formal series title, therefore capitalized (see 17.90–95). It is sometimes useful to add *photocopy* or some other term to indicate the form in which an unpublished document exists.

B: **Alarcón, Salvador Florencio de. "Compendio de las noticias correspondientes a el real y minas San Francisco de Aziz de Río Chico . . . de 20 de octobre [1771]." Photocopy, Department of Geography, University of California, Berkeley.**

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17 : Documentation II: Specific Content

17.218 Preprints

Not being subject to peer review, preprints are treated as unpublished material.

R: Lockwood, G. W., and B. A. Skiff. 1988. Air Force Geophys. Lab., preprint (AFGL-TR-88-0221).

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17.219 Patents

Patents are cited under the names of the creators and dated by the year of filing.

R: **Petroff, M. D., and M. G. Stapelbroek. 1980. Blocked impurity band detectors. US Patent 4,586,960, filed Oct. 23, 1980, and issued Feb. 4, 1986.**

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17.220 Private contracts, wills, and such

Private documents are occasionally cited in notes but rarely in bibliographies. More appropriately they are referred to in text (e.g., "George J. Wilson, in his will dated January 20, 1976, directed . . .") or in notes. Capitalization is usually a matter of editorial discretion.

N:

4. Samuel Henshaw, will dated June 5, 1806, proved July 5, 1809, no. 46, box 70, Hampshire County Registry of Probate, Northampton, MA.

5. Agreement to teach in the Publishing Program of the Graham School, University of Chicago, signed by Jane Doe, May 29, 2004.

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17.221 Other materials

For letters, memoranda, and the like, see 17.208–9. For archived collections of letters and other manuscript material, see 17.222–33.

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17.222 General

The *Guide to the National Archives of the United States* (bibliog. 4.5) offers the following excellent advice: "The most convenient citation for archives is one similar to that used for personal papers and other historical manuscripts. Full identification of most unpublished material usually requires giving the title and date of the item, series title (if applicable), name of the collection, and name of the depository. Except for placing the cited item first [in a note], there is no general agreement on the sequence of the remaining elements in the citation. . . . Whatever sequence is adopted, however, should be used consistently throughout the same work" (761).

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17 : Documentation II: Specific Content

17.223 Note forms versus bibliographic entries

In a note, the main element of a manuscript citation is usually a specific item (a letter, a memorandum, or whatever) and is thus cited first. In a bibliography, the main element is usually the collection in which the specific item may be found, the author(s) of the items in the collection, or the depository for the collection. Collections, authors, and depositories are therefore entered in alphabetical order. Specific items are not included in a bibliography unless only one item from a collection is cited.

N:

38. James Oglethorpe to the Trustees, 13 January 1733, Phillipps Collection of Egmont Manuscripts, 14200:13, University of Georgia Library.

39. Alvin Johnson, memorandum, 1937, file 36, Horace Kallen Papers, YIVO Institute, New York.

40. Revere's Waste and Memoranda Book (vol. 1, 1761–83; vol. 2, 1783–97), Revere Family Papers, Massachusetts Historical Society, Boston.

B:

Egmont Manuscripts. Phillipps Collection. University of Georgia Library.

Kallen, Horace. Papers. YIVO Institute, New York.

Revere Family Papers, Massachusetts Historical Society, Boston.

For more examples, see 17.230–31. For citing manuscript collections in author-date style, see 17.233.

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17.224 Specific versus generic titles

In notes and bibliographies, quotation marks are used only for specific titles (e.g., "Canoeing through Northern Minnesota"), but not for generic names such as *report* or *minutes*. Generic names of this kind are capitalized if part of a formal heading actually appearing on the manuscript, lowercased if merely descriptive. Compare 17.230, note examples 46–49.

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17.225 Dates

Names of months may be spelled out or abbreviated, as long as done consistently. If there are many references to specific dates, as in a collection of letters or diaries, the day-month-year form (8 May 1945), used in some of the examples below, will reduce clutter. See also 6.46.

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17.226 Folios, page numbers, and such

Older manuscripts are usually numbered by signatures only or by folios (*fol.*, *fols.*) rather than by page (see 17.135–37). More recent ones usually carry page numbers; if needed, the abbreviations *p.* and *pp.* should be used to avoid ambiguity. Some manuscript collections have identifying series or file numbers, which may be included in a citation.

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17.227 Papers and manuscripts

In titles of manuscript collections the terms *papers* and *manuscripts* are synonymous. Both are acceptable, as are the abbreviations *MS* and (pl.) *MSS*. If it is necessary to distinguish a typescript or computer printout from a handwritten document, the abbreviation *TS* may be used.

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17.228 Depositories

The location (city and state) of such well-known depositories as major university libraries is rarely necessary (see examples in 17.230).

University of Chicago Library
Oberlin College Library

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17.229 Letters and the like

A note citation to a letter starts with the name of the letter writer, followed by *to*, followed by the name of the recipient. Given names may be omitted if the identities of sender and recipient are clear from the text. (Identifying material may be added if appropriate; see 17.205.) The word *letter* is usually omitted—that is, understood—but other forms of communication (telegram, memorandum) are specified. If such other forms occur frequently in the same collection, it may be helpful to specify letters also. For capitalization and the use of quotation marks, see 17.224. For letters and the like not in formal collections, see 17.208–9, 17.232. For date form, see 6.46, 9.35.

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17 : Documentation II: Specific Content

17.230 Examples of note forms

40. George Creel to Colonel House, 25 September 1918. Edward M. House Papers, Yale University Library.

41. James Oglethorpe to the Trustees, 13 January 1733, Phillipps Collection of Egmont Manuscripts, 14200:13, University of Georgia Library (hereafter cited as Egmont MSS).

42. Burton to Merriam, telegram, 26 January 1923, Charles E. Merriam Papers, University of Chicago Library.

43. Minutes of the Committee for Improving the Condition of Free Blacks, Pennsylvania Abolition Society, 1790–1803, Papers of the Pennsylvania Society for the Abolition of Slavery, Historical Society of Pennsylvania, Philadelphia (hereafter cited as Minutes, Pennsylvania Society).

44. Hiram Johnson to John Callan O'Laughlin, 13 and 16 July 1916, 28 November 1916, O'Laughlin Papers, Roosevelt Memorial Collection, Harvard College Library.

45. Memorandum by Alvin Johnson, 1937, file 36, Horace Kallen Papers, YIVO Institute, New York.

46. Undated correspondence between French Strother and Edward Lowry, container 1-G/961 600, Herbert Hoover Presidential Library, West Branch, Iowa.

47. Memorandum, "Concerning a Court of Arbitration," n.d., Philander C. Knox Papers, Manuscripts Division, Library of Congress.

48. Joseph Purcell, "A Map of the Southern Indian District of North America" [ca. 1772], MS 228, Ayer Collection, Newberry Library, Chicago.

49. Louis Agassiz, Report to the Committee of Overseers . . . [28 December 1859], Overseers Reports, Professional Series, vol. 2, Harvard University Archives, Cambridge, MA.

50. Gilbert McMicken to Alexander Morris, 29 November 1881, Glasgow (Scotland), Document 1359, fol. 1r, Alexander Morris Papers, MG-12-84, Provincial Archives of Manitoba, Winnipeg.

The content of subsequent citations (*short forms*) will vary according to the proximity of the earlier notes, the use of abbreviations, and other factors. Absolute consistency may occasionally be sacrificed to readers'

convenience.

51. R. S. Baker to House, 1 November 1919, House Papers.
52. Thomas Causton to his wife, 12 March 1733, Egmont MSS, 14200:53.
53. Minutes, 15 April 1795, Pennsylvania Society.

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17.231 Examples of bibliographic entries

The style of the first six examples below is appropriate if more than one item from a collection is cited in the text or notes. In the second and third examples, commas are added after the initials to avoid misreading. See also 17.223.

Egmont Manuscripts. Phillipps Collection. University of Georgia Library.
House, Edward M., Papers. Yale University Library.
Merriam, Charles E., Papers. University of Chicago Library.
Pennsylvania Society for the Abolition of Slavery. Papers. Historical Society of Pennsylvania, Philadelphia.
Strother, French, and Edward Lowry. Undated correspondence. Herbert Hoover Presidential Library, West Branch, Iowa.
Women's Organization for National Prohibition Reform Papers. Alice Belin du Pont files, Pierre S. du Pont Papers. Eleutherian Mills Historical Library, Wilmington, DE.

If only one item from a collection has been mentioned in text or in a note and is considered important enough to include in a bibliography, the entry will begin with the item.

Dinkel, Joseph. Description of Louis Agassiz written at the request of Elizabeth Cary Agassiz. Agassiz Papers. Houghton Library, Harvard University.

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17.232 Letters and the like in private collections

Letters, memoranda, and such that have not been archived may be cited like other unpublished material. Information on the depository is replaced by such wording as "in the author's possession" or "private collection," and the location is not mentioned.

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17.233 Author-date style

Manuscript collections are rarely cited in author-date style. When they are, however, the date is usually mentioned in text, outside the parentheses, since most collections contain items from various dates.

Oglethorpe wrote to the trustees on January 13, 1733 (Egmont Manuscripts), to say . . .

Alvin Johnson, in a memorandum prepared sometime in 1937 (Kallen Papers, file 36), observed that . . .

R: **Egmont Manuscripts. Phillipps Collection. University of Georgia Library.**
Kallen, Horace. Papers. YIVO Institute, New York.

If only one item from a collection has been mentioned in text, the entry may begin with the writer's name (if known).

T: **(Dinkel n.d.)**

R: **Dinkel, Joseph. n.d. Description of Louis Agassiz written at the request of Elizabeth Cary Agassiz. Agassiz Papers. Houghton Library, Harvard University.**

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17.234 Lack of standard publishing information

One of the most valuable roles the Internet plays is in the rapid sharing of information. This information is often posted without clear indication of authorship, title, publisher, or date—that is, without standard facts of publication.

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17.235 URL plus descriptive phrase

If no facts of publication, or very few, can be determined, it is still necessary to include information beyond the URL. If only a URL is cited and that URL changes or becomes obsolete, the citation will have become just a more or less unintelligible string of characters. The URL tells *where* a source is or at least was located; a complete citation must also indicate *what* a source is.

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17.236 Electronic mailing lists

To cite material from an electronic mailing list that has been archived online, include the name of the list, the date of the individual posting, and the URL. Also record an access date, if the publisher or discipline requires it. Citations to such material should generally be limited to text and notes.

Charges of a Microsoft monopoly don't change the fact that software is still highly specialized, even theirs. Microsoft Word wouldn't win any awards for its drawing tools, but its editing tools are formidable. According to John Powell, one might choose Word just for its pattern-matching capabilities.17 But would anyone choose Word to *produce* their publication?

N: 17. John Powell, e-mail to Grapevine mailing list, April 23, 1998, http://www.electriceditors.net/grapevine/issues/83.txt.

Material that has not been archived will not have an associated URL:

N: 17. John Powell, e-mail to Grapevine mailing list, April 23, 1998.

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17.237 Site content

For original content from online sources other than periodicals, include as much of the following as can be determined: author of the content, title of the page, title or owner of the site, URL. Citations of site content are best relegated to notes; in works with no notes, they may be included in the reference list or bibliography. For the addition of access dates, see 17.12, 17.187.

N: **14. Evanston Public Library Board of Trustees, "Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach," Evanston Public Library, http://www.epl.org/library/strategic-plan-00.html (accessed July 18, 2002).**

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

If there is no author per se, the owner of the site may stand in for the author.

N: **19. The Bahá'ís of the United States, "History," The Bahá'í Faith, http://www.us.bahai.org/history/index.html.**
25. Federation of American Scientists, "Resolution Comparison: Reading License Plates and Headlines," http://www.fas.org/irp/imint/resolve5.htm.

B: **The Bahá'ís of the United States. "History." The Bahá'í Faith. http://www.us.bahai.org/history/index.html.**

T: **(Federation of American Scientists)**

R: **Federation of American Scientists. Resolution comparison: Reading license plates and headlines. http://www.fas.org/irp/imint/resolve5.htm.**

For content from very informal sites, such as personal home pages and fan sites, where titles may be lacking, descriptive phrases may be used.

N: **1. Camp Taconic Alumni, 1955 photo gallery, http://www.taconicalumni.org/1955.html.**
4. Pete Townshend's official Web site, "Biography," http://www.petetownshend.co.uk/petet_bio.html.

If a site ceases to exist before publication, as did the site in note 4 above, include such information parenthetically at the end of the citation, separated from the access date, if any, by a semicolon.

N: **4. Pete Townshend's official Web site, "Biography," http://www.petetownshend.co.uk/petet_bio.html (accessed December 15, 2001; site now discontinued).**

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17.238 Reference works

Well-known reference books, such as major dictionaries and encyclopedias, are normally cited in notes rather than in bibliographies. The facts of publication are often omitted, but the edition (if not the first) must be specified. References to an alphabetically arranged work cite the item (not the volume or page number) preceded by *s.v.* (*sub verbo*, "under the word"; pl. *s.vv.*)

N: 1. ***Encyclopaedia Britannica*, 15th ed., s.v. "Salvation."**

2. ***Dictionary of American Biography*, s.v. "Wadsworth, Jeremiah."**

Certain reference works, however, may appropriately be listed with their publication details.

N: 3. ***The Times Guide to English Style and Usage*, rev. ed., comp. Tim Austin (London: Times Books, 1999), s.vv. "police ranks," "postal addresses."**

4. ***MLA Style Manual and Guide to Scholarly Publishing*, 2nd ed., ed. Joseph Gibaldi (New York: Modern Language Association of America, 1998), 6.9.4.**

B: ***Diccionario de historia de Venezuela*. 3 vols. Caracas: Fundación Polar, 1988.**

R: **Filippelli, R. L., ed. 1990. *Labor conflict in the United States: An encyclopedia*. Garland Reference Library of Social Science 697. New York: Garland.**

Garner, Bryan A. 2003. *Garner's modern American usage*. New York: Oxford University Press.

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17.239 Reference works online

Online versions of encyclopedias are subject to continuous updates and should therefore be considered databases rather than standard reference works with standard edition numbers. For this reason, Chicago recommends always including an access date in addition to the URL. Though the version of the article accessed on a given date may not be the one available to a reader at a later date, an access date will at least indicate the timeliness of the source citation. Well-known online reference works, such as major dictionaries and encyclopedias, are normally cited, like their printed counterparts, in notes rather than in bibliographies. The facts of publication are often omitted. Note that some reference works will indicate the appropriate URL to cite for a specific entry; use this rather than the less stable URL generated by search engines.

N: **1. *Encyclopaedia Britannica Online*, s.v. "Sibelius, Jean," http://search.eb.com/bol/topic?eu=69347&sctn=1 (accessed January 3, 2002).**

Sometimes it may be appropriate to include the author of an entry.

2. *The New Grove Dictionary of Music and Musicians*, s.v. "Sibelius, Jean" (by James Hepokoski), http://www.grovemusic.com/ (accessed January 3, 2002).

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17 : Documentation II: Specific Content

17.240 Exhibition catalogs

An exhibition catalog is often published as a book and is treated as such.

B: ***Mary Cassatt: Modern Woman.*** **Edited by Judith A. Barter. Chicago: Art Institute of Chicago, in association with Harry N. Abrams, 1998. Published in conjunction with the exhibition "Mary Cassatt: Modern Woman" shown at the Boston Museum of Fine Arts, the National Gallery in Washington, DC, and the Art Institute of Chicago.**

or, if space is tight,

. . . with Harry N. Abrams, 1998. An exhibition catalog.

A brochure—the kind often handed to visitors to an exhibition—may be treated similarly.

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17 : Documentation II: Specific Content

17.241 Pamphlets, reports, and the like

Pamphlets, corporate reports, brochures, and other freestanding publications are treated essentially as books. Data on author and publisher may not fit the normal pattern, but sufficient information should be given to identify the document. For special issues of journals, see 17.170.

N: **34. Hazel V. Clark, *Mesopotamia: Between Two Rivers* (Mesopotamia, OH: End of the Commons General Store, [1957?]).**

35. *Lifestyles in Retirement*, Library Series (New York: TIAA-CREF, 1996).

36. Merrill Lynch Advisory Services Group, *Merrill Lynch Consults Service*, Disclosure Statement, April 2000.

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17 : Documentation II: Specific Content

17.242 Microform editions

Works issued commercially in microform editions, including dissertations, are treated much like books. The form of publication, where needed, is given after the facts of publication. (In the first example below, the page number is to the printed text; the other numbers indicate the fiche and frame, and the letter indicates the row.)

N: 5. Beatrice Farwell, *French Popular Lithographic Imagery*, vol. 12, *Lithography in Art and Commerce* (Chicago: University of Chicago Press, 1995), text-fiche, p. 67, 3C12.

B: Tauber, Abraham. *Spelling Reform in the United States*. Ann Arbor, MI: University Microfilms, 1958.

Microform or other photographic processes used only to preserve printed material need not be mentioned in a citation. The source is treated as it would be in its published version.

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17.243 Loose-leaf services

Documentation of material obtained through loose-leaf services is handled like that of books.

N: 13. Commerce Clearing House, *1990 Standard Federal Tax Reports* (Chicago: Commerce Clearing House, 1990), ¶20, 050.15.

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17.244 News release

A news release, though published in a sense, is treated like an unpublished document. For sentence-style versus headline-style capitalization, see 17.189.

N: **6. National Transportation Safety Board, "Airline fatalities for 1994 climbed to five-year high," news release, January 19, 1995.**

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17.245 Abstract

An abstract is treated like a journal article, but the word *abstract* must be added.

R: **Lovejoy, C. O. 1979. A reconstruction of the pelvis of A1-288 (Hadar Formation, Ethiopia). Abstract. *Am J Phys Anthropol* 40:460.**

In citing a published abstract of an unpublished dissertation, give details of the original as well as of the abstract.

R: **Schwarz, G. J. 2000. Multiwavelength analyses of classical carbon-oxygen novae (outbursts, binary stars). PhD diss., Arizona State Univ., 1999. Abstract in *Dissertation Abstracts International*, publ. nr. AAT9937424, DAI-B 60/07 (Jan. 2000): 3327.**

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17.246 Stylebook

Any scholarly writer or editor working extensively with biblical material should consult *The SBL Handbook of Style* (bibliog. 1.1), which offers excellent advice and numerous abbreviations.

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17 : Documentation II: Specific Content

17.247 Chapter and verse

References to the Jewish or Christian scriptures usually appear in text citations or notes rather than in bibliographies. Parenthetical or note references to the Bible should include book (in roman and usually abbreviated), chapter, and verse—never a page number. A colon is used between chapter and verse. Note that the traditional abbreviations use periods but the shorter forms do not. For guidance on when to abbreviate and when not to, see 15.48–49. For full forms and abbreviations, see 15.50–53.

Traditional abbreviations:

N: 4. 1 Thess. 4:11, 5:2–5, 5:14.

T: (Heb. 13:8, 13:12)
(Gen. 25:19–36:43)

Shorter abbreviations:

N: 5. 2 Sm 11:1–17, 11:26–27; 1 Chr 10:13–14.

T: (Jo 5:9–12)
(Mt 26:2–5)

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17 : Documentation II: Specific Content

17.248 Versions of the Bible

Since books and numbering are not identical in different versions, it is essential to identify which version is being cited. For a work intended for general readers, the version should be spelled out, at least on first occurrence. For specialists, abbreviations may be used throughout. For abbreviations of versions, see 15.54.

N: **6. 2 Kings 11:8 (New Revised Standard Version).**

7. 1 Cor. 6:1–10 (NRSV).

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17 : Documentation II: Specific Content

17.249 Other sacred works

References to the sacred and revered works of other religious traditions may, according to context, be treated in a similar manner to biblical or classical references. The Qurʾan is set in roman, and citations to its sections use arabic numerals and colons (e.g., Qurʾan 19:17–21). Such collective terms as the Vedas or the Upanishads are normally capitalized and set in roman, but particular parts are italicized (e.g., the *Rig-Veda* or the *Brihad-Aranyaka Upanishad*). For authoritative usage, consult *History of Religions,* an international journal for comparative historical studies (bibliog. 5).

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17 : Documentation II: Specific Content

17.250 Where to cite

Classical primary source references are ordinarily given in text or notes. They are included in a bibliography only when the reference is to information or annotation supplied by a modern author (see 17.254, 17.259).

The eighty days of inactivity reported by Thucydides (8.44.4) for the Peloponnesian fleet at Rhodes, terminating before the end of Thucydides' winter (8.60.2–3), suggests . . .

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17 : Documentation II: Specific Content

17.251 Identifying numbers

The numbers identifying the various parts of classical works—books, sections, lines, and so on—remain the same in all editions, whether in the original language or in translation. (In poetry, line content may vary slightly from the original in some translations.) Arabic numerals are used. Where letters also are used, they are usually lowercased but may be capitalized if the source being cited uses capitals. Page numbers are omitted except in references to introductions, notes, and the like supplied by a modern editor or to specific translations. See also 17.253, 17.258.

3. Ovid *Amores* 1.7.27.

4. Aristotle *Metaphysics* 3.2.996b5–8; Plato *Republic* 360e–361b.

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17.252 Abbreviations

Abbreviations of authors' names as well as of works, collections, and so forth are used extensively in classical references. The most widely accepted standard for abbreviations is the list included in the *Oxford Classical Dictionary* (bibliog. 5). When abbreviations are used, these rather than *ibid.* should be used in succeeding references to the same work. (Abbreviations are best avoided when only two letters are omitted, and they must not be used when more than one writer could be meant —Hipponax or Hipparchus, Aristotle or Aristophanes.)

1. Thuc. 2.40.2–3.
2. Pindar *Isthm*. 7.43–45.

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17.253 Punctuation

No punctuation intervenes between classical author and title of work, or between title and number, but a comma follows the author in references to specific editions (see 17.254, 17.259). Numerical divisions are separated by periods with no space following each period. Commas are used between two or more references to the same source, semicolons between references to different sources, and en dashes between continuing numbers. If such abbreviations as *bk.* or *sec.* are needed for clarity, commas separate the different elements.

5. Aristophanes *Frogs* 1019–30.
6. Cic. *Verr*. 1.3.21, 2.3.120; Caes. *B Gall*. 6.19; Tac. *Germ*. 10.2–3.
7. Sappho *Invocation to Aphrodite*, st. 1, lines 1–6.

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17 : Documentation II: Specific Content

17.254 Editions

Details of the edition used, along with translator (if any) and the facts of publication, should be specified the first time a classical work is cited or given elsewhere in the scholarly apparatus. If several editions are used, the edition (or an abbreviation) should accompany each citation. Although many classicists will recognize a well-known edition merely from the last name of the editor or translator, a full citation, at least in the bibliography, should be furnished as a courtesy.

8. Epictetus, *Dissertationes*, ed. Heinrich Schenkl (Stuttgart: Teubner, 1916).
9. Herodotus, *The History*, trans. David Grene (Chicago: University of Chicago Press, 1987).
10. Solon (Edmonds's numbering) 36.20–27.

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17.255 Titles

Titles of works and published collections are italicized whether given in full or abbreviated (see 17.252). Latin and transliterated Greek titles are capitalized sentence style (see 8.166, 10.2, 10.60).

11. Cato's uses of *pater familias* in *Agr.* (2.1, 2.7, 3.1, 3.2) are exclusively in reference to estate management. For the *diligens pater familias* in Columella, see *Rust.* 1.1.3, 1.2.1, 5.6.37, 9.1.6, 12.21.6.

12. *Scholia graeca in Homeri Odysseam*, ed. Wilhelm Dindorf (Oxford, 1855; repr. 1962).

13. *Patrologiae cursus completus, series graeca* (Paris: Migne, 1857–66).

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17.256 Superscripts

In classical references, a superior figure is sometimes used immediately after the title of a work (or its abbreviation), and preceding any other punctuation, to indicate the number of the edition.

14. Stolz-Schmalz *Lat. Gram.*^{5} (rev. Leumann-Hoffmann; Munich, 1928), 390–91.

15. *Ausgewählte Komödien des T. M. Plautus*^{2}, vol. 2 (1883).

In former practice, the letters accompanying numerals in citations to classical works (see 17.251) sometimes appeared as superscripts (e.g., 3.2.996^{b}5–8).

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17 : Documentation II: Specific Content

17.257 Collections of inscriptions

Arabic numerals are now used in references to volumes in collections of inscriptions. Periods follow the volume and inscription numbers, and further subdivisions are treated as in other classical references.

16. *IG* 2^2.3274. [= *Inscriptiones graecae*, vol. 2, 2nd ed., inscription no. 3274]
17. *IG Rom*. 3.739.9.10. [*IG Rom.* = *Inscriptiones graecae ad res romanas pertinentes*]
18. *POxy*. 1485. [= *Oxyrhynchus papyri*, document no. 1485]

Some collections are cited only by the name of the editor. Since the editor's name here stands in place of a title, no comma is needed.

19. Dessau 6964.23–29. [= H. Dessau, ed., *Inscriptiones latinae selectae*]

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17.258 Fragments

Fragments of classical texts (some only recently discovered) are not uniformly numbered. They are published in collections, and the numbering is usually unique to a particular edition. Two numbers separated by a period usually indicate fragment and line. The editor's name, often abbreviated in subsequent references, must therefore follow the number.

20. Empedocles frag. 115 Diels-Kranz.
21. Anacreon frag. 2.10 Diehl.
22. Hesiod frag. 239.1 Merkelbach and West.
23. Anacreon frag. 5.2 D.
24. Hesiod frag. 220 M.-W.

In citations to two or more editions of the same set of fragments, either parentheses or an equals sign may be used.

25. Pindar frag. 133 Bergk (frag. 127 Bowra).

or

26. Pindar frag. 133 Bergk = 127 Bowra.

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17 : Documentation II: Specific Content

17.259 Modern editions of the classics

When Greek, Latin, or medieval classics are cited by page number, the edition must be specified, and the normal rules for citing books are followed. See also 17.254.

N: 35. Propertius, *Elegies*, ed. and trans. G. P. Goold, Loeb Classical Library 18 (Cambridge, MA: Harvard University Press, 1990), 45.

B: Aristotle. *Complete Works of Aristotle*: *The Revised Oxford Translation*. Edited by J. Barnes. 2 vols. Bollingen Series. Princeton, NJ: Princeton University Press, 1983.

T: (Maimonides 1965, 74)

R: Maimonides. 1965. *The code of Maimonides, book 5: The book of holiness*. Trans. and ed. L. I. Rabinowitz and P. Grossman. New Haven, CT: Yale Univ. Press.

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17.260 Medieval references

The form for classical references may equally well be applied to medieval works.

N:

27. Augustine *De civitate Dei* 20.2.

28. Augustine, *The City of God*, trans. John Healey (New York: Dutton, 1931), 20.2.

29. *Beowulf*, lines 2401–7.

30. Abelard *Epistle 17 to Heloïse* (Migne *PL* 180.375c–378a).

31. *Sir Gawain and the Green Knight*, trans. Theodore Silverstein (Chicago: University of Chicago Press, 1974), pt. 3, p. 57.

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17 : Documentation II: Specific Content

17.261 When to cite edition

Classic English poems and plays can often be cited by book, canto, and stanza; stanza and line; act, scene, and line; or similar divisions. Publication facts can then be omitted. For frequently cited works—especially those of Shakespeare, where variations can occur in wording, line numbering, and even scene division—the edition is normally specified in the first note reference or in the bibliography. The edition must be mentioned if page numbers are cited (see 17.259).

N: 1. Chaucer, "Wife of Bath's Prologue," *Canterbury Tales*, fragment 3, lines 105–14.
2. Spenser, *The Faerie Queene*, bk. 2, canto 8, st. 14.
3. Milton, *Paradise Lost*, bk. 1, lines 83–86.
4. *King Lear*, ed. David Bevington et al. (New York: Bantam Books, 1988), 3.2.49–60. References are to act, scene, and line.

B: Shakespeare, William. *Hamlet*. Arden edition. Edited by Harold Jenkins. London: Methuen, 1982.

T: (Dryden 1912)

R: Dryden, John. 1912. *Dramatic essays*. Everyman's Library. New York: Dutton.

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17.262 Short forms

A citation may be shortened by omitting *act, line*, and the like, as long as the system used has been explained. Arabic numerals are used, separated by periods. In immediately succeeding references, it is usually safer to repeat all the numbers. The author's name may be omitted if clear from the text. For citing sources in text, see 11.75–76, 16.39–40.

N: **5. Pope, *Rape of the Lock*, 3.28–29.**
6. *Lear* (Bevington), 4.1.1–9, 4.1.18–24.
(*or, if space is tight*, 4.1.1–9, 18–24)
7. "Wife of Bath's Prologue," 115–16.

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17.263 Published scores

Published musical scores are treated in much the same way as books.

N: 1. Giuseppe Verdi, *Il corsaro* (*melodramma tragico* in three acts), libretto by Francesco Maria Piave, ed. Elizabeth Hudson, 2 vols., The Works of Giuseppe Verdi, ser. 1, Operas (Chicago: University of Chicago Press; Milan: G. Ricordi, 1998).

B: Mozart, Wolfgang Amadeus. *Sonatas and Fantasies for the Piano*. Prepared from the autographs and earliest printed sources by Nathan Broder. Rev. ed. Bryn Mawr, PA: Theodore Presser, 1960.

Schubert, Franz. "Das Wandern (Wandering)," *Die schöne Müllerin (The Maid of the Mill)*. In *First Vocal Album* (for high voice). New York: G. Schirmer, 1895.

In the last example above, the words and titles are given in both German and English in the score itself. See also 17.65.

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17.264 Unpublished scores

Unpublished scores are treated in the same way as other unpublished material in manuscript collections (see 17.222–33).

N: **2. Ralph Shapey, "Partita for Violin and Thirteen Players," score, 1966, Special Collections, Joseph Regenstein Library, University of Chicago.**

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17.265 Form of citation

Only note and bibliography (or discography) forms are illustrated in the following paragraphs, since the author-date system is inappropriate for most audiovisual materials. In a work using the author-date system, such materials are best mentioned in running text and grouped in the reference list under a subhead such as "Sound Recordings."

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17.266 Elements to include

Documentation of a recording usually includes some or all of the following pieces of information: the name of the composer, writer, performer, or other person primarily responsible for the content; the title, in italics; the name of the recording company or publisher; the identifying number of the recording; and the medium (compact disc, audiocassette, audiovisual file, etc.). The copyright date or date of production (or both), the number of discs in an album, the URL and size of an audiovisual file, and other information may also be given.

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17.267 Discographies

Discographies are lists of audiovisual materials such as audio recordings, video recordings, and multimedia packages. For advice on discographies, see Suzanne E. Thorin and Carole Franklin Vidall, *The Acquisition and Cataloging of Music and Sound Recordings* (bibliog. 5). For an example, see figure 16.16.

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17.268 Music

For the typographic treatment of musical compositions in running text, see 8.201–5. Those guidelines, however, do not necessarily apply to recordings when listed in a discography (see fig. 16.16), bibliography, or note. *Symphony* or *sonata,* for example, is capitalized when part of the title of a recording. Note too that the name of the conductor or performer, if the focus of the recording or more relevant to the discussion than that of the composer, may be listed first. The symbol Ⓟ means published.

N:

1. *The Fireside Treasury of Folk Songs*, vol. 1, orchestra and chorus dir. Mitch Miller, Golden Record A198:17A–B, 33 rpm.

2. The New York Trumpet Ensemble, with Edward Carroll (trumpet) and Edward Brewer (organ), *Art of the Trumpet*, compact disc, Vox/Turnabout, PVT 7183, Ⓟ and © 1982 The Moss Music Group.

3. Beethoven, *Piano Sonata no. 29 "Hammerklavier,"* Peter Serkin, Proarte Digital CDD 270.

4. Janet Baker, *Schubert Songs*, EMI CDC 7 47861 2.

B:

Anderson, Doug. *Frostwork*. OAR 1001, Dolby HX PRO. Audiocassette.

Weingartner, Felix von. *150 Jahre Wiener Philharmoniker*. Preiser Records, PR90113. Ⓟ 1992 by Preiser Records. (Includes Beethoven symphonies nos. 3 and 8.)

Mozart, Wolfgang Amadeus. *Le nozze di Figaro*. Vienna Philharmonic. Riccardo Muti. With Thomas Allen, Margaret Price, Jorma Hynninen, Ann Murray, Kurt Rydl, and the Konzertvereinigung Wiener Staatsopernchor. Ⓟ 1987. Original sound recording made by EMI Records Ltd. CDS 7 47978 8 (3 compact discs).

Bernstein, Leonard, dir. *Symphony no. 5*, by Dmitri Shostakovich. New York Philharmonic. CBS IM 35854.

Recordings are usually listed in a separate discography (see fig. 16.16) rather than in a bibliography. If included in a bibliography, they are best grouped under an appropriate subhead (see 16.80).

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17.269 Literature, lectures, and such

Recordings of drama, prose or poetry readings, lectures, and the like are treated much the same as musical recordings. Facts of publication, where needed, follow the style for print media.

N: **5. Dylan Thomas, *Under Milk Wood*, performed by Dylan Thomas and others, Caedmon TC-2005 (audiocassette), CDLS-2005 (compact disc).**

6. M. J. E. Senn, *Masters and Pupils*, audiotapes of lectures by Lawrence S. Kubie, Jane Loevinger, and M. J. E. Senn presented at meetings of the Society for Research in Child Development, Philadelphia, March 1973 (Chicago: University of Chicago Press, 1974).

B: **Auden, W. H. *Poems*. Read by the author. Spoken Arts 7137. Compact disc.**

Twain, Mark. *The Humor of Mark Twain*. Commuters' Library. Arlington, TX: Entertainment Software. 6 cassettes.

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17.270 General principles

To cite online multimedia, follow the principles and relevant examples presented above. In addition, include a URL and, if the publisher or discipline requires it, or for especially time-sensitive material, an access date (see 17.12). Finally, include the type of medium. Not only is such information more relevant by definition when it is a question of "multi*media*," but, given the wide variety of medium types, such information will give some indication of what software or hardware may be needed to gain access to the source.

N: 1. A. E. Weed. ***At the Foot of the Flatiron*** (American Mutoscope and Biograph Co., 1903), 2 min., 19 sec.; 35 mm; from Library of Congress, ***The Life of a City: Early Films of New York, 1898–1906***, MPEG http://lcweb2.loc.gov/ammem/papr/nychome.html (accessed August 14, 2001).

B: Weed, A. E. ***At the Foot of the Flatiron***. American Mutoscope and Biograph Co., 1903; 2 min., 19 sec.; 35 mm. From Library of Congress, ***The Life of a City: Early Films of New York, 1898–1906***. MPEG, http://lcweb2.loc.gov/ammem/papr/nychome.html (accessed August 14, 2001).

In the following example, the audiovisual material is associated with a specific article in an electronic journal. For citing electronic journals, see 17.180–81.

3. ***Naraya*** no. 2, "Ghost Dancing Music" (MP3 audio file), Richard W. Stoffle, Lawrence Loendorf, Diane E. Austin, David B. Halmo, and Angelita Bulletts, "Ghost Dancing the Grand Canyon," ***Current Anthropology*** 41, no. 1 (2000), http://www.journals.uchicago.edu/CA/journal/issues/v41n1/001001/001001.html.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.271 Similarity to printed works

Works issued on CD-ROM are treated similarly to printed works. Place of publication and date may be omitted unless relevant.

B: ***Complete National Geographic: 110 Years of National Geographic Magazine*. CD-ROM. Mindscape, 2000.**

***Oxford English Dictionary*. 2nd ed. CD-ROM, version 2.0. Oxford University Press.**

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.272 Slides and filmstrips

Slides and filmstrips may be treated much like sound recordings (see 17.268–69).

N: 1. Louis J. Mihalyi, *Landscapes of Zambia, Central Africa* (Santa Barbara, CA: Visual Education, 1975), slides.

B: *The Greek and Roman World*. Chicago: Society for Visual Education, 1977. Filmstrip.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.273 DVDs and videocassettes

Facts of publication for video recordings generally follow that of books, with the addition of the type of medium. Scenes (individually accessible in DVDs) are treated as chapters and cited by title or by number. Ancillary material, such as critical commentary, is cited by author and title. Note that in the second example, the citation is to material original to the 2001 edition, so the original release date of the film is omitted.

N: 7. "Crop Duster Attack," *North by Northwest*, DVD, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000).

B: Cleese, John, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin. "Commentaries." Disc 2. *Monty Python and the Holy Grail*, special ed. DVD. Directed by Terry Gilliam and Terry Jones. Culver City, CA: Columbia Tristar Home Entertainment, 2001.

B: Handel, George Frederic. *Messiah*, selections. VHS. Atlanta Symphony Orchestra and Chamber Chorus, Robert Shaw. Batavia, OH: Video Treasures, 1988.

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17 : Documentation II: Specific Content

17.274 "Quoted in"

To cite a source from a secondary source ("quoted in . . .") is generally to be discouraged, since authors are expected to have examined the works they cite. If an original source is unavailable, however, both the original and the secondary source must be listed.

N: **1. Louis Zukofsky, "Sincerity and Objectification," *Poetry* 37 (February 1931): 269, quoted in Bonnie Costello, *Marianne Moore: Imaginary Possessions* (Cambridge, MA: Harvard University Press, 1981), 78.**

In author-date style, the original author and date would be used in the text citation and would appear first in the reference-list entry. The "quoted in" data would be given either as an annotation to the entry or in a separate entry with a cross-reference. In a humanities bibliography, the same device could be used, with appropriate adjustments (authors' full names, etc.).

T: **(Zukofsky 1931)**

R: **Zukofsky, L. 1931. Sincerity and objectification. *Poetry* 37 (February 1931): 269. Quoted in B. Costello, *Marianne Moore: Imaginary possessions* (Cambridge, MA: Harvard Univ. Press, 1981), 78.**

or

Costello, B. 1981. *Marianne Moore: Imaginary possessions*. Cambridge, MA: Harvard Univ. Press.

Zukofsky, L. 1931. Sincerity and objectification. *Poetry* 37 (Feb.): 269. Quoted in Costello 1981, 78.

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.275 Stylebooks

Citations in predominantly legal works may follow one of three guides: (1) *The Bluebook: A Uniform System of Citation*, 17th edition, published by the Harvard Law Review Association in 2000; (2) the newest style guide, the *ALWD Citation Manual: A Professional System of Citation*, prepared and published by the Association of Legal Writing Directors and Darby Dickerson in 2000; or (3) *The University of Chicago Manual of Legal Citation*, 2d edition (2000), edited by the staff of the *University of Chicago Law Review* (see bibliog. 1.1 for all these sources). For Canada, see 17.325. Whichever system you choose, follow it consistently throughout a work. Any editor working extensively with legal materials should have one or all of these manuals on hand. *The Bluebook* is the most widely used citation guide; its conventions predominate in law reviews. The *ALWD Citation Manual* differs in some elements but is much simpler; it has been widely adopted by law-school writing courses. The rules below are based on both the *Bluebook* and *ALWD* systems (including, for example, the use of *2d* and *3d* rather than *2nd* and *3rd* and other minor deviations from the style set forth in earlier sections of this manual). Examples of each style are presented here. In nonlegal works, the rules may be adjusted to the style of the surrounding documentation; providing adequate information to help readers find a source is more important than slavishly following prescribed forms of abbreviation and the like.

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17 : Documentation II: Specific Content

17.276 Note form

Since almost all legal works use notes for documentation and few use bibliographies, the examples in this section are given in note form only. For conversion to humanities style (notes and bibliographies) or author-date style (parenthetical citations and reference lists), see chapter 16.

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17 : Documentation II: Specific Content

17.277 Typefaces

In both *Bluebook* and *ALWD* style, italic is used for case names, titles of articles and chapters (a major difference from nonlegal usage), uncommon words or phrases in languages other than English (but not such well-known terms as "de facto" or "ex parte"), and emphasis. All other material is presented in roman except that in *Bluebook* style caps and small caps are used for the titles of books and their authors and for the names of periodicals and newspapers.

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17 : Documentation II: Specific Content

17.278 Abbreviations

Periods are omitted from acronyms and abbreviations that are explained or are easily recognized. For example, most people understand that IRS stands for Internal Revenue Service. Symbol abbreviations used without periods include § (section) and ¶ (paragraph). But periods are not omitted from most other abbreviations, including those for versus, *v.* (in italic); chapter, "ch." (in roman); or note, "n." (in roman). Legal style uses *id.* rather than *ibid.* (both in italic).

1. *NLRB v. Somerville Constr. Co.*, 206 F.3d 752 n. 1 (7th Cir. 2000).

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17 : Documentation II: Specific Content

17.279 Full citations

As in nonlegal works, sources, including authors' names, are given in full at first citation. When a work has three or more authors or editors, usually only the first is listed, followed by "et al." (in roman, with a period). For examples, see 17.280.

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17 : Documentation II: Specific Content

17.280 Books and treatises

Long titles may be shortened. For abbreviations of elements, see 17.278. Notable differences from nonlegal style are the placement of elements, the omission of certain commas and periods, and the omission of the place of publication (and often the publisher). In *Bluebook* style, both titles and authors' names are in caps and small caps. An ampersand is used between two authors' names or between the second and third of three names (see also 17.279). The citation format for a particular book depends on various factors. Usually all publication information except the edition and date is omitted. But the citation for a book that has been reprinted or issued in a new edition by a different publisher requires two parentheticals. The first identifies the publisher and date of the edition cited. The second gives the original edition's publication date.

2. CLARENCE DARROW, VERDICTS OUT OF COURT 273 (Arthur Weinberg & Lila Weinberg eds., Ivan R. Dee 1989) (1963).

If the original publisher issues multiple editions, give only the edition and year of publication.

3. GEORGE CAMERON COGGINS ET AL., FEDERAL PUBLIC LAND AND RESOURCES LAW ch. 9 (3d ed. 1993).

4. STEPHEN G. BREYER & RICHARD B. STEWART, ADMINISTRATIVE LAW AND REGULATORY POLICY 719 (2d ed. 1985).

If a work is published in multiple volumes, the volume number is placed before the authors' names.

5. 2 PATRICIA LOVE & TIMOTHY P. NAMSSORG, LITIGATION IN UNFRIENDLY BUYOUTS § 18.2, at 20 (1991).

In *ALWD* style, titles are italicized and capitalized in headline style (see 8.167). All citation information follows the title except for the edition number, which precedes the publisher's name.

6. Clarence Darrow, *Verdicts Out of Court* 273 (Ivan R. Dee 1989).

7. George Cameron Coggins, Charles F. Wilkerson, & John D. Leshy, *Federal Public Land and Resources Law* ch. 9 (3d ed., Found. Press 1993).

8. Stephen G. Breyer & Richard B. Stewart, *Administrative Law and Regulatory Policy* 719 (2d ed., Little, Brown 1985).

9. Patricia Love & Timothy P. Namssorg, *Litigation in Unfriendly Buyouts* vol. 2, § 18.2, at 20 (Castleworth 1991).

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17 : Documentation II: Specific Content

17.281 Chapters in edited books

When reference is made to a chapter in a multiauthor work (sometimes called a contributed work), both the first page of the chapter and, where appropriate, the page specifically cited are given. In *Bluebook* style, the chapter title is italicized, and the book title is in caps and small caps.

10. Mark Tushnet, *Corporations and Free Speech*, in THE POLITICS OF LAW 253, 256 (David Kairys ed., 1982).

In *ALWD* style, the chapter title and the book title are both italicized.

11. Mark Tushnet, *Corporations and Free Speech*, in *The Politics of Law* 253, 256 (David Kairys ed., Pantheon 1982).

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17 : Documentation II: Specific Content

17.282 Articles in periodicals

Titles of articles are italicized and in headline style. Well-known journal names are usually abbreviated. Volume numbers are in arabic and appear *before* the journal name; page numbers—first the opening page of the article and then the specific page cited—follow the journal name; the date, in parentheses, is the final element. *Bluebook* style uses caps and small caps for the journal name.

12. Michael Stokes Paulsen, *Abrogating Stare Decisis by Statute: May Congress Remove the Precedential Effect of* Roe *and* Casey*?* 109 YALE L.J. 1535, 1546–47 (2000).
13. Chris Heck, Comment, *Conflict and Aggression: Appointing Institutional Investors as Sole Lead Plaintiffs Under the PSLRA*, 66 U. CHI. L. REV. 1199, 1203 (1999).

In *ALWD* style, the journal name is set in roman. If the author is a student (i.e., if the author is identified as a JD candidate), or if the article is designated as a note, comment, case comment, or recent development, then "Student Author" is added, set off by commas, immediately after the author's name.

14. Michael Stokes Paulsen, *Abrogating Stare Decisis by Statute: May Congress Remove the Precedential Effect of Roe and Casey?* 109 Yale L.J. 1535, 1546–47 (2000).
15. Chris Heck, Student Author, *Conflict and Aggression: Appointing Institutional Investors as Sole Lead Plaintiffs under the PSLRA*, 66 U. Chi. L. Rev. 1199, 1203 (1999).

If a volume number is omitted—in a citation to a magazine, for example—the full date of the issue is given. In *Bluebook* style, the page numbers cited follow the date.

16. Albert Gore Jr., *Stability for Two*, NEW REPUBLIC, Nov. 17, 1986, at 19, 21.

In *ALWD* style, the page numbers precede the date, which is in parentheses.

17. Albert Gore Jr., *Stability for Two*, New Republic 19, 21 (Nov. 17, 1986).

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17 : Documentation II: Specific Content

17.283 Cases or court decisions: basic elements

Case names, including the abbreviation *v.*, are italicized. Full citations include volume number (arabic), name of the reporter series (abbreviated), the ordinal series number (if applicable), the abbreviated name of the court and the date (together in parentheses), and other relevant information (see 17.286). A single page number designates the opening page of a decision; an additional number designates an actual page cited. The *Bluebook* and *ALWD* styles are identical.

18. *U.S. v. Christmas*, 222 F.3d 141, 145 (4th Cir. 2000).
19. *Profit Sharing Plan v. Mbank Dallas, N.A.*, 683 F. Supp. 592 (N.D. Tex. 1988).

When a loose-leaf service or similar source is cited, the publisher is indicated parenthetically.

20. *In re Saberman*, 3 Bankr. L. Rep. (CCH) ¶ 67,416 (Bankr. N.D. Ill. 1980).

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17 : Documentation II: Specific Content

17.284 U.S. Supreme Court decisions

All Supreme Court decisions are published in the *United States Supreme Court Reports* (abbreviated U.S.) and are preferably cited to that reporter. Cases not yet published there may be cited to the *Supreme Court Reporter* (abbreviated S. Ct. or, sometimes, Sup. Ct.), which publishes decisions more quickly. Because the court's name is identified by the reporter, it is not repeated before the date.

21. *AT&T Corp. v. Iowa Utils. Bd.*, 525 U.S. 366 (1999).
22. *Old Chief v. U.S.*, 117 S. Ct. 644 (1997).

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17 : Documentation II: Specific Content

17.285 Lower federal courts

Lower federal-court decisions are usually cited to the *Federal Reporter* (F.) or to the *Federal Supplement* (F. Supp.). If relevant, the Supreme Court's grant or denial of certiorari may be indicated.

23. *United States v. Dennis*, 183 F. 201 (2d Cir. 1950).
24. *Am. Trucking, Inc. v. EPA*, 175 F.3d 1027 (D.C. Cir. 1999), *cert. granted*, 120 S. Ct. 2003 (2000).
25. *Eaton v. IBM Corp.*, 925 F. Supp. 487 (S.D. Tex. 1996).

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17 : Documentation II: Specific Content

17.286 State- and local-court decisions

Decisions of state and local courts are cited much like federal-court decisions. Citation to official state reporters is preferred. If both the official and the commercial reporters are cited, they are separated by a comma. If the court's name is identified by the reporter, it is not repeated before the date. If a case was decided in a lower court, the abbreviated court name appears before the date.

26. *Williams v. Davis*, 27 Cal. 2d 746 (1946).

27. *Henningsen v. Bloomfield Motors, Inc.*, 32 N.J. 358, 161 A.2d 69 (1960).

28. *Bivens v. Mobley*, 724 So. 2d 458, 465 (Miss. Ct. App. 1998).

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17 : Documentation II: Specific Content

17.287 Subsequent citations

Subsequent citations are shortened to the first nongovernmental party's name, reporter volume, reporter series, and "at" (in roman) preceding the particular page being cited. Absence of "at" implies reference to the decision as a whole. The year is omitted. The following examples are based on those in the preceding paragraphs.

29. ***AT&T*, 525 U.S. at 370.**
30. ***AT&T*, 525 U.S. 366.**
31. ***Old Chief*, 117 S. Ct. at 645.**
32. ***Id.* at 646.**
33. ***Am. Trucking*, 175 F.3d at 1033.**
34. ***Williams*, 27 Cal. 2d 746.**

In nonlegal works, a subsequent citation may consist of the case name and, if needed, a page number.

35. ***United States v. Christmas*, 146.**
36. ***Georgia v. Brailsford*, 2.**

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17 : Documentation II: Specific Content

17.288 Constitutions

In citations to constitutions, the article and amendment numbers appear in roman numerals; other subdivision numbers in arabic. (For nonlegal style see 9.32, 17.289.) In *Bluebook* style the name of the constitution is given in caps and small caps; other abbreviations are lowercased. *ALWD* does not use caps and small caps but capitalizes some abbreviations.

Bluebook:
37. U.S. CONST. art. I, § 4, cl. 2.
38. U.S. CONST. amend. XIV, § 2.
39. ARIZ. CONST. art. VII, § 5.
40. ARK. CONST. of 1868, art. III, § 2 (superseded 1874).

ALWD:
41. U.S. Const. art. I, § 4, cl. 2.
42. U.S. Const. amend. XIV, § 2.
43. Ariz. Const. art. VII, § 5.
44. Ark. Const. of 1868 art. III, § 2 (superseded 1874).

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17 : Documentation II: Specific Content

17.289 Legal citations in nonlegal works

The styles outlined above may be modified in general works—for example, *par.* or *sec.* may be used rather than ¶ or §; and *Fourteenth Amendment* may be more appropriate than *amend. XIV* or *Amend. XIV*.

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17 : Documentation II: Specific Content

17.290 Stylebooks

The number and variety of government publications preclude comprehensive treatment in this manual. For documents that do not fit the patterns outlined below, and for lists of abbreviations, consult *The Bluebook: A Uniform System of Citation*, the *ALWD Citation Manual: A Professional System of Citation*, or *The University of Chicago Manual of Legal Citation* (see 17.275). See bibliog. 1.1 for all these sources. For Canada, see 17.325; for the United Kingdom, see 17.336.

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17 : Documentation II: Specific Content

17.291 Form of documentation

Since the author-date style is generally inappropriate for citing public documents, examples in this section (except for 17.293) are given in note or bibliographic form only. Should conversion to author-date style be necessary, refer to the principles outlined in chapter 16 or the examples in 17.293.

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17 : Documentation II: Specific Content

17.292 Abbreviation style

In a legal work following one of the styles mentioned in 17.275, abbreviations prescribed there should be used. This section is addressed primarily to nonlegal writers and editors, so the examples follow Chicago's traditional style. Note that although *2d* is used for consistency throughout the section on public documents, *2nd* could be substituted in other contexts for internal consistency (see 9.8, 17.300). On *U.S.* versus *US*, see 15.5.

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17 : Documentation II: Specific Content

17.293 Elements required

References to printed public documents should include the elements needed to find the work in a library catalog, including some or all of the following:

1. Country, state, city, county, or other government division issuing the document
2. Legislative body, executive department, court bureau, board, commission, or committee
3. Subsidiary divisions, regional offices, and so forth
4. Title, if any, of the document or collection
5. Individual author, editor, or compiler, if given
6. Report number or other identifying information
7. Publisher, if different from the issuing body
8. Date
9. Page, if relevant

N: **1. Senate Committee on Foreign Relations, *The Mutual Security Act of 1956*, 84th Cong., 2d sess., 1956, S. Rep. 2273, 9–10.**

B: **U.S. Congress. Senate. Committee on Foreign Relations. *The Mutual Security Act of 1956*. 84th Cong., 2d sess., 1956. S. Rep. 2273.**

T: **(U.S. Senate Committee 1956, 9–10)**

R: **U.S. Congress. Senate. Committee on Foreign Relations. 1956. *The Mutual Security Act of 1956*. 84th Cong., 2d sess. S. Rep. 2273.**

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17 : Documentation II: Specific Content

17.294 Discretion

The order in which elements listed in 17.293 appear may differ from work to work, according to the subject matter. Discretion and common sense should dictate how much information is necessary for a reader to locate the material and, if both notes and a bibliography are used, which elements may be omitted from the notes (see, e.g., 17.287).

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17 : Documentation II: Specific Content

17.295 Government Printing Office

Publications are issued by both houses of Congress (Senate and House of Representatives), by the executive departments (State, Justice, Labor, etc.), and by government agencies (Federal Trade Commission, General Services Administration, etc.). Most such publications are printed and distributed by the Government Printing Office (GPO) in Washington, DC. Notes and bibliographies may use, consistently, any of the following forms, with relevant date. See also 17.292.

Washington, DC: U.S. Government Printing Office, 2000
Washington, DC: Government Printing Office, 2000
Washington, DC: GPO, 2000
Washington, DC, 2000

These facts of publication are often omitted when other identifying data are given, such as the data for congressional documents.

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17 : Documentation II: Specific Content

17.296 Catalog

The *Monthly Catalog of United States Government Publications* (see bibliog. 4.5) lists a large array of technical literature, including government-sponsored research, development, and engineering reports; foreign technical reports; and other analyses prepared by national or local government agencies and their contractors. Many of these materials are available through such information services as the National Technical Information Service (NTIS) and the Educational Resources Information Center (ERIC). Citations to these sources should include as much identifying information as possible.

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17 : Documentation II: Specific Content

17.297 Congressional publications

Congressional publications include the journals of both the House of Representatives and the Senate; the *Congressional Record*; bills and statutes; and committee reports, hearings, and other documents.

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17 : Documentation II: Specific Content

17.298 Inclusion of "U.S. Congress" and such

Bibliographical listings of congressional debates, hearings, and the like usually begin with "U.S. Congress," followed by "Senate" or "House"; committee and subcommittee, if any; title of document; number of the Congress and session; date of publication (which may be omitted when the session is identified); and the number and description of the document (e.g., H. Doc. 487) if available. Since "Congress" is usually understood, a listing may simply begin "U.S. Senate" or "U.S. House," but for consistency's sake in this section, the full forms are given in examples. In notes, where alphabetical order does not apply, "U.S." is usually omitted (see examples in 17.293). See also 17.292.

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17 : Documentation II: Specific Content

17.299 The 3-em dash

Only where no ambiguity could occur should the 3-em dash be used in a bibliography for repeated references to the same congressional source. See also 16.84, 16.103.

B: **U.S. Congress. House. Committee on Foreign Affairs. *Background Material . . .***

———. Committee on Interior and Insular Affairs. *International Proliferation . . .*

———. Committee on Interior and Insular Affairs. *Dangers of . . .*

U.S. Congress. Senate. Committee on Foreign Relations. *The Mutual . . .*

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17 : Documentation II: Specific Content

17.300 Congress and sessions

Both Congress number and session number must be identified. (The form *2nd* may be preferred if used elsewhere in the work; see 9.8.)

97th Cong., 2d sess.

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17 : Documentation II: Specific Content

17.301 Congressional journals

The Senate and House journals (as distinct from the *Congressional Record*; see 17.302) contain motions, actions taken, and roll-call votes and are published at the end of each session.

N: 2. ***Senate Journal*, 16th Cong., 1st sess., December 7, 1819, 9–19.**

B: **U.S. Congress. *Senate Journal*. 16th Cong., 1st sess., December 7, 1819.**

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17 : Documentation II: Specific Content

17.302 Congressional Record

Since 1873, congressional debates have been published by the government in the *Congressional Record* (in notes often abbreviated as *Cong. Rec.*). Daily issues are bound in paper biweekly and in permanent volumes (divided into parts) yearly. Since material may be added, deleted, or modified when the final volumes are prepared, pagination will vary between the different editions. Whenever possible, citation should be made to the permanent volumes, with the relevant year or, if a precise reference is not needed, a run of years.

N: 16. ***Food Security Act of 1985*, HR 2100, 99th Cong., 1st sess., *Congressional Record* 131 (October 8, 1985): H 8461.**

B: **U.S. Congress. *Congressional Record*. 71st Cong., 2d sess., 1930. Vol. 72, pt. 10.**
———. *Congressional Record*. 1940–45. Washington, DC.

Unless required in order to keep all such references in the same neighborhood in a bibliography, "U.S. Congress" may be omitted.

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17 : Documentation II: Specific Content

17.303 Identity of a speaker

Occasionally it may be necessary to identify a speaker, the subject, and a date in a note.

N: **4. Senator Kennedy of Massachusetts, speaking for the Joint Resolution on Nuclear Weapons Freeze and Reductions, on March 10, 1982, to the Committee on Foreign Relations, S.J. Res. 163, 97th Cong., 1st sess., *Congressional Record* 128, pt. 3:3832–34.**

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17 : Documentation II: Specific Content

17.304 Debates

Until 1873, congressional debates were privately printed in *Annals of the Congress of the United States* (also known by other names and covering the years 1789–1824), *Congressional Debates* (1824–37), and *Congressional Globe* (1833–73). Note that the publication dates differ from the years covered.

N: **5. *Congressional Globe*, 39th Cong., 2d sess., 1867, 39, pt. 9:9505.**
6. *Annals of Congress*, 18th Cong., 1st sess., 358, 361.

B: **U.S. Congress. *Annals of the Congress of the United States, 1789–1824*. 42 vols. Washington, DC, 1834–56.**
U.S. Congress. *Congressional Globe*. 46 vols. Washington, DC, 1834–73.

As with the *Congressional Record*, "U.S. Congress" may be omitted.

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17 : Documentation II: Specific Content

17.305 Journals of the Continental Congress

The complete thirty-four-volume edition of the *Journals of the Continental Congress*, published by the Library of Congress, is cited the same way as any other multivolume work (see 17.85). After the first citation, the abbreviation *JCC* may be used in notes.

N: **7. *Journals of the Continental Congress, 1774–1789*, ed. Worthington C. Ford et al. (Washington, DC, 1904–37): 15:1341.**
8. *JCC* 25:863.

B: **Continental Congress. *Journals of the Continental Congress, 1774–1789*. Edited by Worthington C. Ford et al. 34 vols. Washington, DC, 1904–37.**

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17 : Documentation II: Specific Content

17.306 Reports and documents

References to reports and documents of the Senate (S.) and the House (H.) should include both Congress and session numbers and, if possible, the series number.

N: 9. Senate Committee on Foreign Relations, *The Mutual Security Act of 1956*, 84th Cong., 2d sess., 1956, S. Rep. 2273, 9–10.

10. *Declarations of a State of War with Japan, Germany, and Italy*, 77th Cong., 1st sess., 1941, S. Doc. 148, serial 10575, 2–5.

11. Senate Committee, *Mutual Security Act*, 9.

12. *Reorganization of the Federal Judiciary*, 75th Cong., 1st sess., 1937, S. Rep. 711.

B: U.S. Congress. House. *Report of Activities of the National Advisory Council on International Monetary and Financial Problems to March 31, 1947*. 80th Cong., 1st sess., 1947. H. Doc. 365.

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17 : Documentation II: Specific Content

17.307 Hearings

Records of testimony given before congressional committees are usually published with titles, which should be cited. The relevant committee, even if not classified as author in the published hearing, should be so listed in a note reference or a bibliographic entry.

N: 13. House Committee on Banking and Currency, *Bretton Woods Agreements Act: Hearings on H.R. 3314*, 79th Cong., 1st sess., 1945, 12–14.

14. House Committee, *Bretton Woods*, 13.

B: U.S. Congress. Senate. Committee on Foreign Relations. *Famine in Africa: Hearing before the Committee on Foreign Relations*. 99th Cong., 1st sess., January 17, 1985.

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17 : Documentation II: Specific Content

17.308 Committee Prints

Committee Prints (most often congressional research reports) are usually numbered. If so, the number follows the words *Committee Prints* with no intervening punctuation; page numbers, if given, follow a comma. The relevant committee is usually listed as author, but the person(s) who prepared the document, if more relevant to the discussion, may appear as primary author.

N: **15. House Committee on Interior and Insular Affairs, Subcommittee on Energy and the Environment, *International Proliferation of Nuclear Technology*, report prepared by Warren H. Donnelly and Barbara Rather, 94th Cong., 2d sess., 1976, Committee Print 15, 5–6. (*or, if no print number were listed*, . . . Committee Print, 5–6.)**

or

15. Warren H. Donnelly and Barbara Rather, *International Proliferation of Nuclear Technology*, report prepared for the Subcommittee on Energy and the Environment of the House Committee on Interior and Insular Affairs, 94th Cong., 2d sess., 1976, Committee Print 15, 5–6.

B: **U.S. Congress. House. Committee on Foreign Affairs. *Background Material on Mutual Defense and Development Programs: Fiscal Year 1965*. 88th Cong., 2d sess., 1964. Committee Print.**

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17 : Documentation II: Specific Content

17.309 Bills and resolutions

Congressional bills (proposed laws) and resolutions are published in pamphlet form (slip bills). In citations, bills or resolutions originating in the House of Representatives are abbreviated *HR* or *HR Res.*, and those originating in the Senate, *S* or *S Res*. (all in roman). The title of the bill is italicized; it is followed by the bill number, the congressional session, and (if available) publication details in the *Congressional Record*.

N: **16. *Food Security Act of 1985*, HR 2100, 99th Cong., 1st sess., *Congressional Record* 131, no. 132, daily ed. (October 8, 1985): H 8461.**

B: **U.S. Congress. House. *Food Security Act of 1985*. HR 2100. 99th Cong., 1st sess. *Congressional Record* 131, no. 132, daily ed. (October 8, 1985): H 8353–8486.**

If the title of a bill has been mentioned in text, it may be omitted from the note. The date a bill was introduced, as distinct from the date published in the *Congressional Record*, may be added in parentheses after the congressional session.

N: **17. S 2404, 97th Cong., 2d sess. (April 13, 1982), *Cong. Rec.* 128 (April 20, 1982): S 7091.**

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17 : Documentation II: Specific Content

17.310 Laws and statutes

Bills or resolutions that have been passed into law —"public laws," or statutes—are first published separately, as slip laws, and then collected in the annual bound volumes of the *United States Statutes at Large* (abbreviated in legal style as *Stat.*). Later they are incorporated into the *United States Code*. Laws may be cited to *Statutes*, the *U.S. Code*, or both.

N:

18. *Atomic Energy Act of 1947*, Public Law 585, 79th Cong., 2d sess. (August 1, 1946), 12, 19.

19. *Telecommunications Act of 1996*, Public Law 104-104, *U.S. Statutes at Large* 110 (1996): 56.

20. *National Environmental Policy Act*, Public Law 91-190, *U.S. Statutes at Large* 83 (1970): 853, codified at *U.S. Code* 42 (1982), § 4332.

21. *National Environmental Policy Act*, § 4333.

22. *Declaratory Judgment Act*, *U.S. Code* 28 (1952), §§ 2201 et seq.

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17.311 Earlier statutes

The *United States Statutes at Large* (abbreviated as *Stat.*) began publication in 1874. Before that, laws were published in the seventeen-volume *Statutes at Large of the United States of America, 1789–1873* (abbreviated as *Stats at Large of USA*). Citations to this collection include the volume number and the publication date of that volume.

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17.312 State laws and municipal ordinances

State laws and municipal ordinances are set in roman; codes (compilations) are italicized. A name is included in parentheses where necessary to indicate the version of a code cited. The date a specific law was passed may be included in parentheses. The date following a code indicates the year the volume was updated or supplemented to include the law being cited.

In legal style:

N: 41. ***Ohio Rev. Code Ann.* § 3566 (West 2000).**
42. ***Ky. Rev. Stat. Ann.* § 520.020 (Banks-Baldwin 1985).**

In nonlegal style:

N: 43. ***Baldwin's Ohio Revised Code Annotated*.**
44. ***Ohio Revised Code Annotated*, sec. 3566 (West 2000).**
45. **An Act Guaranteeing Governmental Independence (January 3, 1974), *Kentucky Revised Statutes Annotated*, sec. 520.020 (Banks-Baldwin 1985).**

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17.313 American State Papers

Documents printed privately for the early Congresses are collected in the thirty-eight-volume *American State Papers* (1789–1838; sometimes abbreviated as *Am. St. P.*). The papers are organized into ten classes (e.g., 1. *Foreign Relations*; 3. *Finance*), each class having several volumes. Both class and volume numbers are usually cited, as in the first example. When the former is omitted, as in the second example, a colon appears between collection title and class title. One or the other of the two forms illustrated should be used consistently in a work.

N: **23. *American State Papers*, 5, *Military Affairs* 2:558.**

24. Mifflin to Washington, July 18, 1791, *Am. St. P.: Misc.* 1:39.

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17.314 Other collections

An excellent source covering legislative documents and collections is Laurence F. Schmeckebier and Roy B. Eastin's *Government Publications and Their Use* (bibliog. 4.5).

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17.315 Presidential documents

Presidential proclamations, executive orders, vetoes, addresses, and the like are published in the *Weekly Compilation of Presidential Documents* and in *Public Papers of the Presidents of the United States*. Proclamations and executive orders are also carried in the daily *Federal Register* and then published in title 3 of the *Code of Federal Regulations*; if already published in the *Code*, they are best so cited.

N: **25. President, Proclamation, "Caribbean Basin Economic Recovery Act, Proclamation 5142, Amending Proclamation 5133," *Federal Register* 49, no. 2 (January 1984): 341.**

26. Executive Order no. 11,609, *Code of Federal Regulations*, title 3, sec. 586 (1971–75).

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17 : Documentation II: Specific Content

17.316 Compilations of presidential papers

The public papers of U.S. presidents are collected in two multivolume works: *Compilation of the Messages and Papers of the Presidents, 1789–1897*, and for subsequent administrations, *Public Papers of the Presidents of the United States*.

N: 27. ***House Miscellaneous Document no. 210, 53d Cong., 2d sess., in Compilation of the Messages and Papers of the Presidents, 1789–1897*, ed. J. D. Richardson (Washington, DC: GPO, 1907), 4:16.**

28. ***House Misc. Doc. no. 210*, 17.**

B: **Hoover, Herbert. *Public Papers of the Presidents of the United States: Herbert Hoover*, 1929–33. 4 vols. Washington, DC: Government Printing Office, 1974–77.**

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17.317 Executive department documents

Reports, bulletins, circulars, and miscellaneous materials are issued by executive departments, bureaus, and agencies. When authors are identified, their names should be cited; for different locations, see examples below. In a bibliography, cross-reference between author and department may be appropriate.

N: 30. U.S. Department of the Treasury, *Report of the Secretary of the Treasury Transmitting a Report from the Register of the Treasury of the Commerce and Navigation of the United States for the Year Ending the 30th of June, 1850*, 31st Cong., 2d sess., House Executive Document 8 (Washington, DC, 1850–51).

31. Ralph I. Straus, *Expanding Private Investment for Free World Economic Growth*, special report prepared at the request of the Department of State, April 1959, 12.

B: LaBelle, Robert P. *See* U.S. Department of the Interior.

U.S. Census Office. *Agriculture of the United States in 1860: Compiled from the Original Returns of the Eighth Census.* Washington, DC: Government Printing Office, 1864.

U.S. Department of the Interior. Minerals Management Service. *An Oilspill Risk Analysis for the Central Gulf (April 1984) and Western Gulf of Mexico (July 1984)*, by Robert P. LaBelle. Open-file report, U.S. Geological Survey. Denver, 1984.

U.S. Department of Labor. Employment Standards Administration. *Resource Book: Training for Federal Employee Compensation Specialists.* Washington, DC, 1984.

T: (EPA 1999)

R: U.S. Environmental Protection Agency. Office of Air Quality Planning and Standards. 1999. *Haze: How air pollution affects the view.* http://www.epa.gov/ttn/oarpg/t1/fr_notices/haze.pdf.

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17.318 Series numbers

When the series number for departmental publication is given, publication facts may be omitted.

B: **U.S. Department of State. *Postwar Policy Preparation, 1939–1945*. General Policy Series, no. 15.**

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17.319 Census Bureau

Publications of the Census Bureau may be listed under "U.S. Department of Commerce, Bureau of the Census" or simply under "U.S. Bureau of the Census."

B: **U.S. Bureau of the Census. *Median Gross Rent by Counties of the United States, 1970*. Prepared by the Geography Division in cooperation with the Housing Division, Bureau of the Census. Washington, DC, 1975.**

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17.320 Government commission publications

Bulletins, circulars, reports, and study papers issued by such government commissions as the Federal Communications Commission or the Securities and Exchange Commission are cited much like legislative reports. They are often classified as House (H) or Senate (S) documents; for more examples, see 17.307.

N: 32. Senate, *Report of the Federal Trade Commission on Utility Corporations*, 70th Cong., 1st sess., 1935, S. Doc. 91, pt. 71A.

B: U.S. Securities and Exchange Commission. *Annual Report of the Securities and Exchange Commission for the Fiscal Year*. Washington, DC: GPO, 1983.

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17.321 Constitutions

The U.S. Constitution and state constitutions are cited by article or amendment, section, and, if relevant, clause. For legal style see 17.288.

N: 32. U.S. Constitution, art. 2, sec. 1, cl. 3.
33. U.S. Constitution, amend. 14, sec. 2.
34. New Mexico Constitution, art. 4, sec. 7.

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17.322 Treaties

The texts of treaties signed before 1949 are published in *United States Statutes at Large* (*Stat.*; see 17.311); the unofficial citation is to the *Treaty Series* or the *Executive Agreement Series*, each of which assigns a number to a treaty covered. Those signed in 1949 and later appear in *United States Treaties and Other International Agreements* (*UST*, 1950–), or *Treaties and Other International Acts Series* (*TIAS*, 1946–), which also assigns a number. Treaties involving more than two nations may be found in the United Nations *Treaty Series: Treaties and International Agreements Registered or Filed or Recorded with the Secretariat of the United Nations* or, from 1920 to 1946, in the League of Nations *Treaty Series*. Titles of treaties are set in roman and put in quotation marks. The publications, whether technically multivolume works or series, are italicized. An exact date indicates the date of signing and is therefore preferable to a year alone, which may differ from the year the treaty was published in one of the works above. Page numbers are given where relevant.

N: **34. "Nuclear Weapons Test Ban," August 5, 1963, *United States Treaties and Other International Agreements* 14, pt. 2.**

35. "Denmark and Italy: Convention concerning Military Service," July 15, 1954, *Treaties and Other International Acts Series* 250, no. 3516 (1956): 45.

36. "Treaty with Iraq on Commerce and Navigation, 1939," *United States Statutes at Large* 53:1790, *Treaty Ser.* no. 960.

37. "Nuclear Weapons Test Ban."

38. "Denmark and Italy," 43.

B: United States. "Naval Armament Limitation Treaty." February 26, 1922. *United States Statutes at Large* 43, pt. 2.

Legal style omits quotation marks and makes other minor adjustments; see the manuals mentioned in 17.275.

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17 : Documentation II: Specific Content

17.323 State and local governments

Citations to state and local government documents follow a form similar to that used for federal documents.

N: **39. Illinois General Assembly, Law Revision Commission, *Report to the 80th General Assembly of the State of Illinois* (Chicago, 1977), 14–18.**

B: **Illinois Institute for Environmental Quality (IIEQ). *Review and Synopsis of Public Participation regarding Sulfur Dioxide and Particulate Emissions*. By Sidney M. Marder. IIEQ Document no. 77/21. Chicago, 1977.**

For state laws and municipal ordinances, see 17.312.

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17.324 Unpublished government documents

For general guidelines and many examples, which can be adapted to government documents, see 17.222–31. Most unpublished documents of the United States government are housed in the National Archives (NA) in Washington, DC, or in one of its branches. All, including films, photographs, and sound recordings as well as written materials, are cited by record group (RG) number. A list of the record groups and their numbers is given in the *Guide to the National Archives of the United States* (see bibliog. 4.5). Names of specific documents are given in quotation marks.

N: **40. Senate Committee on the Judiciary, "Lobbying," file 71A–F15, RG 46, National Archives.**

B: **National Archives Branch Depository, Suitland, MD. Records of the National Commission on Law Observance and Enforcement. RG 10.**

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17.325 Reference works

The major reference work for citing Canadian public documents and legal cases is *Canadian Guide to Uniform Legal Citation*, edited and published by the Carswell/McGill Law Journal (see bibliog. 1.1). Also valuable are Douglass T. MacEllven, Michael J. McGuire, and Denis LeMay, *Legal Research Handbook* (bibliog. 5); *Canadian Almanac and Directory*, especially section 3, "Government Directory," and section 10, "Legal Directory" (bibliog. 4.4), and Gerald L. Gall, *The Canadian Legal System*, 4th edition (bibliog. 5). All should be referred to by writers or editors of specialized works in Canadian history and law. The following paragraphs are addressed primarily to generalists.

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17.326 Parliament, legislatures, and executive departments

Government documents are issued by both houses of the federal Parliament (the Senate and the House of Commons), by the provincial and territorial legislatures, and by various executive departments.

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17.327 Date form and abbreviations

Canadians generally prefer the day-month-year form of dates (2 January 2002), and the examples below reflect that form. *Chapter* and *section* are abbreviated as *c.* and *s.* In a publication containing only occasional references to Canadian documents, date and number forms and abbreviations may be made consistent with the style used elsewhere in the work (*chap.*, *sec.*, *2nd*, etc.).

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17.328 Inclusion of "Canada"

Citations should begin with "Canada" unless it is obvious from the context.

N: 1. "Report of the Royal Commission to Enquire into Railways and Transportation in Canada," *Sessional Papers*, 1917, no. 20g, p. xiii.

B: Canada. Manitoba. Legislative Assembly. *Debates and Proceedings*, 17 August 2000.

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17.329 Debates

Parliamentary debates are published in separate series, *House of Commons Debates* and *Senate Debates.* Where relevant, the name of the person speaking may be added.

N: **2. Canada, *House of Commons Debates* (3 June 2000), p. 7904 (Mrs. Lalonde, MP).**

Provincial and territorial legislatures publish their own debates.

N: **3. Manitoba, Legislative Assembly, *Debates and Proceedings* (17 August 2000), p. 5326 (Joy Smith, MLA).**

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17.330 Bills

Parliamentary bills are cited by bill number, title, session number, Parliament number, year, and any relevant additional information.

N: **3. Bill C-40, *Extradition Act*, 2d sess., 36th Parliament, 1998, cl. 1 (assented to 17 June 1999), *Statutes of Canada* [or SC] 1999, c. 18.**

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17.331 Statutes

Canadian statutes are first published in the annual *Statutes of Canada* (SC) and were most recently consolidated in 1985 in the *Revised Statutes of Canada* (RSC). They should be cited, wherever possible, to the latter and identified by chapter, section, and year.

N: **4. *Canada Wildlife Act, RSC* 1985, c. W-9, s. 1.**

5. *Extradition Act, Statutes of Canada* [or *SC*] 1999, c. 18, s. 1.

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17 : Documentation II: Specific Content

17.332 Regulations

Regulations are created by Canadian executive ministries pursuant to enabling legislation. They are published first as *Statutory Orders and Regulations* (*SOR*) in the *Canada Gazette*, Part II, and are now available on the Web site of *Consolidated Regulations of Canada* (*CRC*). They are identified by calendar year, chapter (c.), and section (s.).

N: **6. *Cost of Borrowing (Banks) Regulations, SOR*/92-320, s. 1.**

7. *Collision Regulations, Consolidated Regulations of Canada* [or *CRC*], c. 1416, s. 4 (1978).

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FIFTEENTH EDITION

17 : Documentation II: Specific Content

17.333 Gazettes

The federal government and the provincial and territorial governments each issue a *Gazette*. The *Gazettes* contain public notices, registration of corporate names, subordinate legislation, and other materials, which are published as Part I of a *Gazette*. Ministerial regulations are in Part II of a *Gazette*. The most recent acts of Parliament appear in Part III of the federal *Canada Gazette* (*C. Gaz.*). Roman numerals are used to denote parts.

N: **8. *An Act to Amend the Municipal Governments Act*, *Canada Gazette* [or *C. Gaz.*] 2000, III.**

9. *Notice of Amalgamation*, *Manitoba Gazette* [or *M. Gaz.*] 1999, I, 905 (Corporations Act).

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17 : Documentation II: Specific Content

17.334 Citing

legal cases. The following examples illustrate the style recommended by the *Canadian Guide to Uniform Legal Citation* (see 17.325). In a work following the style of *The Bluebook*, the *ALWD Citation Manual*, or *The University of Chicago Manual of Legal Citation* (see bibliog. 1.1), minor adjustments may be made for consistency. The basic elements are similar to those used in U.S. law citations; the volume number precedes the reporter, which is abbreviated, and the page number follows.

N:

10. *Manitoba Attorney General v. Lindsay* [2000] 5 W.W.R. 30 (2000), 145 Man. R. (2d) 187 (C.A.).

11. *Arsenault-Cameron v. Prince Edward Island* [2000] 1 S.C.R. 3 at para. 26, 2000 SCC 1.

12. *Manitoba v. Health Sciences Centre* 141 Man. R. (2d) 161, 2000 MQB 6.

Two reporters may be cited, as in the first example above (W.W.R. = Western Weekly Reports; Man. R. = Manitoba Reports). In the second and third examples, SCC stands for Supreme Court of Canada and MQB for Manitoba Queen's Bench.

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17 : Documentation II: Specific Content

17.335 Unpublished Canadian government documents

The National Archives of Canada (NAC) houses the unpublished records of the federal government, both individually written and institutional. In the absence of a printed guide to the entire NAC collections, consult the official NAC Web site. Each province and territory has its own archives; these too may be accessed on the Internet, though certain printed guides are available. For citing unpublished material, see the guidelines and examples in 17.222–31.

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17 : Documentation II: Specific Content

17.336 Reference works

Among numerous guides to British records are *Guide to the Contents of the Public Record Office*; Frank Rodgers, *A Guide to British Government Publications*; and John E. Pemberton, ed., *The Bibliographic Control of Official Publications* (all in bibliog. 4.5).

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17 : Documentation II: Specific Content

17.337 First element in citations

Citations to British government documents, as to U.S. documents, should begin with the name of the authorizing body—whether Parliament, Public Record Office, Foreign Office, or whatever, preceded (unless obvious from the context) by "United Kingdom." ("UK" is best used adjectivally, as in 17.338.)

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17 : Documentation II: Specific Content

17.338 Government publisher

The publisher of most UK government material is Her (His) Majesty's Stationery Office (HMSO) in London.

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17 : Documentation II: Specific Content

17.339 Date and number form

The British generally prefer the day-month-year form of dates (2 January 2002), and the examples below reflect that form. In an American work, however, dates pertaining to British documents should be given in a form consistent with the usage elsewhere in the work. Dates that are part of a quoted title must remain unchanged. Similarly, *2d* and *3d* may be changed, as appropriate, to *2nd* and *3rd*.

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17 : Documentation II: Specific Content

17.340 Parliamentary publications

Parliamentary publications include all materials issued by both houses of Parliament, the House of Commons (HC) and the House of Lords (HL): journals of both houses (sometimes abbreviated *CJ* and *LJ*); votes and proceedings; debates; bills, reports, and papers; and statutes.

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17 : Documentation II: Specific Content

17.341 Publication of parliamentary debates

Before 1909, debates from both houses were published together; since then they have been published in separate series.

***Hansard Parliamentary Debates*, 1st series (1803–20)**
***Hansard Parliamentary Debates*, 2d series (1820–30)**
***Hansard Parliamentary Debates*, 3d series (1830–91)**
***Parliamentary Debates*, 4th series (1892–1908)**
***Parliamentary Debates*, Commons, 5th series (1909–80)**
***Parliamentary Debates*, Commons, 6th series (1980/81–)**
***Parliamentary Debates*, Lords, 5th series (1909–)**

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17 : Documentation II: Specific Content

17.342 Citing debates

Citations include series, volume number, and dates; specific references include column (or occasionally page).

N:

1. ***Hansard Parliamentary Debates*, 3d ser., vol. 249 (1879), cols. 611–27.**
2. ***Parliamentary Debates*, 4th ser., vol. 13 (1893), col. 1273.**
3. ***Hansard*, 3d ser., vol. 249, col. 628.**
4. ***Parl. Deb.*, 4th ser., vol. 13, col. 1270.**
5. **Churchill, Speech to the House of Commons, 18 January 1945, *Parliamentary Debates*, Commons, 5th ser., vol. 407 (1944–45), cols. 425–46.**

B:

Churchill, Winston. Speech to the House of Commons, 18 January 1945. *Parliamentary Debates*, Commons, 5th ser., vol. 407 (1944–45), cols. 425–46.

United Kingdom. *Hansard Parliamentary Debates*, 3d ser., vol. 249 (1879).

———. *Parliamentary Debates*. Commons, 5th ser., vol. 26 (1911).

Although no longer the official name, *Hansard* (less often, *Hansard's*) is still sometimes used in citations to all series of parliamentary debates. Such usage is best avoided, however.

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17 : Documentation II: Specific Content

17.343 Citing debates, British style

The following British style may be used if consistent with other citations within a work—for example, in a work using formal legal citation style.

N: **6. 188 *Parl. Deb.* 4s., cols. 1356–1406.**
7. 393 *HC Deb.* 5s., col. 403.

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17 : Documentation II: Specific Content

17.344 Parliamentary bills, reports, and papers

The bills, reports, and papers issued separately by Parliament are published together at the end of each session in volumes referred to as *Sessional Papers*. Each volume includes a divisional title (*Prison Education* in the example below).

N: **8. House of Commons, "Present and Future Role of the Assistant Chief Education Officer," *Sessional Papers, 1982–83, Prison Education*, 25 April 1983, vol. 2, par. 9.14, p. 102.**

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17 : Documentation II: Specific Content

17.345 Command papers

Command papers are so called because they originate outside Parliament and are ostensibly presented to Parliament "by command of Her [His] Majesty." The different abbreviations for "command" indicate the series and must not be altered. No *s* is added to the plural (Cmnd. 3834, 3835).

No. 1 to No. 4222 (1833–69)
C. 1 to C. 9550 (1870–99)
Cd. 1 to Cd. 9239 (1900–1918)
Cmd. 1 to Cmd. 9889 (1919–56)
Cmnd. 1–9927 (1956–86)
Cm. 1– (1986–)

Command papers may consist of a pamphlet or several volumes. Dates may include a month or just a year.

N: 9. ***The Basle Facility and the Sterling Area*, Cmnd. 3787 (October 1968), 15–16.**
10. ***First Interim Report of the Committee on Currency and Foreign Exchanges after the War*, Cd. 9182 (1918).**
11. **Committee on the Working of the Monetary System [Radcliffe Committee], *Principal Memoranda of Evidence*, vol. 1 (London, 1960).**
12. ***Review Boards on Doctors' and Dentists' Remuneration, Thirteenth Report*, Cmnd. 8878 (1983).**
13. ***Basle Facility*, 16.**

B: **United Kingdom. Parliament. *Report of the Royal Commission on Indian Currency and Finance*. Vol. 2, Appendices. Cmd. 2687. 1926.**

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17 : Documentation II: Specific Content

17.346 Statutes

More often cited in notes than in bibliographies, the Acts of Parliament are identified by title (in roman), date (regnal year through 1962, calendar year after 1962), and chapter number (c. or chap. for chapter; arabic numeral for national number, lowercase roman for local). Monarchs' names in regnal year citations are abbreviated: Car. (Charles), Edw., Eliz., Geo., Hen., Jac. (James), Phil. & M., Rich., Vict., Will., W. & M. The year precedes the name; the monarch's ordinal, if any, follows it (15 Geo. 6), both in arabic numerals. An ampersand may be used between regnal years and between names of dual monarchs (1 & 2 W. & M.).

Act of Settlement, 12 & 13 Will. 3, c. 2.
Consolidated Fund Act, 1963, c. 1.
Manchester Corporation Act, 1967, c. xl.

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17 : Documentation II: Specific Content

17.347 Compilations of statutes

The three chief compilations of statutory material for the United Kingdom are the following:

- *Statutes of the Realm*. Statutes from 1235 through 1948, with the exception of the years 1642–60.
- *Acts and Ordinances of the Interregnum*, ed. C. H. Firth and R. S. Rait, 3 vols. (London, 1911). Statutes for the years 1642–60.
- *Public General Acts and Measures*, published annually since 1831 by HMSO (see 17.338).

Statutes of the Realm (sometimes abbreviated as *Statutes*) is the most commonly cited. The calendar date may be given as well as the regnal year.

N: **14. King's General Pardon, 1540, *Statutes of the Realm*, 32 Hen. 8, c. 49.**

15. *Statutes of the Realm*, 31 Vict., c. xiv, 2 April 1868.

In citing more recent statutes, the regnal year is usually omitted, and the statute may be given in short form.

16. *Crown Proceedings Act* (1947).

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17 : Documentation II: Specific Content

17.348 Foreign and state papers

Citations to the publication *British Foreign and State Papers* include the name of the originating agency, the title of the paper (in quotation marks), the years covered (in roman), and, where relevant, the volume and page reference.

N: **17. Foreign Office, "Austria: Proclamation of the Emperor Annulling the Constitution of 4th March 1849," *British Foreign and State Papers*, 1952–53, 41:1289–99.**

A bibliographic entry would begin like this: United Kingdom. Foreign Office.

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17 : Documentation II: Specific Content

17.349 Reports in pamphlet form

Reports issued in pamphlet form by ministries, committees, and the like are cited as follows:

B: **United Kingdom. Office of the Minister of Science. Committee on Management and Control of Research. *Report*, 1961.**

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17.350 Other published records

There are many compilations of British historical records, some of them transcriptions of the documents preserved in the Public Record Office.

B: United Kingdom. *Acts of the Privy Council of England*. Edited by J. R. Dasent. 32 vols. London, 1890–1907.

———. *Rotuli parliamentorum . . .* (1278–1504). 6 vols. N.p., n.d.

———. *Statutes of the Realm*. Edited by A. Luders and others. 11 vols. London, 1810–28.

In notes, abbreviations may be used.

N: 19. *Rot. parl.*, vol. 2 (1341) (n.p., n.d.).

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17 : Documentation II: Specific Content

17.351 Calendars

Early records preserved in the Public Record Office and available in printed form, called *Calendars*, are arranged more or less chronologically. It is essential to give the date of the item cited.

B: **United Kingdom. Public Record Office. "Queen Mother to Queen," 18 February 1581. *Calendar of State Papers, Foreign Series, of the Reign of Elizabeth [I]* (January 1581–April 1582). London, 1907.**

A note could omit "United Kingdom" (if clear from the context) and end with the item number and page reference.

. . . (London, 1907), no. 85, p. 63.

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17 : Documentation II: Specific Content

17.352 Unpublished UK government documents

For general guidelines and many examples, which can be adapted to government documents, see 17.222–31. The main depositories for unpublished government documents in the United Kingdom are the Public Record Office (PRO) and the British Library (BL), both in London. (The British Library is a division of the British Museum; before it was called the British Library, citations to documents housed there used the abbreviation BM.) References usually include such classifications as Admiralty (Adm.), Chancery (C), Colonial Office (CO), Exchequer (E), Foreign Office (FO), or State Papers (SP) as well as the collection and volume numbers and, where relevant, the folio or page number(s).

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17.353 Frequently cited collections

Among important collections in the British Library are the Cotton Manuscripts, with subdivisions named after Roman emperors (e.g., Cotton MSS, Caligula [Calig.] D.VII), the Harleian Manuscripts, the Sloane Manuscripts, and the Additional Manuscripts (Add. or Addit.).

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17 : Documentation II: Specific Content

17.354 Examples

N: 19. Patent Rolls, 3 Rich. 2, pt. 1, m. 12d (Calendar of Patent Rolls, 1377–81, 470).
20. Hodgson to Halifax, 22 Feb. 1752, PRO, CO 137:48.
21. Clarendon to Lumley, 16 Jan. 1869, PRO, FO Belgium/133, no. 6.
22. [Henry Elsynge], "The moderne forme of the Parliaments of England," BL, Add. MSS 26645.
23. Minutes of the General Court, 17 Apr. 1733, 3:21, BL, Add. MSS 25545.
24. Letter of a Bristol Man, BL, Add. MSS 33029:152–55.

B: United Kingdom. Public Record Office. Patent Rolls, Philip and Mary. C66/870. London.
———. Public Record Office. Lisle Papers. SP3. 18 vols.

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17 : Documentation II: Specific Content

17.355 Elements to include

Citations to documents of international bodies such as the United Nations should identify the authorizing body (and the author or editor where appropriate), the topic or title of the paper, and the date. Series and publication numbers, place of publication, and a page reference may be included. Abbreviations may be used in notes and, to avoid duplication, in bibliographies (UN = United Nations, LoNP = League of Nation Papers, WTO = World Trade Organization, and so forth).

N:

1. League of Nations, *Position of Women of Russian Origin in the Far East*, ser. LoNP, 1935, IV.3.

2. League of Nations, *International Currency Experience: Lessons of the Inter-war Period* (Geneva, 1944), II.A.4.

3. UN General Assembly, Ninth Session, Official Records, Supplement 19, *Special United Nations Fund for Economic Development: Final Report*, prepared by Raymond Scheyven in pursuance of UN General Assembly Resolution 724B (VIII), A/2728, 1954.

4. I. Clark, "Should the IMF Become More Adaptive?" Working Paper WP/96/11 (Washington, DC: International Monetary Fund, 1996).

5. P. Low, "Trade Measures and Environmental Quality: The Implications for Mexico's Exports," in *International Trade and the Environment*, ed. P. Low, chap. 7, Discussion Paper 159 (Washington DC: World Bank, 1992).

B:

General Agreement on Tariffs and Trade. *The Results of the Uruguay Round of Multilateral Trade Negotiations: The Legal Texts*. Geneva: GATT Secretariat, 1994.

Organization for Economic Cooperation and Development. *Liberalization of Capital*

***Movements and Financial Services in the OECD Area*. Paris: OECD, 1990.**

United Nations Conference on Trade and Development. *Controlling Carbon Dioxide Emissions: The Tradeable Permit System*. Geneva: UNCTAD, 1995.

World Trade Organization. *International Trade: Trends and Statistics*. Geneva: WTO, 1995.

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17 : Documentation II: Specific Content

17.356 General

To cite online public documents, follow the relevant examples presented above. In addition to the complete standard citation, include a URL and, if the publisher or discipline requires it, or for especially time-sensitive data, an access date (see 17.12).

N:

1. Illinois Constitution, art. 2, sec. 2, http://www.legis.state.il.us/commission/lrb/conmain.htm.

39. U.S. Census Bureau, "Health Insurance Coverage Status and Type of Coverage by Sex, Race, and Hispanic Origin, 1987 to 1999," Health Insurance Historical Table 1, 2000, http://www.census.gov/hhes/hlthins/historic/hihistt1.html.

107. L. A. Adamic and B. A. Huberman. "The Nature of Markets in the World Wide Web," working paper (Xerox Palo Alto Research Center, 1999), http://www.parc.xerox.com/istl/groups/iea/www/webmarkets.html (accessed March 1, 2001).

B:

Adamic, L. A., and B. A. Huberman. "The Nature of Markets in the World Wide Web." Working paper, Xerox Palo Alto Research Center, 1999. http://www.parc.xerox.com/istl/groups/iea/www/webmarkets.html (accessed March 1, 2001).

Illinois Constitution, art. 2, sec. 2. http://www.legis.state.il.us/commission/lrb/conmain.htm.

U.S. Census Bureau. "Health Insurance Coverage Status and Type of Coverage by Sex, Race, and Hispanic Origin, 1987 to 1999." Health Insurance Historical Table 1, 2000. http://www.census.gov/hhes/hlthins/historic/hihistt1.html.

T:

(Illinois Constitution)
(U.S. Census Bureau 2000)
(Adamic and Huberman 1999)

R:

Adamic, L. A., and B. A. Huberman. 1999. The nature of markets in the World Wide Web. Working paper, Xerox Palo Alto Research Center. http://www.parc.xerox.com/istl/groups/iea/www/webmarkets.html (accessed March 12, 2001).

Illinois Constitution, art. 2, sec. 2. http://www.legis.state.il.us/commission/lrb/conmain.htm.

U.S. Census Bureau. 2000. Health insurance coverage status and type of coverage by sex, race, and Hispanic origin, 1987 to 1999. Health Insurance Historical Table 1. http://www.census.gov/hhes/hlthins/historic/hihistt1.html.

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17 : Documentation II: Specific Content

17.357 General

Though all information stored electronically may be said to constitute a database, for this discussion on documentation a database is a collection of electronic information or records organized, stored, and updated for the sole purpose of providing information. In this sense the computerized record of the human genome has become a database, and any online encyclopedia or dictionary is considered a database. (For citing online reference works, see 17.239.)

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17 : Documentation II: Specific Content

17.358 Scientific databases

In the sciences especially, it has become customary to cite databases as follows: list, at a minimum, in this order, the name of the database, the URL, a descriptive phrase or record locator (such as a data marker or accession number) indicating the part of the database being cited or explaining the nature of the reference, and finally an access date. In bibliographies or reference lists, list under the name of the database.

N:

1. NASA/IPAC Extragalactic Database, http://nedwww.ipac.caltech.edu/ (object name IRAS F00400+4059; accessed August 1, 2001).

5. GenBank, http://www.ncbi.nlm.nih.gov/Genbank/ (for RP11-322N14 BAC [accession number AC017046]; accessed August 6, 2001).

7. Unified Database (Bioinformatics Unit and Genome Center, Weizmann Institute of Science), http://bioinformatics.weizmann.ac.il/udb/ (for mapping data on candidate genes; accessed July 29, 2001).

B/R:

NASA/IPAC Extragalactic Database. http://nedwww.ipac.caltech.edu/ (object name IRAS F00400+4059; accessed August 1, 2001).

GenBank. http://www.ncbi.nlm.nih.gov/Genbank/ (for RP11-322N14 BAC [accession number AC017046]; accessed August 6, 2001).

Unified Database. Bioinformatics Unit and Genome Center, Weizmann Institute of Science. http://bioinformatics.weizmann.ac.il/udb/ (for mapping data on candidate genes; accessed July 29, 2001).

T:

(NASA/IPAC Extragalactic Database [object name IRAS F00400+4059])

(Unified Database)
(Genbank [accession number AC017046])

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17 : Documentation II: Specific Content

17.359 News and journal databases

For citations to news or journal articles obtained by searching a third-party Internet database that archives and offers such material whether by subscription or otherwise, follow the recommendations in the sections on journals and other periodicals in this chapter. In addition, include the URL of the main entrance of the service, as in the first and third examples (note that main entrance and other directory-level URLs end with a slash). Some services will provide stable URLs to articles in their databases, as in the second example, but usually the main entrance is easier to reproduce, especially in printed material. If the publisher or discipline requires it, or for especially time-sensitive data, also record in parentheses the date the material was last accessed (see 17.12).

N: 2. Beth Daley, "A Tale of a Whale: Scientists, Museum Are Eager to Study, Display Rare Creature," *Boston Globe*, June 11, 2002, third edition, http://www.lexis-nexis.com/.

B: Thomas, Trevor M. "Wales: Land of Mines and Quarries." *Geographical Review* 46, no. 1 (1956): 59–81. http://links.jstor.org/sici?sici=0016-7428%28195601%2946%3A1%3C59%3AWLOMAQ%3E2.0.CO%3B2-O.

or

Thomas, Trevor M. "Wales: Land of Mines and Quarries." *Geographical Review* 46, no. 1 (1956): 59–81. http://www.jstor.org/.

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18 : Indexes

18.1 Scope

This chapter offers basic guidelines for preparing and editing an index. It covers both general principles of indexing and specifics of Chicago's preferred style in matters of typography, alphabetizing, and the like. Many of the guidelines apply equally to electronic works, which often require indexes (see 1.186).

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18 : Indexes

18.2 Who should index a work?

The ideal indexer sees the work as a whole, understands the emphasis of the various parts and their relation to the whole, and knows—or guesses—what readers of the particular work are likely to look for and what headings they will think of. The indexer should be widely read, scrupulous in handling of detail, analytically minded, well acquainted with publishing practices, and capable of meeting almost impossible deadlines. Although authors know better than anyone else their subject matter and the audience to whom the work is addressed, not all can look at their work through the eyes of a potential reader. Nor do many authors have the technical skills, let alone the time, necessary to prepare a good index that meets the publisher's deadline. Some authors produce excellent indexes. Others would do better to enlist the aid of a professional indexer.

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FIFTEENTH EDITION

18 : Indexes

18.3 The indexer and deadlines

Most book indexes have to be made between the time page proof is issued and the time it is returned to the typesetter—usually about four weeks. (For an illustration of how indexing fits into the overall publishing process for books, see appendix B.) An author preparing his or her own index will have to proofread as well as index the work in that short time span. Good indexing requires reflection; the indexer needs to stop frequently and decide whether the right choices have been made. A professional indexer, familiar with the publisher's requirements, may be better equipped for such reflection. For journals that publish a volume index, the indexer may have several months to prepare a preliminary index, adding entries as new issues of the journal arrive. The final issue in the volume is typically indexed from page proofs, however, and the indexer may have as little as a week to work on the last issue and prepare the final draft of the index.

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18 : Indexes

18.4 Computer software

Computers and special indexing software can streamline the indexing process and substantially reduce the time required. No computer can produce a good index on its own, however; human intervention is always required. A computer can search, record, and alphabetize terms and can arrange numbers far more efficiently than a person. But it cannot distinguish between a term and a concept or between a relevant and an irrelevant statement. At best it can generate a concordance—a simple list of major words that appear in a document. Without human intervention, a computer cannot create appropriate subentries or cross-references.

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18 : Indexes

18.5 Resources

For greatly expanded coverage of the present guidelines, along with alternative usages, consult Nancy Mulvany's *Indexing Books* (bibliog. 2.5). Anyone likely to prepare a number of indexes should acquire that work. For further reference, see Hans H. Wellisch, *Indexing from A to Z*, and Linda K. Fetters, *Handbook of Indexing Techniques* (bibliog. 2.5).

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18 : Indexes

18.6 Single versus multiple indexes

A single index, including subjects and names of persons, is usually the easiest to use. It is frustrating to hunt for a name or term only to find you are in the wrong index. Further, cross-referencing between subjects and persons is much simpler in a single index. Certain publications, however, such as journals and lengthy scientific works that cite numerous authors of other studies, may include an index of names (or author index; see 18.115–16) in addition to a subject index. An anthology may include an author-and-title index, and a collection of poetry or hymns may have an index of first lines as well as an index of titles. If two or more indexes must appear in one work, they should be visually distinct so that users know immediately where they are. In a biological work, for example, the headings in the index of names will all be in roman type and will begin with capital letters, and there will be no subentries, whereas most of the headings in the general subject index will begin lowercase and many subentries will appear; and if there is a taxonomic index many entries will be in italic. The running heads should carry the titles of each index.

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18 : Indexes

18.7 The entries

An entry consists of a heading (or main heading), locators (see 18.12), and subentries and cross-references as needed.

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18 : Indexes

18.8 Main headings

The main heading of an index entry is normally a noun or noun phrase—the name of a person, a place, an object, or an abstraction. An adjective alone should never constitute a heading; it should always be paired with a noun to form a noun phrase. A noun phrase is sometimes inverted to allow the keyword—the word a reader is most likely to look under—to appear first. For capitalization, see 18.10.

agricultural collectivization, 143–46, 198
Aron, Raymond, 312–14
Bloomsbury group, 269
Brest-Litovsk, Treaty of, 61, 76, 85
capitalism, American commitment to, 383
cold war, 396–437
Communist Party (American), 425
Communist Party (British), 268
war communism, 90, 95, 125
World War I, 34–61
Yalta conference, 348, 398

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18 : Indexes

18.9 Subentries

An entry that requires more than five or six locators (page or paragraph numbers) is usually broken up into subentries to spare readers unnecessary excursions. A subentry, like an entry, consists of a heading (usually referred to as a subheading), page references, and, rarely, cross-references. Subheadings often form a grammatical relationship with the main heading, whereby heading and subheading combine into a single phrase, as in the first example below. Other subheadings form divisions or units within the larger category of the heading, as in the second example. Both kinds can be used within one index. See also 18.129. For sub-subentries, see 18.26–28.

capitalism: and American pro-Sovietism, 273, 274; bourgeoisie as symbol of, 4, 13; as creation of society, 7; Khrushchev on burying, 480; student protests against, 491, 493

Native American peoples: Ahualucos, 140–41; Chichimecs, 67–68; Huastecs, 154; Toltecs, 128–36; Zapotecs, 168–72

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18 : Indexes

18.10 Initial lowercase letters in main headings

The first word of a main heading is normally capitalized only if capitalized in text—a proper noun (as in the second example in the previous paragraph), a genus name, the title of a work, and so on. Indexes in the sciences often avoid initial capitals because the distinction between capitalized and lowercased terms in the text may be crucial. Traditionally, all main headings in an index were capitalized; Chicago recommends the practice only where the subentries are so numerous that capitalized main headings make for easier navigation.

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18 : Indexes

18.11 Capitalization of subentries

Subentries are always lowercased unless, as in the second example in 18.9, the keyword is capitalized in text (a proper noun, a genus name, the title of a work, etc.).

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18 : Indexes

18.12 Locators

In a printed work, locators are usually page numbers, though they can also be paragraph numbers (as in this manual), section numbers, or the like. When discussion of a subject continues for more than a page, paragraph, or section, the first and last numbers (inclusive numbers) are given: 34–36 (if pages), 10.36–41 (if paragraphs), and so on (see 18.13). The abbreviations *ff.* or *et seq.* should never be used in an index. Scattered references to a subject over several pages or sections are usually indicated by separate locators (34, 35, 36; 8.18, 8.20, 8.21). The term *passim* may be used to indicate scattered references over a number of not necessarily sequential pages or sections (e.g., 78–88 passim). Trivial mentions are best either ignored or, if needed for some reason, gathered at the end of the entry under a subentry "mentioned." For use of the en dash, see 6.83; for inclusive numbers, see 9.64, 18.13.

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18 : Indexes

18.13 Inclusive numbers

Publishers vary in their preferences for the form of inclusive numbers (also known as continuing numbers). Although the simplest and most foolproof system is to give the full form of numbers everywhere (e.g., 234–235), Chicago prefers its traditional system (presented below), which more or less corresponds to the way numbers would be read aloud. The system is followed in all examples in this chapter. Whichever form is used in the text should be used in the index as well.

FIRST NUMBER	*SECOND NUMBER*	*EXAMPLES*
1–99	Use all digits	3–10, 71–72, 96–117
100 or multiples of 100	Use all digits	100–104, 1100–1113
101 through 109, 201 through 209, etc.	Use changed part only	101–8, 1103–4
110 through 199, 210 through 299, etc.	Use two or more digits as needed	321–28, 498–532, 1087–89, 11564–615, 12991–13001
	But if three digits change in a four-digit number, use all four	1496–1504, 2787–2816

Roman numerals are always given in full, for example, xxv–xxviii, cvi–cix. For use of the en dash between

numerals, see 6.83, 9.62–63.

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18 : Indexes

18.14 General principles

Cross-references should be used with discretion; an overabundance can be irritating. They are of two main kinds—*see* references and *see also* references. Both are treated differently according to whether they refer to a main heading or to a subheading. *See* and *see also* are set in italics (but see 18.21).

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18 : Indexes

18.15 “See” references

See references direct a reader from, for example, an informal term to a technical one, a pseudonym to a real name, an inverted term to a noninverted one, or vice versa. They are also used for variant spellings, synonyms, aliases, abbreviations, and so on. The choice of the term under which the full entry appears depends largely on where readers are most likely to look. *See* references should therefore be given only where the indexer believes many readers might otherwise miss the full entry. If the entry to which the *see* reference refers is about the same length as the *see* reference itself, it is often more useful to omit the *see* reference and simply give the page numbers under both headings. Such duplication will save readers a trip. Further, the indexer and anyone editing an index must make certain that no *see* entry merely leads to another *see* entry (a “blind cross-reference”). See also 18.46.

Federal Bureau of Investigation, 145–48
FBI (Federal Bureau of Investigation), 145–48

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18 : Indexes

18.16 “See” references following a main entry

When a *see* reference follows a main entry, as it usually does, it is preceded by a period and *See* is capitalized. If two or more *see* references are needed, they are arranged in alphabetical order and separated by semicolons. They reflect the capitalization of the main entry.

adolescence. *See* teenagers; youth
American Communist Party. *See* Communist Party (American)
baking soda. *See* sodium bicarbonate
Clemens, Samuel. *See* Twain, Mark
de Kooning, Willem. *See* Kooning, Willem de
Den Haag (’s Gravenhage). *See* Hague, The
Lunt, Mrs. Alfred. *See* Fontanne, Lynn
Mormons. *See* Latter-day Saints, Church of Jesus Christ of
Roman Catholic Church. *See* Catholicism
The Hague. *See* Hague, The
Turwyn. *See* Terouenne
universities. *See* Harvard University; Princeton University; University of Chicago
van Gogh, Vincent. *See* Gogh, Vincent van
Virgin Queen. *See* Elizabeth I

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18 : Indexes

18.17 “See” references following a subentry

When a *see* reference follows a subentry, it is put in parentheses and *see* is lowercased.

statistical material, 16, 17, 89; coding of,
for typesetter (*see* typesetting);
proofreading, 183

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18 : Indexes

18.18 “See” references to a subheading

Most *see* references are to a main entry, as in the examples in 18.16. When a cross-reference directs readers to a subentry under another main heading, *see under* may be used.

lace making. *See under* Bruges
***Pride and Prejudice. See under* Austen, Jane**

An alternative, to be used when a *see under* reference might fail to direct readers to the right spot, is to drop the word *under* and add the wording of the subentry, following a colon. (Although a comma is sometimes used, a colon is preferred.) The wording of the cross-reference must correspond to that of the relevant subentry so that readers can find it quickly.

lace making. *See* Bruges: lace making
***Pride and Prejudice. See* Austen, Jane:**
Pride and Prejudice

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18 : Indexes

18.19 “See also” references

See also references are placed at the end of an entry when *additional* information can be found in another entry. They follow a period. *See* is capitalized, and both words are in italics. If the cross-reference is to a subentry under another main heading, the words *see also under* may be used. If two or more *see also* references are needed, they are arranged in alphabetical order and separated by semicolons. As with *see* references, *see also* references must never lead to a *see* entry.

copyright, 95–100. *See also* permission to reprint; source notes
Maya: art of, 236–43; cities of, 178; present day, 267. *See also under* Yucatán

If *see also under* does not work in a particular context —for example, when one of the *see also* references is to a main entry and another to a subentry—the word *under* should be dropped and the wording of the subentry added after a colon.

Maya: art of, 236–43; cities of, 178. *See also* Mexican art; Yucatán: Maya

When a *see also* reference comes at the end of a subentry—a rare occurrence, and somewhat distracting —it is put in parentheses and *see* is lowercased.

equality: as bourgeois ideal, 5–6, 7; contractual quality, 13; in democracy’s definition, 24 (*see also* democracy); League of the Rights of Man debate on, 234–35

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18 : Indexes

18.20 Accuracy

In all cross-references, headings (and subheadings, if used) should generally be cited in full, with capitalization, inversion, and punctuation exactly as in the entry referred to. But a long heading may occasionally be shortened if no confusion results. For example, in an index with frequent references to Beethoven, "*See also* Beethoven, Ludwig van" could be shortened to "*See also* Beethoven" if done consistently.

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18 : Indexes

18.21 Italics

The words *see*, *see under*, and *see also* are normally italicized. But if what follows (e.g., a book title or a foreign word) is in italics, the words are preferably set in roman to distinguish them from the rest of the cross-reference. This is not necessary when they follow italics.

Austen, Jane. See *Pride and Prejudice*

but

***Pride and Prejudice*. See Jane Austen**

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18 : Indexes

18.22 Generic cross-references

Both *see* and *see also* references may include generic references; that is, they may refer to a type of heading rather than to several specific headings. The entire cross-reference is then set in italics.

public buildings. *See names of individual buildings*
sacred writings, 345–46, 390–401, 455–65. *See also specific titles*

When generic cross-references accompany specific cross-references, the former are placed last, even if out of alphabetic order.

dogs, 35–42. *See also* American Kennel Club; shelters; *and individual breed names*

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18 : Indexes

18.23 Flush-and-hang style

In printed works, all indexes are set in flush-and-hang (or hanging-indention) style. The first line of each entry, the main heading, is set flush left, and any following lines are indented. When there are subentries, a choice must be made between run-in and indented styles.

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18 : Indexes

18.24 Run-in style

In run-in style, the subentries follow one another without each one's starting a new line. They are separated by semicolons. If the main heading is immediately followed by subentries, it is separated from them by a colon (see first example below). If it is immediately followed by locators, these are preceded by a comma and followed by a semicolon (see second example below). Further examples of run-in entries may be seen in 18.9, 18.19, 18.145.

coordinate systems: Cartesian, 14; distance within, 154–55; time dilation and, 108–14. *See also* inertial systems; moving systems

Sabba da Castiglione, Monsignor, 209, 337; against cosmetics, 190; on whether to marry, 210–11; on wives' proper behavior, 230–40, 350

Chicago and many other scholarly publishers generally prefer run-in style because it requires less space. It works best, however, when there is only one level of subhead (but see 18.27). For the examples above in indented style, see 18.25.

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18 : Indexes

18.25 Indented style

In indented style (also known as stacked style), each subentry begins a new line and is indented (usually one em). No colon appears before the first subentry, and subentries are not separated by semicolons. Runover lines must therefore be further indented (usually two ems) to distinguish them clearly from subentries; whether runover lines belong to the main heading or to subentries, their indention should be the same. (Indention is always measured from the left margin, not from the first word in the line above.) Cross-references appear at the end of the list of subentries. A period is used only before *See,* which immediately follows the main entry, not before *See also.* *See* and *see under* references are treated in the same way as in run-in indexes (see 18.24).

coordinate systems
Cartesian, 14
distance within, 154–55
time dilation and, 108–14
***See also* inertial systems; moving systems**

Sabba da Castiglione, Monsignor, 209, 337
against cosmetics, 190
on whether to marry, 210–11
on wives' proper behavior, 230–40, 350

Indented style is usually preferred in scientific works and reference works (such as this manual). It is particularly useful where sub-subentries are required (see 18.28).

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18 : Indexes

18.26 Sub-subentries

If an index requires a second level of subentries (sub-subentries), a mixture of run-in and indented styles can be used (see 18.27–28, 18.146).

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18 : Indexes

18.27 Sub-subentries in run-in indexes

If more than a handful of sub-subentries are needed in an index, the indented format rather than the run-in type should be chosen (see 18.26). A very few, however, can be accommodated in a run-in index or, better, avoided by repeating a keyword (see example A). If repetition will not work, subentries requiring sub-subentries can be indented, each starting a new line but preceded by an em dash flush with the margin; the sub-subentries are then run in (see example B). Em dashes are *not* used where only one level of subentry is needed.

Example A (run-in index: sub-subentries avoided)

**Inuits: language, 18; pottery, 432–37;
tradition of, in Alaska, 123; tradition of,
in California, 127**

Example B (run-in index: subentries requiring sub-subentries indented with em dash, sub-subentries run in)

**Argos: cremation at, 302; and Danaos of
Egypt, 108; Middle Helladic, 77; shaft
graves at, 84**

**Arkadia, 4; Early Helladic, 26, 40;
Mycenaean, 269, 306**

Armor and weapons

**—attack weapons (general): Early Helladic
and Cycladic, 33; Mycenaean, 225, 255,
258–60; from shaft graves, 89, 98–100;
from tholos tombs, 128, 131, 133**

**—body armor: cuirass, 135–36, 147, 152,
244, 258, 260, 311; greaves, 135, 179,
260; helmets, 101, 135, 147, 221, 243,
258**

—bow and arrow, 14, 99, 101, 166, 276

**Asine: Early Helladic, 29, 36; Middle Helladic,
74; Mycenaean town and trade, 233, 258,
263; tombs at, 300**

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18 : Indexes

18.28 Sub-subentries in indented indexes

In an indented index, sub-subentries are best run in (see example A below). If, in a particular index, running them in makes the index hard to use, they have to be indented more deeply than the subentries (example B). When the first method is used, runover lines need not be indented more than the standard two ems, already a fairly deep indention. When the second is used, runover lines have to be indented three ems, and some very short lines appear. See also 18.146–47.

Example A (indented index: run-in sub-subentries)

nutritional analysis of
bamboo, 72–81
digestible energy, 94–96, 213–14, 222
inorganic constituents: minerals, 81, 83–85, 89; silica (*see* silica levels in bamboo); total ash, 73, 79, 80, 91, 269, 270
methods used, 72–73
organic constituents, 73–79, 269, 270; amino acids, 75–76, 86, 89; amino acids compared with other foods, 77; cellulose, 73, 78, 269, 270; crude protein, 73–75, 80, 89–91, 213, 269, 270; standard proximate analysis of, 78–80; vitamin C, 78, 79

Example B (indented index: sub-subentries indented)

nutritional analysis of
bamboo, 72–81
digestible energy, 94–96, 213–14, 222
inorganic constituents:
minerals, 81, 83–85, 89
silica (*see* silica levels in bamboo)
total ash, 73, 79, 80, 91, 269, 270
methods used, 72–73
organic constituents,
cellulose, 73, 78, 269, 270
crude protein, 73–75, 80, 89–91, 213, 269, 270
standard proximate analysis of, 78–80
vitamin C, 78, 79

```
73–79, 269, 270
  amino acids, 75–76,
    86, 89
  amino acids compared
    with other foods, 77
```

If sub-sub-subentries are required (which heaven forbid!), style B must be used, and they must be run in.

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18 : Indexes

18.29 Style and usage

An index is a tool for one particular work. By the time the index is prepared, the style used in the work has long been determined, and the index must reflect that style. If British spelling has been used throughout the text, it must be used in the index. Shakspere in the text calls for Shakspere in the index. Hernando Cortez should not be indexed as Cortés. Older geographical terms should not be altered to their present form (Constantinople, Istanbul; Siam, Thailand; etc.), though a cross-reference may be appropriate. The use of accents and other diacritical marks must be observed exactly as in the text (Schönberg, *not* Schoenberg). Only in the rare instance in which readers might not find information sought should a cross-reference be given. Any terms italicized or enclosed in quotation marks in the text should be treated similarly in the index. If inclusive numbers are given in full in the text (see 18.13), that style should be used in the index.

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18 : Indexes

18.30 Choosing terms

The wording for all entries should be concise and logical. As far as possible, terms should be chosen according to the author's usage. If, for example, the author of a philosophical work uses *essence* to mean *being*, the main entry should be under *essence*, possibly with a cross-reference from *being*. If the terms are used interchangeably, the indexer must choose one; in this case a cross-reference is imperative. An indexer relatively unfamiliar with the subject matter may find it useful to ask the author for a brief list of terms that must appear in the index, though such terms will usually suggest themselves as the indexer proceeds through the proofs. Common sense is the best guide. For journals, terms may have been established in advance, either by a predetermined list of keywords within the discipline or by previous journal indexes. See also 18.20.

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18 : Indexes

18.31 Terms that should not be indexed

Although proper names are an important element in most indexes, there are times when they should be ignored. In a work on the history of the automobile in the United States, for example, an author might write, “After World War II small sports cars like the British MG, often owned by returning veterans, began to make their appearance in college towns like Northampton, Massachusetts, and Ann Arbor, Michigan.” An indexer should resist the temptation to index these place-names; the two towns mentioned have nothing to do with the theme of the work. The MG sports car, on the other hand, should be indexed, given the subject of the work. Similarly, names or terms that occur in passing references and scene-setting elements that are not essential to the theme of a work need not be indexed. (An exception might be made if many readers of a publication would be likely to look for their own names in the index. Occasional vanity entries are not forbidden.)

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18 : Indexes

18.32 Choosing between variants

When names appear in the text in more than one form, or in an incomplete form, the indexer must decide which form to use for the main entry and which for the cross-reference (if any) and occasionally must furnish information not given in the text. Few indexes need to provide the kind of detail found in biographical or geographical dictionaries, though reference works of that kind will help in decision making.

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18 : Indexes

18.33 Familiar forms of personal names

Personal names should be indexed as they have become widely known. Note that brackets are used in the following examples to distinguish Chicago's editorial glosses from parenthetical tags, such as those in some of the examples in 18.34–38, which would actually appear in a published index.

Cervantes, Miguel de [*not* Cervantes Saavedra, Miguel de]

Fisher, M. F. K. [*not* Fisher, Mary Frances Kennedy]

London, Jack [*not* London, John Griffith]

Poe, Edgar Allan [*not* Poe, E. A., *or* Poe, Edgar A.]

But in a work devoted to, say, M. F. K. Fisher or Cervantes, the full form of the name should appear in the index.

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18 : Indexes

18.34 Pseudonyms

Persons who have used pseudonyms or other professional names are usually listed under their real names. If the pseudonym has become a household word, however, it should be used as the main entry, often with the real name in parentheses; a cross-reference is seldom necessary.

Ouida. *See* Ramée, Marie Louise de la
Ramée, Marie Louise de la (pseud. Ouida)
***Æ. See* Russell, George William**
Russell, George William (pseud. Æ)

but

Voltaire (François-Marie Arouet)
Molière (Jean-Baptiste Poquelin)
Twain, Mark (Samuel Langhorne Clemens)
Monroe, Marilyn (Norma Jean Baker)

The real name should be included only where it is relevant to the work.

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18 : Indexes

18.35 Persons with the same name

Persons with the same name should be distinguished by a middle initial (if either has one) or by a parenthetical tag.

Campbell, James
Campbell, James B.
Field, David Dudley (clergyman)
Field, David Dudley (lawyer)
Pitt, William (the elder)
Pitt, William (the younger)

In works that include many persons with the same last name (often a family name), parenthetical identifications are useful. For example, in *Two Lucky People*, by Milton Friedman and Rose D. Friedman (University of Chicago Press, 1998), the following identifications appear.

Friedman, David (son of MF and RDF)
Friedman, Helen (sister of MF)
Friedman, Janet (daughter of MF and RDF)
Friedman, Milton (MF)
Friedman, Rose Director (RDF)
Friedman, Sarah Ethel Landau (mother of MF)

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18 : Indexes

18.36 Married women's names

Married women who are known both by their birth names and by their married names should be indexed by their birth names unless the married name is the more familiar. Parenthetical clarifications or cross-references may be supplied as necessary.

Sutherland, Joan (Mrs. Richard Bonynge)
Marinoff, Fania (Mrs. Carl Van Vechten)
Van Vechten, Mrs. Carl. *See* Marinoff, Fania

but

Browning, Elizabeth Barrett
Besant, Annie (née Wood)
Dole, Elizabeth

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18 : Indexes

18.37 Monarchs, popes, and the like

Monarchs, popes, and others who are known by their official names, often including a roman numeral, should be indexed under the official name. Identifying tags may be omitted or expanded as appropriate in a particular work.

Anne, Queen
Elizabeth II (queen)
John Paul II (pope)

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18 : Indexes

18.38 Princes, dukes, and other titled persons

Princes and princesses are usually indexed under their given names. Dukes, earls, and the like are indexed under the title. A cross-reference may be needed where a title differs from a family name.

Charles, Prince of Wales
William, Prince
Shaftesbury, 7th Earl of (Anthony Ashley Cooper)
Cooper, Anthony Ashley. *See* Shaftesbury, 7th Earl of

Unless necessary for identification, the titles *Lord* and *Lady* are best omitted from an index, since their use with given names is far from simple. *Sir* and *Dame*, while easier to cope with, are also unnecessary in most indexes. If used, they are ignored in alphabetizing. Brackets are used here to denote Chicago's editorial glosses (see 18.33).

Churchill, Winston [*or* Churchill, Sir Winston]
Hess, Myra [*or* Hess, Dame Myra]
Thatcher, Margaret [even if referred to as Lady Thatcher in text]

But in a work dealing with the nobility, or a historical work such as *The Lisle Letters* (University of Chicago Press, 1981), from which the following examples are taken, titles may be an appropriate or needed element in index entries. The last two examples illustrate distinctions for which expert advice may be needed.

Arundell, Sir John
Audley, Thomas Lord
Courtenay, Gertrude, Marchioness of Exeter
Grenville, Sir Richard
Grenville, Sir Roger
Grey, Lady Jane ["Lady Jane Grey" in text]
Whethill, Elizabeth (Muston), Lady ["Lady Whethill" in text]

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18 : Indexes

18.39 Clerical titles

Like titles of nobility, such abbreviations as *Rev.* or *Msgr.* should be used only when necessary for identification (see 18.38). They are ignored in alphabetizing.

Jaki, Rev. Stanley S.
Manniere, Msgr. Charles L.
George E. Councell (rector of the Church of the Holy Spirit)
Cranmer, Thomas (archbishop of Canterbury)

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18 : Indexes

18.40 Academic titles and degrees

Academic titles such as *Professor* and *Doctor*, used before a name, are not retained in indexing, nor are abbreviations of degrees such as *PhD* or *MD*.

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18 : Indexes

18.41 “Jr.,” “Sr.,” “III,” and the like

Abbreviations such as *Jr.* are retained in indexing but are placed after the given name and preceded by a comma.

King, Martin Luther, Jr.
Stevenson, Adlai E., III

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18 : Indexes

18.42 Saints

Saints are indexed under their given names unless another name is equally well or better known. Parenthetical identifications or cross-references (as well as discretion) may be needed. See also 18.73.

Catherine of Siena, Saint
Thomas, Saint (the apostle)
Thomas Aquinas, Saint
Aquinas. *See* Thomas Aquinas, Saint
Borromeo, Saint Charles
Chrysostom, Saint John

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18 : Indexes

18.43 Persons whose full names are unknown

Persons referred to in the work by first or last names only should be parenthetically identified if the full name is unavailable.

John (Smith's shipmate on *Stella*)
Thaxter (family physician)

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18.44 Names incomplete or alluded to in text

Even if only a shortened form of a name or an epithet is used in the text, the index should give the full form.

TEXT	*INDEX*
the lake	Michigan, Lake
the bay	San Francisco Bay
the Village	Greenwich Village
the Great Emancipator	Lincoln, Abraham

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18 : Indexes

18.45 Confusing names

When the same name is used of more than one entity, identifying tags should be provided.

New York (city)	*or*	New York City
New York (state)	*or*	New York State

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18.46 Abbreviations and acronyms

Organizations that are widely known under their abbreviations should be indexed and alphabetized according to the abbreviations. Parenthetical glosses, cross-references, or both should be added if the abbreviations, however familiar to the indexer, may not be known to all readers of the particular work. Lesser-known organizations are better indexed under the full name, with a cross-reference from the abbreviation if it is used frequently in the work. See also 18.15.

EEC (European Economic Community)
MLA. *See* Modern Language Association
NATO

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18 : Indexes

18.47 Typographic treatment

Titles of newspapers, books, journals, stories, poems, artwork, musical compositions, and such should be treated typographically as they appear in text—whether italicized, set in roman and enclosed in quotation marks, or simply capitalized (see 8.164–210).

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18 : Indexes

18.48 Newspapers

English-language newspapers should be indexed as they are generally known, whether or not the city of publication appears on the masthead. The name is italicized, as in text, and *The* is omitted.

Chicago Sun-Times
Cleveland Plain Dealer
Christian Science Monitor
Wall Street Journal
New York Times
Times (London)

For foreign-language newspapers, the place of publication may be included in parentheses, not italicized. Any article (*Le*, *Die*, etc.) follows the name, separated by a comma. See also 18.52.

***Monde, Le* (Paris)**
***Prensa, La* (Buenos Aires)**
Süddeutsche Zeitung, Die

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18 : Indexes

18.49 Periodicals

Magazines and journals are indexed in the same way as newspapers. *The* is omitted in English-language publications, but the article is included, following the name, in foreign ones.

JAMA (Journal of the American Medical Association)
New England Journal of Medicine
Spiegel, Der
Time

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18 : Indexes

18.50 Titles of works

A published work, a musical composition, or a piece of art is usually indexed both as a main entry and as a subentry under its creator. The main entry is followed by the creator's name in parentheses (except in an index in which all titles cited have the same creator).

Look Homeward, Angel **(Wolfe), 34–37**
Wolfe, Thomas: childhood, 6–8; early literary influences on, 7–10; *Look Homeward, Angel*, 34–37; and Maxwell Perkins, 30–41

Several works by a single creator are sometimes treated as subentries under a new main heading, following a main entry on the creator. This device is best employed when many works as well as many topics are listed. Separate main entries may also be included for the works.

Mozart, Wolfgang Amadeus, 49–51, 55–56; early musical compositions of, 67–72, 74–80; to Italy with father, 85–92; Salzburg appointment, 93–95; in Vienna, 98–105

Mozart, Wolfgang Amadeus, works of: *La clemenza di Tito*, 114; *Don Giovanni*, 115; *Idomeneo*, 105–6; *Jupiter* Symphony, 107; *The Magic Flute*, 111–13; *The Marriage of Figaro*, 109–12

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18 : Indexes

18.51 English-language titles beginning with an article

In titles beginning with *The*, *A*, or *An*, the article is traditionally placed at the end of the title, following a comma, when the title forms a main heading. When such a title occurs as a subheading, it appears in its normal position in a run-in index, where inversion would be clumsy and unnecessary, but is inverted in an indented index for easier alphabetic scanning.

Professor and the Madman, The **(Winchester), 209–11**
Winchester, Simon, ***Pacific Rising*****, 190–95;** ***The Professor and the Madman*****, 209–11;** ***The River at the Center of the World*****, 211–15**

Winchester, Simon
Pacific Rising**, 190–95**
Professor and the Madman, The**, 209–11**
River at the Center of the World, The**, 211–15**

If numerous titles with initial articles appear in one index, clutter may be eliminated by simply omitting the articles. An article should be omitted, however, only if the full title appears elsewhere in the work (whether in text, notes, or bibliography). See also 18.55.

Dickens, Charles, 38–46; ***Old Curiosity Shop,*** **45;** ***Tale of Two Cities*****, 39**
Old Curiosity Shop **(Dickens), 45**

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18 : Indexes

18.52 Foreign-language titles beginning with an article

Since initial articles in foreign titles sometimes modify the following word, they are usually retained in an index. They follow the rest of the title in main headings but remain, as in English titles, in their normal position in run-in subentries (see 18.51). Articles are ignored in alphabetizing.

***Bohème, La* (Puccini)**
***clemenza de Tito, La* (Mozart), 22**
***kleine Nachtmusik, Eine* (Mozart), 223**
Mozart, Wolfgang Amadeus: *La clemenza de Tito*, 22; *Eine kleine Nachtmusik*, 23
***trovatore, Il* (Verdi), 323**

but

"Un deux trois" (Luboff) [alphabetize under *U*]

An indexer unfamiliar with the language of a title should make sure that the article is indeed an article and not a number (see last example above). French *un* and *une*, for example, and German *ein* and *eine* can mean *one* as well as *a*. In the absence of verification, the indexer will do better to alphabetize all foreign titles just as they appear in text, without inversion. Inversion is customary but not mandatory, whereas faulty inversion will confuse or irritate the user and embarrass the publisher.

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18 : Indexes

18.53 Titles beginning with a preposition

Prepositions beginning a title always remain in their original position and are never dropped, whether in English or foreign titles.

Auf meines Kindes Tod
Of Mice and Men

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18 : Indexes

18.54 Subtitles

Subtitles of books or articles are omitted both in main headings and in subentries unless essential for identification.

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18 : Indexes

18.55 Main headings: the basic rule

To exploit the virtues of alphabetizing and thus ease the way for readers, the first word in a main heading should always determine the location of the entry. Thus *A Tale of Two Cities* is inverted as *Tale of Two Cities*, *A*, and alphabetized under *T*, where readers would naturally look first. Or the article may simply be omitted. See also 18.49, 18.51–52.

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18 : Indexes

18.56 Two systems

The two principal modes of alphabetizing—or sorting—indexes are the *letter-by-letter* and the *word-by-word* systems. A choice between the two should be made before indexing begins, though occasionally an indexer will find, as indexing progresses, that a change from one to the other is appropriate. Dictionaries are arranged letter by letter, library catalogs word by word. Chicago, most university presses, and many other publishers have traditionally preferred the letter-by-letter system but will normally not impose it on a well-prepared index that has been arranged word by word. In an index including many open compounds starting with the same word, the word-by-word system may be easier for users. Both systems have their advantages and disadvantages, and few users are confused by either. Most people simply scan an alphabetic block of an index until they find what they are looking for. The indexer must understand both systems, however, and the following paragraphs offer guidelines for each. For a fuller discussion, consult Nancy Mulvany, *Indexing Books* (bibliog. 2.5).

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18 : Indexes

18.57 The letter-by-letter system

In the letter-by-letter system, alphabetizing continues up to the first parenthesis or comma; it then starts again after the punctuation point. Word spaces and all other punctuation marks are ignored. Both open and hyphenated compounds such as *New York* or *self-pity* are treated as single words. The order of precedence is one word, word followed by a parenthesis, and word followed by a comma, number, or letters. The index to this manual, in accordance with Chicago's traditional preference, is arranged letter by letter.

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18 : Indexes

18.58 The word-by-word system

In the word-by-word system, alphabetizing continues only up to the end of the first word (counting hyphenated compounds as one word), using subsequent words only when additional headings begin with the same word. As in the letter-by-letter system, alphabetizing continues up to the first parenthesis or comma; it then starts again after the punctuation point. The order of precedence is one word, word followed by a parenthesis, word followed by a comma, word followed by a space, and word followed by a comma, number, or letters.

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18 : Indexes

18.59 The two systems compared

In both systems a parenthesis or comma interrupts the alphabetizing, and other punctuation marks (hyphens, slashes, quotation marks, periods, etc.) are ignored. The columns below illustrate the similarities and differences between the systems.

LETTER BY LETTER	*WORD BY WORD*
NEW (Neighbors Ever Watchful)	NEW (Neighbors Ever Watchful)
NEW (Now End War)	NEW (Now End War)
New, Arthur	New, Arthur
New, Zoe	New, Zoe
new-12 compound	New Deal
newborn	new economics
newcomer	New England
New Deal	new math
new economics	New Thorndale
newel	new town
New England	New Year's Day
"new-fangled notions"	new-12 compound
Newfoundland	newborn
newlyweds	newcomer
new math	newel
new / old continuum	"new-fangled notions"
news, lamentable	Newfoundland
News, Networks, and the Arts	newlyweds
newsboy	new / old continuum
news conference	news, lamentable
newsletter	*News, Networks, and the Arts*
news release	news conference
newt	news release
NEWT (Northern Estuary Wind Tunnel)	newsboy

New Thorndale	newsletter
new town	newt
New Year's Day	NEWT (Northern Estuary Wind Tunnel)

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18 : Indexes

18.60 Same name

When a person, a place, and a thing have the same name, they are arranged in normal alphabetical order.

hoe, garden	**London, England**
Hoe, Robert	**London, Jack**

Common sense must be exercised. If Amy London and Carolyn Hoe were to appear in the same index as illustrated above, adjustments in the other entries would be needed.

garden hoe	**London (England)**
hoe. *See* garden hoe	**London, Amy**
Hoe, Carolyn	**London, Jack**
Hoe, Robert	

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18 : Indexes

18.61 Initials versus spelled-out names

Initials used in place of a given name come before any spelled-out name beginning with the same letter.

Oppenheimer, J. Robert **Oppenheimer, K. T.**
Oppenheimer, James N. **Oppenheimer, Keven S.**

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18 : Indexes

18.62 Abbreviations

Acronyms, initialisms, and most abbreviations are alphabetized as they appear, not according to their spelled-out versions, and are interspersed alphabetically among entries. See also 18.46, 18.73.

faculty clubs
FBI
Feely, John
LBJ. *See* Johnson, Lyndon B.
NATO
North Pole
NOW (National Organization for Women)

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18 : Indexes

18.63 Numerals

Numerals, when isolated entries, are alphabetized as though spelled out.

1984 (Orwell)
[*alphabetized as* nineteeni eighty-four]
125th Street
[*alphabetized as* one hundred twenty-fifth street]

10 Downing Street
[*alphabetized as* ten downing street]

If many numerals occur in an index, they may be listed together in numerical order at the beginning of the index, before the *A*s.

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18 : Indexes

18.64 Headings with numerals

When two or more similar headings with numerals occur together, they are ordered numerically, regardless of how they would be spelled out.

Henry III	L7	section 9
Henry IV	L44	section 44
Henry V	L50	section 77

The *L* entries above would be placed at the beginning of the *L* section.

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18 : Indexes

18.65 Accented letters

Words beginning with or including accented letters are alphabetized as though they were unaccented. (Note that this rule is intended for English-language indexes that include some foreign words. The alphabetizing practices of other languages are not relevant in such instances.)

Ubeda	**Schoenberg**
Über den Gipfel	**Schomberg**
Ubina	**Schönborn**

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18 : Indexes

18.66 Alphabetical order

Introductory articles, prepositions, and conjunctions are disregarded in alphabetizing subentries, whether the subentries are run in or indented.

Churchill, Winston: as anti-Fascist, 369;
on Curzon line, 348, 379; and de Gaulle,
544n4

Especially in indented style, where alphabetizing functions more visually, such introductory words should be used only where needed for clarity. The subheadings could be edited as follows.

Churchill, Winston
anti-Fascism of, 369
Curzon line, views on, 348, 379
de Gaulle, relations with, 544n4

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18 : Indexes

18.67 Numerical order

Occasional subentries demand numerical order even if others in the same index (but not the same entry) are alphabetized.

Daley, Richard (mayor): third term, 205;
fourth term, 206–7
flora, alpine: at 1,000-meter level, 46,
130–35; at 1,500-meter level, 146–54;
at 2,000-meter level, 49, 164–74

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18 : Indexes

18.68 Chronological order

In a run-in index, an entry for the subject of a biography may be arranged chronologically rather than alphabetically so as to provide a quick summary of the subject's career and to avoid, for example, a subheading "death of" near the beginning of the entry.

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18 : Indexes

18.69 Names with particles

In alphabetizing family names containing particles, the indexer must consider the individual's personal preference (if known) as well as traditional and national usages. *Merriam-Webster's Biographical Dictionary* (bibliog. 4.1) provides a safe guide; library catalogs are another useful source. Cross-references are often advisable (see 18.16). Note the wide variations in the following list of actual names arranged alphabetically as they might appear in an index. See also 8.7, 8.11–13.

Beauvoir, Simone de
Ben-Gurion, David
Costa, Uriel da
da Cunha, Euclides
D'Amato, Alfonse
de Gaulle, Charles
di Leonardo, Micaela
Keere, Pieter van den
Kooning, Willem de
La Fontaine, Jean de
Leonardo da Vinci
Medici, Lorenzo de'
Van Rensselaer, Stephen

Chicago occasionally deviates from Webster when a name is invariably accompanied by a particle and thus likely to be sought by most readers under the particle—de Gaulle, for example.

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18 : Indexes

18.70 Compound names

Compound family names, with or without hyphens, are usually alphabetized according to the first element. See also 8.8, 8.14.

Lloyd George, David
Mies van der Rohe, Ludwig
Sackville-West, Victoria
Teilhard de Chardin, Pierre

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18 : Indexes

18.71 Names with “Mac” or “Mc”

Names beginning with *Mac* or *Mc* are alphabetized letter by letter, as they appear. (Here Chicago parts company with *Merriam-Webster’s Biographical Dictionary*.)

Macalister, Donald
MacAlister, Paul
Macauley, Catharine
Macmillan, Harold
Madison, James
McAllister, Ward
McAuley, Catherine
McMillan, Edwin M.

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18 : Indexes

18.72 Names with “O’”

Names beginning with *O’* are alphabetized as if the apostrophe were missing.

Onassis, Aristotle
O’Neill, Eugene
Ongaro, Francesco dall’

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18 : Indexes

18.73 Names with “Saint”

A family name in the form of a saint’s name is alphabetized letter by letter as the name is spelled, whether *Saint*, *San*, *St.*, or however. (Here too Chicago differs from Webster.) A cross-reference may be useful if *Saint* and *St.* are far apart in an index. See also 18.42, 18.91.

Sainte-Beuve, Charles-Augustin
Saint-Gaudens, Augustus
Saint-Saëns, Camille
San Martin, José de
St. Denis, Ruth
St. Laurent, Louis Stephen

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18 : Indexes

18.74 Arabic names

Modern Arabic names consisting of one or more given names followed by a surname present no problem.

Himsi, Ahmad Hamid
Sadat, Anwar

Arabic surnames prefixed by *al-* or *el-* (the) are alphabetized under the element following the particle; the article is treated like *de* in French names.

Hakim, Tawfiq al-
Jamal, Muhammad Hamid al-

Names beginning with *Abu*, *Abd*, and *Ibn*, elements as integral to the names as *Mc* or *Fitz*, are alphabetized under those elements.

Abu Zafar Nadvi, Syed
Ibn Saud, Aziz

Context and readership may suggest cross-references. For example, in an index to a work likely to have readers unfamiliar with Arabic names, a cross-reference “al-Farabi. *See* Farabi, al-” may be useful.

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18 : Indexes

18.75 Burmese names

Burmese persons are usually known by a given name of one or more elements and should be indexed under the first element. If the name is preceded in text by a term of respect (*U*, *Daw*, etc.), that term either is omitted or follows in the index.

Aung San Suu Kyi [alphabetize under *A*]
Thant, U [alphabetize under *T*]

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18 : Indexes

18.76 Chinese names

Chinese names should be indexed as spelled in the work, whether in the pinyin or the Wade-Giles system. Cross-references are needed only if alternative forms are used in the text. Since the family name precedes the given name in Chinese usage, names are not inverted in the index, and no comma is used.

Li Bo [pinyin; alphabetize under *L*]
Mao Tse-tung [Wade-Giles; alphabetize under *M*]

Persons of Chinese ancestry or origin who have adopted the Western practice of giving the family name last are indexed with inversion and a comma.

Kung, H. H.
Tsou, Tang

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18 : Indexes

18.77 Hungarian names

In Hungarian practice the family name precedes the given name—for example, Bartók Béla, Molnár Ferenc. In English contexts, however, such names are usually inverted; in an index they are therefore reinverted, with a comma added.

Bartók, Béla
Molnár, Ferenc

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18 : Indexes

18.78 Indian names

Modern Indian names generally appear with the family name last and are indexed accordingly. As with all names, the personal preference of the individual as well as usage should be observed.

Gandhi, Mohandas Karamchand
Krishna Menon, V. K.
Narayan, R. K.

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18 : Indexes

18.79 Indonesian names

Usage varies. Some Indonesians (especially Javanese) use only a single, given name. Others use more than one name; since the family name comes first, these are indexed like Chinese names, with no inversion or punctuation (see third and fourth examples). Indonesians with Muslim names and certain others whose names may include a title or an honorific are indexed by the final element, with inversion. The indexer must therefore ascertain how a person's full name is referred to in text and which part of the name is used for a short reference.

Suharto
Sukarno
Pramoedya Ananta Toer
Marzuki Darusman
Hatta, Mohammed
Suryojusumo, Wiyono
Habibi, B. J.

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18 : Indexes

18.80 Japanese names

In Japanese usage the family name precedes the given name; names are therefore not inverted in the index, and no comma is used. If the name is westernized, as it often is by authors writing in English, the family name comes last. The indexer must therefore make certain which practice is followed in the text so that the family name always appears first in the index.

Tajima Yumiko [alphabetize under *T*]
Yoshida Shigeru [alphabetize under *Y*]

but

Kurosawa, Noriaki [referred to in text as Noriaki Kurosawa]

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18 : Indexes

18.81 Portuguese names

The Portuguese, unlike the Spanish (see below), index surnames by the last element. (Where both Portuguese and Spanish names appear in the same context, cross-references may be necessary.)

Vasconcellos, J. Leite de
Martins, Luciana de Lima

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18 : Indexes

18.82 Spanish names

In Spain and in some Latin American countries a double family name is often used, of which the first element is the father's family name and the second the mother's birth name (*her* father's family name). The two names are sometimes joined by *y* (and). Such compound names are alphabetized under the first element. Cross-references will often be needed, especially if the person is generally known under the second element or if the indexer is uncertain where to place the main entry. Webster is a good guide for persons listed there. Where many Spanish names appear, an indexer not conversant with Spanish or Latin American culture should seek help.

Ortega y Gasset, José
Sánchez Mendoza, Juana
García Lorca, Federico
Lorca, Federico García. *See* García Lorca, Federico

When the particle *de* appears in a Spanish name, the family name, under which the person is indexed, may be either the preceding or the following name (depending in part on how a person is known). If it is not clear from the text and the name is not in Webster, a cross-reference will be needed.

Esquivel de Sánchez, María
Fernández de Oviedo, Gonzalo
Navarrete, Juan Fernández de

Traditionally, a married woman replaced her mother's family name with her husband's (first) family name, sometimes preceded by *de*. Her name should be alphabetized, however, by the first family name (her father's).

Mendoza Salinas, María Carmen [woman's name before marriage]
Peña Montalvo, Juan Alberto [husband's name]
Mendoza de Peña, María Carmen [woman's name after

marriage]

In telephone directories and elsewhere, some women appear under the husband's family name, but this is not a recommended bibliographic or indexing practice. Many modern women in Spanish-speaking countries no longer take the husband's family name. See also 8.14.

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18 : Indexes

18.83 Thai names

Although family names are used in Thailand, Thais are normally known by their given names, which come first, as in English names. The name is often alphabetized under the first name, but practice varies. Seek expert help.

Supachai Panitchpakdi
Sarit Thanarat [*or* Thanarat, Sarit]
Sivaraksa, Sulak [*or* Sulak Sivaraksa]

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18 : Indexes

18.84 Vietnamese names

Vietnamese names consist of three elements, the family name being the first. Since Vietnamese persons are usually referred to by the last part of their given names (Premier Diem, General Giap), they are best indexed under that form.

Diem, Ngo Dinh [*cross-reference under* Ngo Dinh Diem]
Giap, Vo Nguyen [*cross-reference under* Vo Nguyen Giap]

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18 : Indexes

18.85 Other Asian names

Throughout Asia, many names derive from Arabic, Chinese, the European languages, and other languages, regardless of where the bearers of the names were born. In the Philippines, for example, names follow a Western order, giving precedence to the family name, though the names themselves may be derived from local languages. In some parts of Asia, titles denoting status form part of a name as it appears in written work and must be dealt with appropriately. When the standard reference works do not supply an answer, query the author.

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18 : Indexes

18.86 Omission of article

In indexing organizations whose names begin with *the* (which would be lowercase in running text), the article is omitted.

University of Chicago
Sutherland Group

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18 : Indexes

18.87 Personal names as corporate names

When used as names of businesses or other organizations, full personal names are not inverted, and the corporate name is alphabetized under the first name or initials. An organization widely known by the family name, however, should be indexed under that name. In both instances, cross-references may be appropriate.

A. G. Edwards & Sons, Inc. [alphabetize under *A*]
Penney, J. C. *See* J. C. Penney Company, Inc.
Saphir, Kurt. *See* Kurt Saphir Pianos, Inc.

but

John G. Shedd Aquarium. *See* Shedd Aquarium

A personal name and the name of that person's company should be indexed separately.

J. S. Morgan & Company, 45–48. *See* also
Morgan, Junius S.
Morgan, Junius S., 39, 42–44; J. S.
Morgan & Company, 45–48

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18 : Indexes

18.88 Names beginning with “Mount,” “Lake,” and such

Proper names of mountains, lakes, and so forth that begin with a generic name are usually inverted and alphabetized under the nongeneric name.

Geneva, Lake
Japan, Sea of
McKinley, Mount

Names of cities or towns beginning with topographic elements, as well as islands known as “Isle of . . . ,” are alphabetized under the first element.

Isle of Pines
Isle of Wight
Lake Geneva, WI
Mount Vernon, NY
Valley Forge

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18 : Indexes

18.89 Names beginning with the definite article

Aside from such cities as The Hague (unless the Dutch form *Den Haag* is used; see 18.90) or The Dalles, where *The* is part of the formal name and thus capitalized, an initial *the* used informally with place-names is omitted in indexing.

Bronx
Hague, The
Loop (Chicago's downtown)
Netherlands
Ozarks
Philippines

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18 : Indexes

18.90 Names beginning with foreign definite articles

Names of places beginning with *El*, *Le*, *La*, and such, whether in English- or non-English-speaking countries, are alphabetized according to the article.

Den Haag
El Dorado
El Paso
La Crosse
La Mancha
Le Havre
Les Baux-de-Provence
Los Alamos

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18 : Indexes

18.91 Names with “Saint”

Names of places beginning with *Saint*, *Sainte*, *St.*, or *Ste.* should be indexed as they appear in the text, that is, abbreviated only if abbreviated in text. Like personal names, they are alphabetized as they appear. Note that French hyphenates place-names with *Saint*.

Saint-Cloud (in France)
Sainte-Foy
Saint-Luc
St. Cloud (in Florida)
Ste. Anne de Beaupré
St. Louis
St. Vincent Island

Merriam-Webster’s Geographical Dictionary (bibliog. 4.2) spells out English-language place-names beginning with *Saint*. Because *St.* is widely used in references to St. Paul, St. Petersburg, St. Louis, and the like, Chicago no longer insists on spelling it out in such place-names. Cross-references may be appropriate (e.g., “Saint. *See* St.,” or vice versa).

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18 : Indexes

18.92 Overview

The following paragraphs merely summarize conventions of punctuation in an index. See further examples throughout this chapter.

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18 : Indexes

18.93 Comma

In both run-in and indented indexes, when a main heading is followed immediately by locators (usually page or paragraph numbers; see 18.12), a comma appears before the first locator. Commas appear between locators. Commas are also used when a heading is an inversion or when a main entry is qualified, without subentries. The first example illustrates three uses of the comma.

Sabba da Castiglione, Monsignor, 209,
337; against cosmetics, 190, 195, 198
lighthouses, early history of, 40–42

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18 : Indexes

18.94 Colon

In a run-in index, when a main heading is followed immediately by subentries, a colon appears before the first subentry. In an indented index, no punctuation is used after the main entry. A colon is also used in a cross-reference to a subentry. See also 18.19.

Maya: art of, 236–43; cities of, 178. *See also* Yucatán: Maya

Maya
art of, 236–43
cities of, 178
***See also* Yucatán: Maya**

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18 : Indexes

18.95 Semicolon

When subentries or sub-subentries are run in, they are separated by semicolons. Cross-references, if more than one, are also separated by semicolons.

astronomy: Galileo's works on, 20–21, 22–23, 24; skills needed in, 548–49. *See also* Brahe, Tycho; comets; Flamsteed, John

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18 : Indexes

18.96 Period

In a run-in index a period is used only before *See*, *See also*, or *See under*. In an indented index a period is used only before *See*. When a *see* reference in parentheses follows a subentry in either a run-in or an indented index, no period is used. No period follows the final word of any entry.

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18 : Indexes

18.97 Parentheses

Parentheses enclose identification or supplementary information.

Charles I (king of England)
Charles I (king of Portugal)
***Of Human Bondage* (Maugham)**

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18 : Indexes

18.98 Em dash

For use of the em dash in run-in indexes that require occasional sub-subentries, see example B in 18.27.

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18.99 En dash

The en dash is used for page ranges and all other inclusive locators (e.g., “dogs, 135–42”). See 6.83, the index to this manual, and examples throughout this chapter.

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18 : Indexes

18.100 Schedule

Anyone making an index for the first time should know that the task is intensive and time consuming. An index for a three-hundred-page book could take as much as three weeks' work. See also 18.3.

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18 : Indexes

18.101 Proofs

The indexer must have in hand a clean and complete set of proofs before beginning to index. For a printed work, page proofs are required; for an electronic work, the indexer typically requires a printout showing both content and locators. For a journal volume, the work may begin when the first issue to be indexed has been paginated, and it may continue for several months, until page proofs for the final issue in the volume have been generated. For a nonprint work, the final version must be available. See also 18.107–8, 18.118–27.

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18 : Indexes

18.102 Publisher's preferences

Before beginning work, the indexer should know the publisher's preferences in such matters as alphabetizing, run-in or indented style, inclusive numbers, handling of numeric entries, and the like (all matters dealt with in earlier sections of this chapter). For a journal volume index, the style is likely to be well established, and the indexer must follow that style. If the publisher requests an index of a particular length, the indexer should allow more than the normal time for editing (see 18.133). See also 18.134.

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18 : Indexes

18.103 Software

Software programs commonly used by professional indexers require more learning time than most authors can afford. Less complicated ones are becoming available (check with your publisher or the American Society of Indexers). But an index can be prepared with patience and an ordinary word processor.

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18 : Indexes

18.104 Using the text files

Authors often request a copy of the final electronic files that correspond exactly to the page proofs and thus include page numbers or other locators. Unfortunately, those files are heavily formatted for typesetting and perhaps other uses; to convert them for use by the indexer is therefore extremely expensive. A copy of the publisher's edited files could be used for searches and other tasks, but it may not include locators.

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18 : Indexes

18.105 Typing and format

Before beginning to type—*typing* is used here to mean keyboarding on a computer as well as on a typewriter (see 18.106)—consult the publisher about the format in which the index is to be submitted (see 18.134). Although the index will eventually appear in flush-and-hang style, you may find it easier to type it in the form of simple paragraphs, flush left, with a hard return at the end of each entry. In indented style, use the hanging-indent feature after the main entry and all but the final subentries; use a hard return only at the end of the entire entry. Avoid the tab; just let the runover lines wrap normally. Use your regular software to create italics and boldface, if needed.

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18 : Indexes

18.106 The old-fashioned way

Indexers used to handwrite or type preliminary entries and subentries on 3 × 5-inch index cards, then alphabetize and edit the cards, and finally type the index, while further refining it, on 8½ × 11-inch sheets. For details, consult Nancy Mulvany, *Indexing Books* (bibliog. 2.5), or the thirteenth or fourteenth edition of this manual (no longer in print but available in large libraries). The procedures described in the following sections can be adapted to the index-card method.

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18 : Indexes

18.107 Preliminary work

Although some planning can be done at the manuscript stage, most indexes are prepared as soon as a work is in page proof or, if electronic, in its final form. For indexes in which the locators are paragraph or section numbers rather than page numbers, galley proof or, for an electronic work, a nonfinal printout can be used. Authors who are not preparing their own indexes may compile a list of important terms for the indexer, but doing much more is likely to cause duplication or backtracking.

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18 : Indexes

18.108 Pagination of printed works

Once an indexer has started work on an index that uses page numbers, adding or moving an illustration or more than two or three words of text will affect pagination. No index using page numbers should be begun, let alone completed, until page numbering is final.

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18 : Indexes

18.109 Text, front matter, and back matter

The entire text of a book or journal article, including most notes (see next paragraph), should be indexed. Much of the front matter, however, is not indexable—title page, dedication, epigraphs, lists of illustrations and tables, and acknowledgments. A preface, or a foreword by someone other than the author of the work, may be indexed if it concerns the subject of the work and not simply how the work came to be written. A true introduction, whether in the front matter or, more commonly, in the body of the work, is always indexed (for introduction versus preface, see 1.53). Book appendixes should be indexed if they contain information that supplements the text, but not if they merely reproduce documents that are discussed in the text (the full text of a treaty, for example, or a questionnaire). Appendixes to journal articles are indexed as part of the articles. Glossaries, bibliographies, and other such lists are not indexed.

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18 : Indexes

18.110 Notes

Notes, whether footnotes or endnotes, should be indexed if they continue or amplify discussion in the text (substantive notes). Notes that merely document statements in the text (reference notes) need not be indexed if the source is clearly implied in the text itself. But if a note documents an otherwise unattributed statement or idea discussed in the text, the author of that statement or idea should indeed be indexed. And in works that contain no bibliography, reference notes—at least those giving full details—should be carefully indexed.

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18 : Indexes

18.111 Endnote locators

Endnotes in printed works are referred to by page, the letter *n* (for *note*), and—extremely important—the note number, with no internal space (334n14). If two or more consecutive notes are referred to, two *n*'s and an en dash are used (e.g., 334nn14–16). Nonconsecutive notes on the same page are treated separately (334n14, 334n16, 334n19). Occasionally, when reference to a late note in one chapter of a book is followed by reference to an early note in the next, nonchronological order will result (334n19, 334n2). To avoid the appearance of error, the chapter number may be added in parentheses after the lower note number.

dogs, 334n19, 334n2 (chap. 9), 335n5

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18 : Indexes

18.112 Footnote locators

Footnotes in a printed work are generally referred to in the same way as endnotes. When a footnote is the only one on the page, however, the note number (or symbol, if numbers are not used) may be omitted (156n). Note numbers should never be omitted when several notes appear on the same page. If there is indexable material in a text passage and in a related footnote, only the page number need be given. But if the text and the footnote materials are unrelated, both text and note should be cited (156, 156n, 278, 278n30).

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18 : Indexes

18.113 Notes spanning more than one printed page

For endnotes or footnotes that continue onto another page, normally only the first page number is given. But if the reference is specifically to a part of a note that appears on the second page, the second page number should be used. Referring to a succession of notes, however, may require inclusive page numbers, e.g., 234–35nn19–23.

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18 : Indexes

18.114 Parenthetical text citations

Documentation given as parenthetical author-date citations in text is not normally indexed unless the citation documents an otherwise unattributed statement in the text (see 18.110). Any author discussed in text should be indexed. In some fields it is customary to index every author named in the text; check with the publisher on the degree of inclusiveness required. See also 18.115–16.

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18 : Indexes

18.115 Author indexes: time involved

Preparing an author index, though somewhat mechanical, takes more time than often supposed. Since most authors are cited in text by last name and date only, full names must be sought in the reference list. Occasional discrepancies between text and reference list, not caught in editing, have to be sorted out or queried. Is L. W. Dinero, cited on page 345, the same person as Lauren Dinero, discussed on page 456? If so, should she be indexed as Dinero, Lauren W.? (Answer: only if all or most authors are indexed with full first names.)

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18 : Indexes

18.116 Author indexes: multiple authors

Where a work by two or more authors is cited in text, the indexer must determine whether each author named requires a separate entry. Should Jones, Smith, and Black 1999 share one index entry, or should three entries appear? And what about Jones et al.? Chicago recommends the following procedure: Make separate entries for each author whose name appears in text. Do not index those unfortunates whose names are concealed under *et al*. in text.

TEXT CITATION	*INDEX ENTRIES*
(Jones, Smith, and Black 1999)	Black, M. X., 366
	Jones, E. J., 366
	Smith, R. A., 366
(Sánchez et al. 2001)	Sánchez, J. G., 657
(Sánchez, Cruz, et al. 2002)	Cruz, M. M., 435
	Sánchez, J. G., 435

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18 : Indexes

18.117 Illustrations, tables, charts, and such

Illustrative matter may be indexed if it is of particular importance to the discussion, especially when such items are not listed in or after the table of contents. References to illustrations may be set in italics (or boldface, if preferred); a headnote should then be inserted at the beginning of the index (see 18.145 for an example).

reptilian brain, 199, 201–3, *202*

Alternatively, references to tables may be denoted by *t*, to figures by *f*, plates by *pl*, or whatever works (all set in roman, with no space following the page number). Add an appropriate headnote (e.g., "The letter *t* following a page number denotes a table"). If the number of an illustration is essential, it is safer to use *table*, *fig.*, and so on, with no comma following the page number.

titi monkeys, 69, 208t, 209t, 210f
authors and printers, 88 table 5, 89–90, 123–25, 122 fig. 7

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18 : Indexes

18.118 The initial review

Experienced indexers usually begin by perusing the table of contents and scanning the rest of the proofs to establish what is in the work and where.

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18 : Indexes

18.119 Highlighting terms and beginning to type

Highlighting terms to be used as main headings or subentries is the first essential step in preparing an index. It is normally done by hand-marking a set of proofs. Inexperienced indexers are advised to mark the proofs—at least in the early stages—with the same kind of detail as is illustrated in figure 18.1. Most indexers prefer to mark one section (or chapter or journal issue) at a time and to type and alphabetize the marked terms in that section before going on to the next section. The notes belonging to the section, even if endnotes, should be checked and, if necessary, indexed at the same time (see 18.110–13). As the indexer becomes more skilled in marking the proofs, less underlining and fewer marginal notes may suffice.

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18 : Indexes

18.120 How many terms to mark

The number of terms to mark on any one printed page obviously depends on the kind of work being indexed. As a very rough guide, an average of five references per text page in a book will yield a modest index (one-fiftieth the length of the text), whereas fifteen or more will yield a fairly long index (one-twentieth the length of the text). If the publisher has budgeted for a strictly limited number of pages, the indexer should work accordingly. Remember that it is always easier to drop entries than to add them; err on the side of inclusiveness. See also 18.30–31, 18.102, 18.114–17, 18.133.

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18 : Indexes

18.121 Marking entries

To visualize the method advocated here, suppose you are indexing a chapter from Wayne Booth's *For the Love of It* (University of Chicago Press, 1999), a discussion of work and play and work as play (see fig. 18.1). You have read through the chapter once and now have to go back and select headings and subheadings for indexing this particular section (of which only the first paragraphs are shown here). You decide that the whole section (pp. 54–56) will have to be indexed under both *work* and *play*, so you mark the section head as shown. (On the marked proofs, a colon separates a proposed principal heading from a proposed subheading.) Going down the page, you underline *Bliss Perry* (noting that it is to be inverted —Perry, Bliss—as a heading; similarly for the other personal names). You also underline *amateur* and *professional* (modifying them to the plural). In the second paragraph, you underline *work* and *love*, with proposed subheads, and Churchill (if you have to look up the first name, note it in the margin). You pass by *Chicago Symphony Orchestra* as tangential, but politicians may be considered as a heading.

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18 : Indexes

18.122 Planning subentries

For each term marked, you should write in a modification—a word or phrase that narrows the application of the heading, hence a potential subentry. Although some such modifications may eventually be dropped, they should be kept on hand in case they are needed. Otherwise you may end up with some headings that are followed by nothing but a long string of numbers, which makes for an all but useless index entry. The modifications can be altered and added to as the indexing proceeds.

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18 : Indexes

18.123 Inclusive numbers

If a text discussion extends over more than one page, section, or paragraph, both beginning and ending numbers—which will depend on what locator system is being used (see 18.12)—must be written in.

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18 : Indexes

18.124 Typing and modifying entries

Each entry at this stage should include three elements: a heading, a modification (or provisional subentry), and a locator (page or paragraph number). While typing, you will probably modify some of the headings and add, delete, or alter subentries and locators. After typing each entry, read it carefully against the page proof. You are unlikely to have time to read the final printout against the marked-up proofs, though you should certainly retain the proofs for reference until the work has been printed. See also 18.105.

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18 : Indexes

18.125 Alphabetizing

Many indexers alphabetize as they type; others let their software do it, intervening as necessary. By this time the indexer should have decided whether to use the letter-by-letter or the word-by-word system (see 18.57–59). If the system chosen proves unsatisfactory for the particular work as the index proceeds, a switch can be made if the publisher agrees.

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18 : Indexes

18.126 Final check of proofs

After typing all the entries, read quickly through the marked-up proofs once again to see whether anything indexable has been omitted. You may find some unmarked items that seemed peripheral at the time but now, in the light of themes developed in later chapters, declare themselves significant. Or you may have missed major items. Now is the time to remedy all omissions.

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18 : Indexes

18.127 Noting errors

Although not engaged to proofread, the indexer has to read carefully and usually finds a number of typographical errors and minor inconsistencies. If indexing a book (rather than a journal volume, most of which will already have been published), keep track of all such errors and send a list to the publisher (who will be very grateful) when, or before, submitting the index.

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18 : Indexes

18.128 Deciding on terms for main headings

The assembled entries must now be edited to a coherent whole. You have to make a final choice among synonymous or closely related terms—*agriculture*, *farming*, or *crop raising*; *clothing*, *costume*, or *dress*; *life*, *existence*, or *being*—and, if you think necessary, prepare suitable cross-references to reflect those choices. For journals, the terms may have been established in the indexes for previous volumes and should be retained.

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18 : Indexes

18.129 Main headings versus subentries

You also have to decide whether certain items are best treated as main headings or as subentries under another heading. Where will readers look first? In a work dealing with schools of various kinds, such terms as *kindergarten*, *elementary school*, *middle school*, and *public school* should constitute separate entries; in a work in which those terms appear but are not the primary subject matter, they may better be treated as subentries under *school*. An index with relatively few main entries but masses of subentries is unhelpful as a search tool. Furthermore, in an indented index an excessively long string of subentries may begin to look like a set of main entries, so that users lose their way alphabetically. Promote subentries to main entries and use the alphabet to its best advantage.

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18 : Indexes

18.130 When to furnish subentries

Main entries unmodified by subentries should not be followed by more than five or six locators. If, for example, the draft index of a work on health care includes an entry like the first example below, it should be broken up into a number of subentries, such as those in the second example, to lead users quickly to the information sought. The extra space needed is a small price to pay for their convenience.

hospitals, 17, 22, 23, 24, 25, 28, 29–31, 33, 35, 36, 38, 42, 91–92, 94, 95, 96, 98, 101, 111–14, 197

hospitals:
administration of, 22, 96; and demand for patient services, 23, 91–92; efficiency of, 17, 29–31, 33, 111–14; finances of, 28, 33, 36, 38, 42, 95, 112; and length of patient stay, 35, 94, 98, 101, 197; quality control in, 22–25, 31

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18 : Indexes

18.131 How to phrase subentries

Subentries should be as concise and informative as possible and begin with a keyword likely to be sought. *The*, *a*, and *an* are omitted whenever possible. Example A below, *not* to be emulated, shows poorly worded and rambling subentries. Example B shows greatly improved subentries that conserve space. Example C adds sub-subentries, making for quicker reference but requiring more space (see 18.26–28). For arrangement of subentries, see 18.66–68.

Example A (*not* to be emulated)

house renovation
  balancing heating system, 65
  building permit required, 7
  called “rehabbing,” 8
  correcting overloaded electrical circuits, 136
  how wallboard is finished, 140–44
  installing ready-made fireplace, 191–205
  painting outside of house adds value, 11
  plumbing permit required, 7
  removing paint from doors and woodwork, 156–58
  repairing dripping faucets, 99–100
  replacing clogged water pipes, 125–28
  replacing old wiring, 129–34
  separate chimney required for fireplace, 192
  straightening sagging joists, 40–42
  termite damage to sills a problem, 25
  three ways to deal with broken plaster, 160–62
  violations of electrical code corrected, 135
  what is involved in, 5

Example B (improvement with fairly inclusive subentries)

house renovation, 5, 8
  electrical repairs, 129–34, 135, 136
  fireplace, installing, 191–205
  painting and decorating, 11, 156–58
  plaster repair, 160–62
  plumbing repairs, 99–

heating system, balancing, 65
legal requirements, 7, 135, 192
100, 125–28
structural problems, 25, 40–42
wallboard, finishing, 140–44

Example C (improvement with sub-subentries)

house renovation, 5, 8
  electrical repairs: circuit overload, 136; code violations, 135; old wiring, 129–34
  heating system: balancing, 65; fireplace installation, 191–205
  legal requirements: electrical code, 135; permits, 7; separate chimney for fireplace, 192
  painting and decorating: painting exterior, 11; stripping woodwork, 156–58
  plumbing repairs: clogged water pipes, 125–28; dripping faucets, 99–100
  structural problems: sagging joists, 40–42; termite damage, 25
  wall and ceiling repairs: broken plaster, 160–62; wallboard, finishing, 140–44

If it looks as though an index is going to require a great many sub-subentries, the indexer should check with the publisher before proceeding.

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18 : Indexes

18.132 Cross-referencing

Make sure that all cross-references match the edited headings (see 18.15–22).

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18 : Indexes

18.133 Gauging length

If the publisher has specified a maximum number of pages for a printed index, you can gauge whether you are within the limit by temporarily formatting your index to a narrow line width (but see next paragraph). The publisher can tell you (or has already told you) whether the printed index is to appear in two or three columns, how wide each column is to be, and how many lines are to appear on each page. If necessary, you then may do further editing and cutting. See also 18.120.

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18 : Indexes

18.134 Submission format

Having carefully proofread the draft and checked all cross-references, punctuation, and capitalization to ensure consistency, you will now send the final draft in electronic and printout form to the publisher. Allow margins of at least one inch both left and right, and leave the right margin unjustified. Do not waste paper by using a very narrow line length; the index will probably be edited online in any case. (Do not attempt to print double columns.) Avoid hyphenation except for hard hyphens (see 2.15). Leave an extra line space between alphabetical sections. Unless otherwise instructed, double-space the entire printout (though the electronic file can remain single spaced). Ask the publisher whether hanging indention is required (see 2.14, 18.105). If there is more than one index, give each an appropriate title (Author Index, Subject Index, etc.); each index should be in a separate file, and pages should be numbered. To avert disaster, keep a copy of the final draft that you send to the publisher, as well as your set of marked-up proofs, until the work has been published. For a book, send the publisher a list of any errors you have found (see 18.127).

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18 : Indexes

18.135 Quality of the index

Editing a well-prepared index can be a pleasure. Little work should be needed. A poorly prepared one, however, presents serious problems. As an editor, you cannot remake a really bad index. If an index cannot be repaired, you have two choices: omit it or have a new one made by a professional indexer—thereby delaying publication.

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18 : Indexes

18.136 Editing an index

Copyediting an index requires some or all of the following steps, not necessarily in the order given here. *Checking* does not mean referring to the page proof for every entry—which would take forever—but merely reading carefully and referring to the page proof as necessary.

1. Check headings for alphabetical order.
2. Check the spelling, capitalization, and font of each heading, consulting the page proofs if in doubt.
3. Check punctuation—commas, colons, semicolons, en dashes, etc.—for proper style.
4. Check cross-references to make sure they go somewhere and that headings match. Make sure they are needed; if only a few locators are involved, substitute these for the *see* reference (see 18.15–18). Ensure that the placement of all cross-references within entries is consistent.
5. Add cross-references you believe are necessary.
6. Check to make sure there are no false locators such as “193–93” or “12102,” and make sure the locators are in ascending order.
7. Check subentries for consistency of order, whether alphabetical or chronological.
8. If some entries seem overanalyzed (many subentries with only one locator or, worse, with the same locator), try to combine some of them if it can be done without sacrificing their usefulness. If subentries are more elaborate than necessary, try to simplify them.
9. If awkward or unnecessary sub-subentries appear, correct them by adding appropriate repeated subentries or by adjusting punctuation (see 18.26–28).
10. Look for long strings of unanalyzed locators and break them up, if possible, with subentries (see 18.9, 18.131).

11. Evaluate the accuracy of locators by a random check of five to ten entries. If more than one error shows up, consult the author or the publisher; every locator may have to be rechecked.
12. If the index needs trimming, delete any entries that you know from your work on the book are trivial, such as references to persons or places used only as examples of something. But be careful. You may offend someone or let yourself in for a lot of work. A handful of unnecessary entries, if they are very short, does not mar an otherwise good index.

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18 : Indexes

18.137 Instructions for typesetting

At this stage the typesetter should have the specifications in hand, and few instructions are needed. To avoid problems, a brief note such as the following (for an indented index) may be attached to the index manuscript (usually consisting of an electronic file and a printout).

Set two columns, flush and hang, ragged right; indent subentries one em; indent runovers two ems; set en dashes between all continuing numbers; leave one line space between alphabetical chunks. Set headnote across both columns. See specs for size and measure.

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18 : Indexes

18.138 Type size and column width

In print works, indexes are usually set in smaller type than the body of the work, often two sizes smaller. That is, if the body copy is set in ten-on-twelve-point type, and the extracts, bibliography, and appendixes in nine-on-eleven, the index will probably be set in eight-on-ten. Indexes are usually set in two columns; with a type page twenty-seven picas wide, the index columns will each be thirteen picas, with a one-pica space between them. In large-format print works, however, the index may be set in three or even four columns.

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18 : Indexes

18.139 Unjustified right-hand margin

For very short lines, such as those in an index, justifying the right-hand margin usually results in either gaping word spaces or excessive hyphenation, making for difficult reading. Chicago therefore sets all indexes with unjustified right-hand margins (“ragged right”).

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18 : Indexes

18.140 Indention

All runover lines are indented, whether the subentries are run in or indented. In indexes with indented subentries (see 18.25), runover lines have to be indented more deeply than the subentries; all runovers, whether from a main heading or a subentry (or even a sub-subentry, should these too be indented), should be indented equally from the left margin. Thus, in an indented index the subentries may be indented one em, the sub-subentries two ems, and the runovers three ems. For avoiding sub-subentries, see 18.27–28. These matters must be determined before type is set.

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18 : Indexes

18.141 Bad breaks

What cannot be solved before type is set are problems connected with page and column breaks. A line consisting of only one or two page numbers should not be left at the top of a column, for example. A single line at the end of an alphabetic section (followed by a blank line) should not head a column, nor should a single line at the beginning of an alphabetic section remain at the foot of a column. Blemishes like these (called bad breaks) are eliminated by transposing lines from one column to another, by adding to the white space between alphabetic sections, and sometimes by lengthening or shortening all columns on facing pages by one line.

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18 : Indexes

18.142 “Continued” lines

If an entry breaks at the foot of the last column on a right-hand page (a recto) and resumes at the top of the following left-hand page (a verso), the main heading is repeated, followed by the word *continued* in parentheses, above the carried-over part of the index.

ingestive behavior (*continued*)
network of causes underlying, 68;
physiology of, 69–70, 86–87; in rat, 100; in starfish, 45, 52–62

In an indented index with indented sub-subentries it may be necessary to repeat a subentry if the subentry has been broken.

house renovation (*continued*)
structural problems (*continued*)
termite damage, 25–27
warped overhangs, 46–49

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18 : Indexes

18.143 Special typography

A complicated index can sometimes be made easier to read by using different type styles or fonts. If, for example, names of writers need to be distinguished from names of literary characters, one or the other might be set in caps and small caps. Page references to illustrations might be in italic type (see 18.117) and references to the principal treatment of a subject in boldface. If devices of this kind are used, a headnote to the index must furnish a key (see 18.145, 18.147).

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18 : Indexes

18.144 Five formats

The following examples, some of which illustrate styles described earlier in this chapter, are presented here for overview and comparison. For discussion, see the paragraphs referred to.

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18 : Indexes

18.145 A run-in index

See 18.23–24, 18.26–27, 18.93–97.

Page numbers in italics refer to figures and tables.

Abbot, George, 241–42
***ABC*, printing of, 164**
Abridgement* (Croke), *302–3
***Abridgment* (Rolle), *316*, 316–17**
abridgment: cases of, 246n161; as offense, 455–56, 607; of *Philosophical Transactions*, 579n83; restrictions on, 226, 227; works as, *302–3*, *316*, 316–17
absolutism: absence of in England, 48; arbitrary government and, 251–52, 252n182; Cromwell and, 273–74; Hobbes and, 308; patronage and, 24; property and, 253, 255; royal authorship of laws and, 312, 317, 336n29; royal prerogative and, 251, 253–54
Académie Royale des Sciences (France), 436, 491n91, 510, 554

If occasional sub-subentries are required in a run-in index, you may resort to the style illustrated in 18.27, example B, using an em dash.

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FIFTEENTH EDITION

18 : Indexes

18.146 An indented index with run-in sub-subentries

See 18.26, 18.28, 18.66.

American black bear
compared with giant panda: activity, 216–17; habitat, 211–12; home range, 219; litter size, 221; movement patterns of males, 124–26, 219
delayed implantation in, 191
reproductive flexibility of, 221
***see also* bears**

amino acid content of bamboo, 75–76, 86, 89; compared with other foods, 77
artificial insemination, 179
***Ascaris schroederi*, 162**
Asiatic black bear
constructing sleeping nests, 140
giant panda serologically close to, 228
***see also* bears**

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18 : Indexes

18.147 An indented index with indented sub-subentries and highlighted definitions

Note the deep indention for runover lines. A boldface page number indicates that the term is defined on that page. Italics could also be used for that purpose. Similarly, either boldface or italics can be used to indicate illustrations. If any of these devices is used, an explanatory headnote should appear at the beginning of the index. See 18.28, example B, 18.66, 18.117.

Page numbers for definitions are in boldface.

brightness temperatures, 388, 582, 589, 602
bright rims, **7**, 16, 27–28 (*see also* nebular forms)
B stars, **3**, 7, 26–27, 647
bulbs (in nebulae). *See* nebular forms
cameras, electronic, 492, 499
carbon flash, 559
Cassiopeia A (3C461). *See* radio sources; supernovae
catalogs
  of bright nebulae, 74
  of dark nebulae, 74, 120
    Lundmark, 121
    Lynds, 123
    Schoenberg, 123
  Herschel's (of nebulae), 119
  of planetary nebulae, 484–85, 563
    Perek-Kohoutek, 484, 563
    Vorontsov-Velyaminov, 484
  of reflection nebulae, 74
  3C catalog of radio sources, revised, 630
central stars. *See* planetary nebulae
Cerenkov radiation, **668**, 709
chemical composition, 71. *See also* abundances; *and names of individual elements*

If occasional sub-sub-subentries are essential (they should be avoided if at all possible), they must be run in to the sub-subentries in the same way as sub-subentries are run in at 18.28, example B.

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18 : Indexes

18.148 An index of first lines

Unless all the poems, hymns, or songs indexed have very short lines, indexes of this kind are often set full measure for easier reading. Letter-by-letter alphabetizing is normally used. Note that lines beginning with *A*, *An*, or *The* are alphabetized under *A* or *T*.

After so long an absence, 295
A handful of red sand, from the hot clime, 108
An old man in at a lodge within a park, 315
Beautiful valley! through whose verdant meads, 325
From this high portal, from where upsprings, 630
O'er all the hill-tops, 617
Of Prometheus, how undaunted, 185
O hemlock tree! O hemlock tree! how faithful are thy branches, 614
There is no flock, however watched and tended, 107
The young Endymion sleeps Endymion's sleep, 316

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18 : Indexes

18.149 Authors, titles, and first lines combined

To distinguish the elements, authors' names may be set in caps and small caps, titles of poems in italics, and first lines in roman type, sentence style, without quotation marks. If needed, a headnote to this effect could be furnished. Letter-by-letter alphabetizing should be used.

Cermak, it was, who entertained so great astonishment, 819
Certain she was that tigers fathered him, 724
CHESTERVILLE, NORA M., 212
Come, you whose loves are dead, 394
Coming Homeward Out of Spain, 73
Commemorate me before you leave me, Charlotte, 292
Complaint of a Lover Rebuked, 29
COMPTON, WILBER C., 96
Confound you, Marilyn, confound you, 459

In a general index, poem titles would be set in roman and enclosed in quotation marks, as in text or notes (see 8.191–92).

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Introduction

This appendix provides writers and editors with an overview of how publications are designed and produced. It is not necessary to understand the design and production processes in all their detail—indeed, technology advances so rapidly that any full discussion would soon become obsolete. But it is essential for everyone who works with designers and production personnel to have some knowledge of what happens between the submission of an edited manuscript and the delivery of a finished work. (For more detailed coverage of these processes, consult the sources listed in the bibliography, section 2.6. For definitions of specialized terms, including many not mentioned here, see the list of key terms at the end of this appendix [pp. 823–40]. For an illustration of how the stages described fit into the overall publishing sequence for books and journals, see appendix B.)

New technology has changed the way authors, editors, and production personnel work together. The use of word-processing and page-layout programs to prepare, edit, and design manuscripts for publication is now common. Authors are almost always required to submit their work in electronic format, eliminating the need for rekeying. At the same time, typesetting and printing stages are being streamlined through the use of digital technology. In such a climate, a successful publishing program must

continually adapt its production methods.

Despite these advances, the fundamentals of designing and producing a publication remain remarkably constant. Authors are asked to follow specific guidelines when preparing manuscripts for publication (see chapter 2). Designers create a visual format for a work that complements—even enhances—the content of that work. And production controllers coordinate the efforts of in-house staff and vendors to ensure timely publication and adherence to acceptable manufacturing and electronic publication standards.

A general note on production schedules: since even a short delay at any point in the sequence described below can jeopardize a publication date, everyone involved with a project should be aware of the key deadlines, which are often summarized in a production schedule. The details of the schedule vary by publisher and type of publication and depend on such factors as the length and complexity of the text; the number of authors or editors who will review proof; and, for a printed work, the decision whether to print it domestically or overseas. A typical timetable for a book printed domestically (see fig. A.1) would allow six to nine months from the submission of the edited manuscript to the delivery of bound copies. The timetable for a journal ranges from a few days (for an article published individually on the World Wide Web) to three or four months (for a printed journal issue). Figure A.2 represents a typical publication schedule for a quarterly journal published in both print and electronic forms.

PREV | NEXT

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Design

Characteristics of the Work

At the initial stage of planning a design, the designer needs information about the nature of the project and the audience for whom it is intended. Although the same basic concerns underlie the design of both books and journals, a journal usually maintains the same typographical specifications (or "specs") for years and as such is designed to accommodate general categories rather than specific pieces of text (see 1.162–64). Books are usually designed individually, although those in a particular series may follow a single set of specifications. (Electronic forms of both journals and books present additional issues for a designer that are not covered here. The design of dust jackets, paperback covers, and packaging for electronic storage media also involves technical and marketing considerations beyond the scope of this appendix. For works covering these topics, see section 2.6 of the bibliography.)

To develop specifications for a publication, the designer must know about such elements as the categories of text that appear in the manuscript; the placement of notes (footnotes or endnotes?); the kind and number of illustrations, including tables, graphs, or charts; and the material to be included in the preliminary pages and the

back matter. Many book publishers, including Chicago, communicate such information internally through an editorial transmittal sheet that accompanies the manuscript to the design and production department (see fig. A.3). Such fact sheets are often not enough; subsequent conferences between editor and designer may be necessary to clarify any unusual features of a project.

The length of the original manuscript and the desired length of the published work are crucial pieces of information for the designer. Because the overall cost of services and materials used in the production and manufacture of a printed work depends on its length, a publisher will often specify a target page count for the publication, taking into account the length of the manuscript. From this starting point, the designer can calculate the number of words or characters that must fit onto a page. (Works published electronically are not necessarily subject to the same length restrictions as their print counterparts; see 1.130 and 1.189–90.)

The character count of a book manuscript can be determined through a castoff, which is performed on a version of the manuscript that is final (at least in terms of the number, nature, and length of its parts) and complete in all essentials. Ideally, a castoff involves counting each character—that is, every letter, mark of punctuation, and space between words—in the text. With heavily edited material, this would be the only way to ascertain a manuscript's true length. A more common and less time-consuming method is to count both the number of characters in an average line and the number of lines in the entire manuscript and then multiply these numbers to get a total character count. The "character count" function in many word-processing programs will also provide a quick record of a document's length, but this function does not necessarily tell the designer everything essential about the nature of the characters being counted.

Since each category of text will likely be given its own set of type characteristics, the designer needs not just a total character count for the work but a count broken down by type of material. For front matter, manuscript closely mirrors typeset pages, so character counts are not as useful. Similarly, for material in which certain line breaks must be observed—poetry, notes, bibliographies, and glossaries—calculating the number of lines is often more helpful than performing a character count. With these two

exceptions in mind, a typical character count might read as follows:

	CHARACTERS	*LINES*
Text	700,000	. . .
Extracts	50,000	. . .
Appendix	85,000	. . .
Notes	. . .	360
Bibliography	. . .	240

The number of illustrations and tables and any peculiarities of size and formatting should be noted along with the text character count; characters in tables and legends need not be counted. Dividing the numbers in the castoff by the target number of characters per printed page—taking into account illustrations and other nontext material—will give a fair estimate of the length of the finished publication (see figs. A.4–6).

PREV | NEXT

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Design

Text Design

With the manuscript and the information from the castoff in hand, and knowing the desired length of the publication, the designer can make some key decisions about the design of the text. Which typefaces and sizes of type to use for running text, notes, and other parts of the document is perhaps the most important. A number of considerations affect this decision: Is the text peppered with foreign words requiring a variety of diacritical marks available only in certain typefaces? Is the text highly technical, containing mathematics or other material requiring special symbols that are likewise available in a limited number of typefaces? Are there several levels of subheadings that might call for a second, complementary typeface to help readers navigate the text? What kind of display type is appropriate to the subject matter? Experienced designers know how to evaluate the typographical requirements of a particular project and to make choices that will transform the manuscript into a visually appealing publication.

Other key decisions for the designer concern the dimensions of the printed publication. One such dimension is the size of the type page, which is the area occupied by the running head, the text proper (the text page or text

area), the footnotes (if any), and the page number (or folio). The dimensions of the type page are measured in picas, with one pica equaling approximately one-sixth of an inch. In addition to the width and length of the type page, the designer typically specifies the number of text lines on a full text page and on any special types of pages, such as a chapter opening. A final variable is the publication's trim size, which is measured in inches (stated as width by depth; for example, 6" × 9") and refers to the size of the whole page on which type and illustrations are printed (see fig. A.7). A large trim size may allow more characters to be fitted on a page or may be appropriate to a work containing many illustrations. In general, however, the choice of a trim size is usually made before a project reaches the designer and is based on the expectations of the marketplace as well as the relative cost of producing the publication in various trim sizes.

A complete design should include full type specifications and representative layouts for all the various categories of text in the publication. Common elements include the front (or preliminary) matter; a chapter opening page; two facing pages showing text, extracts, subheads, footnotes, illustrations, running heads, and folios; and the back (or end) matter (including, as relevant, the appendix, endnotes, glossary, bibliography, and index). A sample text design with complete type specifications appears at the end of this appendix (fig. A.14, pp. 841–56).

Before the project is submitted for typesetting, the designer's layouts are checked to be sure each of the text elements has been assigned a typographical specification. The final edited manuscript (in paper or electronic form) is reviewed to ensure that it has been properly coded (see 2.87–91).

PREV | NEXT

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Production

Typesetting

In the past, typesetting involved keyboarding text from hard copy prepared by authors and marked up by editors. Today the electronic files originated by authors are often used in both editing and typesetting, although they may require substantial manipulation. The way a manuscript is prepared for typesetting depends on two main factors: the equipment and software that will be used to perform the typesetting and the format in which the work will ultimately be disseminated (print, electronic, or both). Many typesetting programs require the removal or modification of formatting codes used in word-processing programs. Often publications that will be distributed electronically (either solely or in conjunction with a print counterpart) are also tagged in a formal markup language such as SGML or XML (see 2.91); tagging produces an archival file that can be used to create future print or electronic editions. The timing of and responsibility for these tasks vary.

Traditionally, publishers have relied on the services of professional typesetters, or compositors, to produce their publications. Technological advances in areas such as desktop page-layout and illustration programs, however, have given them the option of typesetting manuscripts in-

house, commonly using design and production staff. While this option may eliminate outside typesetting fees, it still costs staff time. In addition, desktop programs remain less sophisticated and versatile than professional typesetting systems; they can be prohibitively expensive, and they require substantial expertise. Regardless of which method is used, it is the typesetter's responsibility to be sure the electronic files meet the needs of the printer, who is almost always an outside supplier.

Before typesetting (or composition) begins in earnest, a publisher will often ask the typesetter for sample pages, which are prepared in accordance with the designer's specifications and layouts to show how various typographical elements will look in page form. The publisher either approves the sample pages or sends them back to the typesetter with a request for changes. Once the sample pages have been approved, composition proceeds.

The first full set of proofs supplied by a typesetter is usually in the form of either galley proofs or page proofs. Galley proofs show all of the text set in type but do not reflect how the text and illustrations will fit on individual pages. Improvements in page-layout programs have eliminated the need for galleys in all but the most complicated projects. Page proofs, in contrast, show the text, the illustrations, and all other elements of the design in paginated form. After the proofreading stage (see chapter 3), the typesetter will make any requested corrections and provide revised proofs if necessary.

The final output from the typesetter—usually in the form of laser proofs—reflects the electronic files exactly and should represent the work as the publisher wishes it to appear in print. (Instead of laser proofs, some typesetters may still provide a more traditional photographic output called repro, or reproduction copy.) The typesetter prepares desktop page layout files or, increasingly, PostScript (PS) or Portable Document Format (PDF) files as well as associated graphics and fonts. These files are checked for accuracy and completeness before they are sent to the printer for reproduction (see fig. A.8 for a checklist).

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Production

Prepress

The prepress phase includes all the steps that occur between the time the printer receives the typesetter's files (and any other materials, such as artwork, needed for printing) and the time the publication is put on press, or printed.

Among the first stages of prepress is the creation of blueline proofs, or bluelines, which are photographic prints prepared from film negatives. Through disk-to-film technology, these negatives can now be generated directly from the typesetter's files. Bluelines are used to examine the layout and position of all elements, including page sequence, before plates are made and the work is printed; they do not, however, represent the quality of the final printing. For works in which the reproduction quality of the illustrations is critical, a publisher may require that the printer supply contact proofs, which can be checked for contrast and quality by the designer and production staff before printing.

Increasingly, printers have eliminated the need for traditional bluelines by using computer-to-plate (CTP) technology. By converting the typesetter's files to PostScript or PDF, this technology bypasses the

photographic phase and allows the pages to be imposed directly onto offset printing plates. Files for works that contain art must have high-resolution scans of the art embedded in them before this conversion takes place. Instead of bluelines, the publisher receives digital proofs, which are generated from the typesetter's files and checked for completeness and layout but not for reproduction quality.

Another stage of prepress may involve scanning original artwork to produce images for incorporation into the typesetter's files. With the increasing availability of high-quality scanners and color-calibrated computer monitors, such scanning can theoretically be done at an earlier stage of production by the publisher or even by the author, provided the publisher's guidelines are followed (see fig. A.9 for an example of such guidelines and chapter 12 for more detailed discussion of illustration preparation). But printers are typically the best prepared to do this kind of work since they have both highly trained personnel and sophisticated scanning devices. These devices outperform most publishers' desktop scanners, and they can be calibrated to work directly with the printing press and with the type of paper to be used. In-house scanners should, however, be adequate for works to be published electronically, since such publications have different requirements from those of their printed counterparts for image resolution, color, and so forth.

PREV | NEXT

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Production

Paper

One of the most important responsibilities of design and production personnel working on print publications is selecting paper. Paper comes in varying weights, sizes, shades, coatings, and degrees of opacity and smoothness, and each of these variables affects the overall appearance of a printed work. In consultation with the printer or a paper merchant, the publisher must determine which type of paper best suits a particular publication and which will print on and run through a given printing press most efficiently. Other considerations for the publisher are the cost and availability of the paper.

The choice of a trim size is heavily influenced by the fact that paper is manufactured to standard roll and sheet sizes. Because printing presses and bindery equipment are set up to accommodate these roll and sheet sizes with minimal waste of paper, publishers usually find it most economical to choose one of a handful of corresponding trim sizes for their books and journals—in the United States, these are 5½ × 8½ inches, 6 × 9 inches, 7 × 10 inches, and 8½ × 11 inches. When the special needs of a publication dictate a nonstandard trim size, the costs of both the printer's labor and the paper are likely to rise.

Growing concerns about the durability of printed publications and about environmental contamination related to the paper industry also enter into the choice of paper. Publications that are printed on acid-free paper have a longer life expectancy than those that are not, and they usually carry a notice on the copyright page indicating their compliance with the durability standards of the American National Standards Institute (see 1.35). Certain types of works may be printed on recycled paper, a combination of virgin fiber and pre- and postconsumer wastepaper. The proportion of each kind of fiber required to legitimate the label *recycled*, however, is subject to some debate. A related issue is that the bleaching methods used to make recycled papers employ varying amounts of chlorine. An elemental chlorine-free (ECF) paper is made with a chlorine derivative that contains hazardous substances, including dioxin; a totally chlorine-free (TCF) paper is not. Publishers seeking to minimize the environmental impact of printing should keep these issues in mind when selecting paper.

PREV | NEXT

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Production

Printing

The most common type of printing used to produce books and journals is offset printing, or offset lithography. This process involves the transfer of images (text, illustrations, and any other marks that will be distinct from the background color of the page) from the printer's plates to the paper through an intermediate cylinder. The printer applies ink to each plate, and the inked images are offset onto the paper through the rubber-blanketed intermediate cylinder (see fig. A.10). The printing press itself may be either sheet-fed, using sheets of paper that have been precut, or web-fed, using rolls of paper that will be folded and trimmed at the end of the printing stage.

A newer method, digital printing, uses technology similar to that of the traditional photocopier, in which images are printed directly onto paper through ink jets or thermal transfer. The quality of the reproduction is generally not as high as that achieved through the offset process. But digital printing makes it economically viable to print small quantities of a publication (three hundred copies or fewer) on demand, preferably from archived electronic files, and can assist publishers with inventory management.

PREV | NEXT

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SEARCH

{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Production

Binding

The final element in the production of a print publication is binding, which begins with the folding and trimming of the press sheets, or printed sheets, that emerge from the printing press. A press sheet bears printed pages on both sides, each side created from a single plate, and when it is folded in half, and then in half again—continuing until only one page is showing—all the pages fall into proper sequence (see fig. A.11). The folded sheet, called a signature, usually consists of thirty-two pages, but this number may vary depending on the bulk and flexibility of the paper and the size of the offset printing press. When all the signatures have been gathered in the proper order, they are referred to as folded and gathered sheets, or F&Gs. The F&Gs can then be bound in either hardcover or paperback format.

Hardcover Binding

Binding hardcover books typically requires sewing the signatures together, usually by either Smyth sewing or side sewing (see fig. A.12). An alternative method, adhesive binding, involves notching or fraying the folded edges and then applying adhesive to the signatures to hold them together. Smyth- or side-sewn books have a

sturdier binding and hold up better over time, but adhesive binding is faster and less costly. In any of these methods, the hardcover case is fashioned by the application of cover material (such as cloth, synthetic fabric, leather, or paper) to boards. The case is then affixed to the body of the book, and a dust jacket may be wrapped around the case.

Paperback Binding

Journals and paperback books are almost always adhesive-bound through one of three methods: perfect, notch, or burst binding (see fig. A.13). In the perfect-binding method, about an eighth of an inch is mechanically roughened off the spine of the tightly gathered F&Gs, reducing them to a series of separate pages. The roughened spine is then coated with a flexible glue, and a paper cover is wrapped around the pages. In the other two methods, the spine is either scored by a series of notches (notch binding) or perforated (burst binding) and then force-fed with glue. Unlike perfect binding, these methods prevent the loss of part of the back margin and ensure that signatures remain intact, reducing the risk of pages coming loose. For paperbound books of higher quality, the signatures can be sewn and the covers (sometimes with flaps) then affixed, as with adhesive-bound books; this style of binding is known as flexibinding or limpbinding.

PREV | NEXT

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Production

Electronic Versions

An electronic version of a publication may be produced in conjunction with, or even instead of, a print version (see chapter 1). Many of the basic production stages for an electronic publication are the same as those for a print publication.

One procedure that can enhance the usefulness of a file intended for publication in an electronic format is to add formal markup in SGML or XML (see 2.91). The point at which markup is added varies widely from one publisher to another. Chicago, for example, adds markup to its journal articles before editing begins; it is present throughout editing and production. For Web presentation, the final edited files are converted to HTML; elements that cannot be rendered reliably in HTML—such as figures and images of complex math—are specially generated for Web presentation. The presence and functioning of all elements, including hypertext links and any other electronic-only features, must be confirmed before publication (see 3.42–43).

Publication in an electronic storage medium, such as a CD-ROM or a DVD, involves specific technical production tasks beyond markup that are suitable to the medium and

that are not detailed here.

PREV | NEXT

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{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Appendix A: Design and Production—Basic Procedures and Key Terms

A1 A2 A3 A4 A5 A6 A7 A8 A9 A Key Terms

PREV | NEXT

Key Terms

AA. An abbreviation for *author's alteration*. See also alteration.

acid-free paper. Paper having a pH of 7, or close to 7. Acid-free paper deteriorates at a much slower rate than paper with a lower pH, giving publications printed on it a longer life expectancy. See also pH.

adhesive binding. A method of binding that employs glue instead of stitching to hold the pages or signatures together and is widely used for journals and paperback books. Three types of adhesive binding are currently used: perfect binding, notch binding, and burst binding. Contrast case binding; flexibinding.

alteration. A change from the manuscript copy introduced in proof, as distinguished from a *correction* made to eliminate a printer's error. See also AA; DA; EA.

arabic numerals. The familiar digits used in arithmetical computation. In many type fonts they are available in two forms: *lining*, or *aligning* (1 2 3 4 5 6 7 8 9 0), and *old style* , abbreviated *OS* and characterized by ascenders and descenders. Contrast roman numerals.

artwork. Illustrative material (photographs, drawings, maps, and so forth) intended for reproduction.

ascender. The portion of a lowercase letter that extends above the x-height, as in *b* and *d*. Contrast descender.

ASCII file. See text file.

back margin. The inner margin of a page; that is, the margin along the binding side of the page. See also gutter.

baseline. In type, an imaginary common line that all capital letters, x-heights, arabic numerals, and ascenders rest on. See also x-height.

basis weight. The weight in pounds of a ream (five hundred sheets) of paper cut to a standard size (25 × 38 inches for book papers). Book papers generally range from forty to eighty pounds. See also grammage.

beta testing. The final checking of a computer application (such as a Web site) before it is released. Such testing is ideally carried out under normal operating conditions by users who are not directly involved in developing the application.

binding. (1) A covering for the pages of a publication, using such materials as leather, cloth, and paper. (2) The process by which such a covering is attached. See also adhesive binding; case binding.

binding cloth. Cloth (usually cotton or rayon) for use in book covers that has been sized, glazed, or impregnated with synthetic resins and is available in a large variety of weights, finishes, colors, and patterns.

bitmap. A digital representation of an image consisting of an array of pixels, in rows and columns, that can be saved to a file. Each pixel in the grid of the bitmap contains information about the color value of its position, which is used, for example, to display an image on a monitor or print it to a page.

blanket. In offset printing, the resilient rubber covering of the blanket cylinder, which receives the ink impression from the plate cylinder and offsets it onto the paper.

bleed. To run an illustration or ink coverage beyond the edge of the paper (or “off the page”).

blind embossing. See embossing.

blind folio. See folio.

blind stamping. See stamping.

block quotation. Quoted material set off typographically from the text (see 11.11). Also called *extract*. Contrast run in.

bluelines. An abbreviation for *blueline proof;* also called *blues* or (in Europe and Asia) *ozalids*. A type

of photographic proof generated by a printing firm either from repro or from the typesetter's electronic files. Bluelines should reflect all the changes made in the galley and page proof stages and should be checked for completeness and placement of material but not for color or quality of type. See also digital proof.

boards. Stiffening material used in binding to form the foundation of the cover; formerly wood, now generally a paper product such as binder's board (the finest quality), pasted board (often used in case binding), or chipboard (low quality). Redboard is used for flexible bindings. The bare board is sheathed in one of a variety of cover materials.

body type. Type used for the running text of a work, as distinguished from the display type used for chapter openings, subheads, and so forth.

boldface. Type that has a darker and heavier appearance than standard type (as in the entries in this list of key terms).

book paper. Paper made principally for the manufacture of books, journals, and magazines, as distinguished from newsprint and from writing and cover stock. Book paper is usually wood-free.

broadside. Designed to be read or viewed normally when the publication is turned ninety degrees. In University of Chicago Press practice, the *left* side of a broadside table or illustration is at the *bottom* of the page. Because most publications are longer than they are wide, broadside images are usually landscape, but not all landscape images are broadside. See also landscape.

bulk. The thickness of paper measured in number of pages per inch; also used loosely to indicate the thickness of a publication, excluding the cover.

burst binding. A type of adhesive binding in which the untrimmed spine is perforated and force-fed with glue.

camera-ready copy (CRC). Artwork and text that are ready to be photographed for reproduction without further alteration.

caps. An abbreviation for *capital letters*. See also small caps.

case. A hard cover or binding made by a casemaking machine or by hand and usually printed, stamped, or labeled before being glued to the gathered signatures. A case that is covered entirely by one

type of material is a one-piece case; a case in which the spine is covered by one type of material and the front and back cover boards by another (often in a different color) is a three-piece case.

case binding. A method of encasing a book in a rigid cover, or *case*. The gathered signatures can be Smyth sewn or side sewn together or adhesive bound; endpapers are glued to the first and last signatures; a hinge of heavy gauze (the *super*) is glued to the spine of the sewn signatures; and the case is secured to the book by being glued to the flaps of the super and to both endpapers. Contrast adhesive binding; flexibinding.

castoff. An estimate of the space, or number of printed pages, that a manuscript will occupy when typeset.

CD-ROM. An abbreviation for *compact disc read-only memory*. A type of compact disc used for storing digital data that can be read optically and processed by a computer. The storage capacity of CD-ROMs is about 700 megabytes. See also DVD.

character. A letter, numeral, symbol, or mark of punctuation.

character count. An approximate measure of the length of a manuscript made by multiplying the number of characters and spaces in an average line by the number of lines in the manuscript. The "character count" feature of many word-processing programs can also provide such a total. See also copyfitting.

clothbound. Bound with a rigid cover, usually cloth wrapped around boards. Contrast paperback.

CMYK. An abbreviation for the basic colors used in process color printing—cyan (C), magenta (M), and yellow (Y), plus black (K)—to approximate all the colors in the spectrum.

code. A generic marker that identifies a particular type of text throughout a manuscript. A code is usually associated with a set of formatting instructions specified by the designer and followed by the typesetter. See also tag.

colophon. A statement, usually at the back of a publication (as in this manual), about the materials, processes, and individuals or companies involved in its preparation, production, and manufacturing.

color printing. See process color printing; spot color printing.

color separation. (1) The analysis of color copy for reproduction in terms of the three process colors (plus black) to be used in printing; separation is achieved by shooting through filters or by electronic scanning. (2) A film negative or positive, or a digital file, so produced for preparation of the printing plate. See also process color printing.

comp. An abbreviation for *comprehensive layout*, as for a dust jacket, and also for *composition* or *compositor*.

composition. Typesetting.

computer-to-plate (CTP) technology. A process in which a typesetter's electronic files are imposed directly onto offset printing plates, thus eliminating the need for an intermediate stage involving film. See also digital proof.

contact proof. A photographic proof used to show the reproduction quality of an image. Also called *velox*.

continuous tone. An image, such as a photograph, with gradations of tone from dark to light, in contrast to an image formed of pure blacks and whites, such as a pen-and-ink drawing. See also halftone.

copyfitting. Estimating the space required to print a given quantity of copy in a desired type size or the quantity of manuscript that, when printed, will fill a given space. The former is also called *casting off* copy. See also character count.

cover. The two hinged parts of a binding, front and back, and the center panel, or *spine*, that joins them; also the four surfaces making up the covers in this sense, when used to carry printed matter. See also dust jacket.

crop. To cut down an illustration, such as a photograph, to improve the appearance of the image by removing extraneous areas.

cyan. A greenish blue, one of the three colors (plus black) used in process color printing.

DA. An abbreviation for *designer's alteration.* See also alteration.

descender. The portion of a lowercase letter that extends below the x-height, as in *g* and *p*. Contrast ascender.

descreen. To remove evidence of the original halftone screen pattern in a previously printed image using software or mechanical filters. If such an image is not descreened before a new halftone screen is

added, the printed version may include visually disruptive patterns called *moirés*.

die. See stamping.

digital. Transmitted or stored in an electronic format consisting of a sequence of discrete bits (0s and 1s), as with data such as text and images.

digital printing. A type of printing in which the transfer of electronic images to paper is accomplished with ink-jet or laser printers. Contrast offset printing.

digital proof. (1) In general, a type of proof generated directly from electronic files and output on a laser printer or other device. (2) A subset of the type above that takes the place of traditional bluelines and should reflect all the changes made in the galley and page proof stages; it should be checked for completeness and placement of material but not for color or quality of type. See also bluelines.

disk-to-film (DTF) technology. A process in which film negatives or positives are imposed from a typesetter's electronic files, eliminating the need for repro and the manual assembly of negatives from single pages of film.

display type. Type that is larger than or otherwise distinguished from body type and is used for title pages, chapter openings, subheads, and so on.

dpi. An abbreviation for *dots per inch*. A measurement of the resolution of a printed image. The term is also used to describe the maximum resolution of an output device (as in a 1,200-dpi printer).

drop cap. An uppercase character set in a type size larger than the text and "dropped," or nested, into lines of text, usually as the first character in the opening paragraph of a chapter or other section of text.

drop folio. See folio.

dropout halftone. A halftone in which the highlights have been whitened by removing all dots. Also called *highlight halftone*.

DTD. An abbreviation for *document type definition*. In SGML or XML, a set of rules about the structure of a document that dictate the relationship among different tags and allowable text or elements within specified tags. See also tag.

dummy. A mock-up of a publication (or part of a publication) intended to suggest the appearance

and size of the completed work. Individuals involved in various phases of production may make different kinds of dummies to serve their purposes. (1) A designer's dummy usually consists of galley proofs and FPOs cut and pasted to show the relation between text and illustrations. (2) A printer's dummy consists of the specified paper and binding materials assembled to show the exact bulk and spine width of the publication.

dummy folio. See folio.

duotone. A halftone reproduction consisting of two tones, whether (1) two intensities of the same color, (2) black and a color, (3) black and gray, or (4) two colors other than black.

dust jacket. Also called *jacket*. A protective wrapping, usually made of paper, for a clothbound book; its *flaps*, which fold around the front and back covers, usually carry promotional copy. See also cover.

DVD. An abbreviation for *digital versatile* (or *video*) *disc*. A type of compact disc that can store up to seventeen gigabytes of digital video, audio, or computer data. See also CD-ROM.

EA. An abbreviation for *editor's alteration.* See also alteration.

ECF paper. An abbreviation for *elemental chlorine-free*. Paper bleached with a chlorine derivative that releases hazardous substances, including dioxin, into the environment. Contrast TCF paper.

edition. (1) A publication in its original form, and each subsequent reissue of the publication in which its content is significantly revised. (2) More informally, a term used to refer to each format in which a publication appears (for example, a book published in both cloth and paperback bindings, or a journal published in both electronic and print forms). However, the designation *second edition* would not be applied to the secondary format, or to a second or subsequent *impression* of the publication, in the absence of significant content changes. See also 1.22; impression; reprint.

em. A unit of type measurement equal to the point size of the type in question; for example, a six-point em is six points wide. See also point.

embossing. Forming an image in relief (that is, a raised image) on a surface such as a case or a paper cover or dust jacket. If the process does not involve metallic leaf or ink, it is called *blind*

embossing. See also stamping.

em dash. A short typographical rule measuring the width of an em. See also 6.87–94.

en. A unit of type measurement half the size of an em.

en dash. A short typographical rule measuring the width of an en. See also 6.83–86.

endpapers. Folded sheets pasted or, rarely, sewn to the first and last signatures of a book; the free leaves are then pasted to the inside of the front and back covers to secure the book within the covers. Sometimes endpapers feature printed text or illustrations. Also called *endsheets*.

entity reference. A series of characters representing a single character, usually a letter with a diacritical mark (such as é for é) or a symbol (such as £ for £).

EPS file. An abbreviation for *Encapsulated PostScript* file. A type of file used to encode graphics so they can be embedded in a larger PostScript file.

extract. See block quotation.

F&Gs. See folded and gathered sheets.

figure. An illustration printed with the text (hence also called a *text figure*), as distinguished from a plate, which is printed separately.

file. A block of digital information with a unique name and location in a computer system or external storage medium (such as a disk) that can be accessed and manipulated by users of the system or by the system itself. Programs, documents, and images are all examples of data stored in files.

film laminate. A plastic film bonded to a dust jacket or a paperback cover to protect the surface.

finish. The character of the surface of paper, usually described in terms of smoothness and opacity.

flaps. See dust jacket.

flexibinding. Also called *limpbinding*. A method of binding in which the pages or signatures are sewn together and the cover (sometimes with flaps) is then affixed, as in adhesive binding. The result is a publication that is lighter and less bulky than a casebound book but sturdier and more flexible than an adhesive-bound paperback. Contrast adhesive binding; case binding.

flopped. Erroneously inverted, as with a photograph, so that a mirror image of the original is produced.

flush. Even, as with typeset margins. Lines that are set *flush left* are aligned vertically along the left-

hand margin; lines set *flush right* are aligned along the right-hand margin. Contrast ragged right.

flush-and-hang style. A copy-setting style in which the first line begins flush left and subsequent, or runover, lines are indented (as in this list of key terms). Also referred to as *hanging indention* or *hanging indent*.

folded and gathered sheets. Also called *F&Gs* or *sheets*. The collection of all printed signatures in a publication, folded into proper page sequence and gathered for binding. See also imposition; signature.

folio. A page number, often placed at the outside of the running head at the top of the page. If it is placed consistently at the bottom of the page, the number is a *foot folio*; if it is placed at the bottom of the page on display pages only, it is a *drop folio*. A folio counted in numbering pages but not printed (as on the title page) is a *blind folio* or *dummy folio*; any folio printed is an *expressed folio*.

font. A complete assortment of a given size and style of type, usually including capitals, small capitals, and lowercase together with numerals, punctuation marks, ligatures, and the commonly used symbols and accents. The italic of a typeface is considered a part of the equipment of a font of type but is often spoken of as a separate font. See also typeface.

foot folio. See folio.

fore edge. The trimmed outer edge of the leaves of a publication. The outer margin of a page is called the *fore-edge margin*.

form. In offset printing, all the pages that print together on one side of a sheet.

format. The shape, size, style, and general appearance of a publication as determined by type, margins, and so forth.

four-color process. See process color printing.

FPO. An abbreviation for *for placement only*. A copy of a graphic element used as a placeholder in proof.

FTP. An abbreviation for *file transfer protocol*. The protocol, or set of instructions and syntax, for moving files between computers on the Internet.

gallery. A section of illustrations grouped on consecutive pages rather than scattered throughout the text.

galley proof. Proof showing typeset material that has not yet been paginated, with text usually set in

continuous columns. See also page proof.

grammage. In the metric system for specifying the basis weight of paper, the weight in grams of one square meter of paper (that is, grams per square meter, or gsm). See also basis weight.

gutter. The two inner margins (back margins) of facing pages of a book or journal.

hair space. A very small space—variously defined as one-quarter point, one-half point, or one-fifth of an em—added between characters. See also thin space.

halftone. An image formed by breaking up a continuous-tone image, such as a photograph, into a pattern of dots of varying sizes. When printed, the dots, though clearly visible through a magnifying glass, merge to give an illusion of continuous tone to the naked eye. See also dropout halftone; duotone.

halftone screen. A grid used in the halftone process to break an image up into dots. The fineness of the screen is denoted in terms of lines per inch, as in *a 133-line screen*.

H&J. An abbreviation for *hyphenation and justification*, a stage in typesetting. See also justified.

hanging indention. See flush-and-hang style.

hard copy. A paper copy of text, artwork, or other material, as opposed to a copy that has been stored in digital form.

headband. A decorative band at the top (and usually also the bottom) of the spine of a clothbound book, originally intended to take the strain of a person's finger pulling a book from a shelf.

head margin. The top margin of a page.

HTML. An abbreviation for *HyperText Markup Language*. A specific set of tags used to describe the structure of hypertext documents that make up most Web pages. Web browsers interpret these tags to display the text and graphics on a Web page. HTML is an application of SGML.

hypertext. The organization of digital information into associations connected by links. In a hypertext environment, objects such as text and images can contain links to other objects in the same file or in external files, which users can choose to follow. See also HTML.

imposition. Arranging pages before printing so that, when the resulting press sheets are printed and

folded, the pages will be in the proper order. See also press sheet; signature.

impression. (1) The inked image on the paper created during a single cycle of a press; the speed of a sheet-fed printing press is given in terms of impressions per hour. (2) A single printing of a publication; that is, all the copies printed at a given time. See also 1.22; edition; reprint.

indent. To set a line of type so that it begins or ends inside the normal margin. In *paragraph* indention the first line is indented from the left margin and the following lines are set full measure. In *hanging* indention (also referred to as *flush and hang*) the first line is set full measure and the following lines are indented.

Internet. A global, public network of computers and computer networks that communicate using TCP/IP (Transmission Control Protocol/Internet Protocol). The Internet is used for such applications as electronic mail and the World Wide Web.

italic. Slanted type suggestive of cursive writing (*like this*). Contrast roman.

jacket. See dust jacket.

justified. Spaced out to a specified measure, as with printed lines, so that both margins are aligned. Contrast ragged right.

kern. The part of a letter that extends beyond the edge of the type body and overlaps the adjacent character, as the *j* in *adjacent* or the *T* in *To*.

kerning. The selective adjustment of space between particular characters to improve appearance or ease of reading. See also letterspacing.

keyline. Copy for offset reproduction showing the placement of artwork and type as well as instructions regarding color. Also called a *mechanical*.

landscape. Having a greater dimension in width than in length, as with an image or a publication. Contrast portrait; see also broadside.

layout. A designer's plan of how the published material, including illustrative content, should appear.

leading. Also called *line spacing*. The visual space between lines of type, usually measured in points from baseline to baseline. This word, derived from the element *lead*, rhymes with "heading."

letterspacing. The consistent adjustment of space

between letters in a block of copy to improve appearance or ease of reading, as in display lines. See also kerning.

ligature. A single character formed by joining two characters, such as *œ, fi*, ﬀ, and so forth. Older, more decorative forms (such as ﬅ) are known as *quaint characters*.

line art. Copy for reproduction that contains only solid blacks and whites, such as a pen-and-ink drawing. Contrast continuous tone.

line spacing. See leading.

lining figures. See under arabic numerals.

lowercase. The uncapitalized letters of a font. Contrast uppercase.

macro. A sequence of operations that is saved for reuse in a software application. For example, a macro can be used to perform the steps to clean up a manuscript file in a word-processing application.

magenta. A bluish red, one of the three colors (plus black) used in process color printing.

makeready. A series of operations performed by the printing firm to ensure that all parts of a form print evenly and that binding operations are done correctly, with folds straight and signatures in proper order.

makeup. Arranging of type lines and illustrations into page form.

margin. The white space surrounding the printed area of a page, including the back, or gutter, margin; the head, or top, margin; the fore-edge, or outside, margin; and the tail, foot, or bottom, margin. Contrast type page.

markup. (1) A sequence of characters, often called *tags* or *codes*, that indicate the logical structure of a manuscript or provide instructions for formatting it. (2) The insertion of such tags in an electronic manuscript; also, traditionally, editing and coding a paper manuscript.

measure. The length of the line (usually in picas) in which type is set. *Full measure* refers to copy set the full width of the type page. *Narrow measure* refers to a block of copy (such as a long quotation) indented from one or both margins to distinguish it from surrounding full-measure copy, or to copy set in short lines for multicolumn makeup.

mechanical. See keyline.

metadata. Data about data. The metadata for a given

publication may include, among other things, copyright information, an ISBN or ISSN, and a volume or issue number.

moiré. In printing, an undesirable wavy pattern caused by poor screen angles in an image that has not been properly descreened. See also descreen; halftone screen.

negative. (1) A photographic image in which light values are reversed (that is, black appears as white). (2) Film used in offset printing.

notch binding. A type of adhesive binding in which the untrimmed spine is notched and force-fed with glue.

numerals. See arabic numerals; roman numerals.

OCR. An abbreviation for *optical character recognition*. A technology that converts images of text into character data that can be manipulated like any other digital text.

offprint. An article, chapter, or other excerpt from a larger work printed from the original plates and issued as a separate unit.

offset printing. Also called *offset lithography*. The most common type of printing used for books and journals. The pages to be printed are transferred either photographically or through computer-to-plate technology to a thin, flexible metal plate, curved to fit one of the revolving cylinders of the printing press. The image on this plate is then transferred to, or *offset* onto, the paper by means of a rubber blanket on another cylinder. Contrast digital printing.

old style figures. See under arabic numerals.

opacity. The measurement of transparency of paper. The higher a paper's opacity, the less tendency there is for text and images printed on one side of a sheet to show through to the other side.

orphan. A short line appearing at the bottom of a page, or a word or part of a word appearing on a line by itself at the end of a paragraph. Orphans can be avoided by changes in wording or spacing that either remove the line or lengthen it. Contrast widow.

out of register. See register.

overlay. A hinged flap of paper or transparent plastic covering a piece of artwork. It may be there merely to protect the work, or it may bear type or other artwork intended for reproduction along with what

lies underneath.

overrun. A quantity of printed material beyond what was ordered.

page. One side of a leaf, or sheet, of paper. See also type page.

page proof. Proof showing typeset material that has been paginated to reflect the placement of text, illustrations, and other design elements. Some publications may require one or more stages of *revised page proof* for checking corrections.

paperback. Bound with a cover stock rather than a cloth-and-board cover. Also called *paperbound*. Contrast clothbound.

PDF. An abbreviation for *Portable Document Format*. An Adobe file format to which a PostScript file can be converted without loss of fonts, formatting, or graphics. This format is preferable to PostScript in certain situations because it allows some editing, compresses the amount of memory needed for the graphics, and is more uniform, causing fewer problems at the printer. See also PostScript (PS).

PE. An abbreviation for *printer's error*. See also printer's error.

penalty copy. Copy difficult to compose (heavily corrected, faint, in a foreign language, and so forth) for which the typesetter charges more than the regular rate.

perfect binding. A type of adhesive binding that involves mechanically roughening off about an eighth of an inch from the spine of the folded and gathered sheets. This treatment produces a surface of intermingled fibers to which an adhesive is applied, and a cover (usually paper) is wrapped around the pages.

perfector press. A press designed to print both sides of the paper in one pass. Also called *perfecting press*.

pH. A designation, on a scale of 0 to 14, of the acidity or alkalinity of a substance: pH 7 is neutral; lower numbers are progressively acidic, and higher numbers progressively alkaline. Paper with a pH value of 7 is desirable for any artwork or printed matter intended to have a long life.

pica. A unit of type measurement equal to twelve points (approximately one-sixth of an inch).

pica em. A twelve-point em.

pixel. The basic unit that constitutes a digital image.

Each pixel contains black and white, grayscale, or color information about the square it represents. See also resolution.

plate. (1) An image-bearing surface that, when inked, will produce one whole page or several pages of printed matter at a time. (2) A printed illustration, usually of high quality and produced on special paper, tipped or bound into a publication; when so printed, plates are numbered separately from other illustrations.

point. (1) The basic unit of type measurement—0.0138 inch (approximately one seventy-second of an inch). (2) A unit used in measuring paper products employed in printing and binding—0.001 inch.

Portable Document Format. See PDF.

portrait. Having a greater dimension in length than in width, as with an image or a publication. Contrast landscape.

positive. A photographic image on paper or film that corresponds to the original subject in values of light and shade.

PostScript (PS). An Adobe programming language used to describe pages (in terms of trim size, font, placement of graphics, and so forth) and to tell output devices how to render the data.

ppi. (1) An abbreviation for *pages per inch*. A measurement of the bulk of a specific weight of paper. (2) An abbreviation for *pixels per inch*. A measurement of the resolution of a digital image.

prepress. The processes undertaken by a printing firm between the receipt of the electronic files and other materials from the typesetter and the printing of the publication. These processes include platemaking and makeready.

preprint. Part of a book or journal printed and distributed before publication for promotional purposes. See also offprint.

press run. See print run.

press sheet. Also called *printed sheet*. In offset printing, a large sheet of paper that emerges from the press with pages printed on both sides, each side printed from a single plate. The sheet must then be folded so that the pages fall into proper sequence. See also imposition; signature.

presswork. The actual printing of a publication, as distinguished from composition, which precedes it,

and binding, which follows.

printer's error (PE). An error made by the compositor, as distinguished from an *alteration* made in proof by the author or editor.

print run. The number of copies printed. Also called press run.

process color printing. The halftone reproduction of full-color artwork or photographs using several plates (usually four), each printing a different color. Each plate is made with a halftone screen. *Process colors* are cyan, magenta, and yellow, plus black (CMYK). See also halftone screen; contrast spot color printing.

proof. The printed copy made from electronic files, plates, negatives, or positives and used to examine and correct a work's text, illustrations, and design elements before final printing. A publication may involve several stages of proof; see bluelines; contact proof; digital proof; galley proof; page proof; repro.

PS. See PostScript (PS).

ragged right. Set with an uneven right-hand margin, as with printed lines. Contrast justified.

recto. The front side of a leaf; in a book or journal, a right-hand page. To *start recto* is to begin on a recto page, as a preface or an index normally does. Contrast verso.

recycled paper. Paper made from a combination of virgin fiber and pre- and postconsumer wastepaper. The proportion of each kind of fiber required to legitimate the label *recycled* is subject to debate.

register. To print an impression on a sheet in correct relation to other impressions already printed on the same sheet; for example, to superimpose exactly the various color impressions in process color printing. When such impressions are not exactly aligned, they are said to be *out of register*.

reprint. A publication in its second or subsequent printing, or *impression*. A reprint may include corrections or new material or both and may be published in a format different from the original printing (for example, as a paperback rather than a clothbound book). The extent of the changes usually determines whether the reprint is considered a new *edition* of the publication. See also edition.

repro. An abbreviation for *reproduction copy*. A type

of photographic proof generated by the typesetter that reflects the changes made in galley and page proof stages. Many typesetters now provide final laser proof, generated from the electronic files, instead of repro.

resolution. (1) The number of pixels per unit of measure used to form an image. In the United States, image resolution is calculated per inch; the more pixels per inch, the higher the quality of the image. (2) The number of actual dots per unit of measure at which an image or page is output, usually by a printer or an image-setting device. In the United States, output resolution is usually expressed per inch; the more dots per inch, the higher the quality of the output.

reverse out. To manipulate an image of type or of a drawing so that it appears in white surrounded by a solid block of color or black. This technique makes it possible to use the white paper as a "color."

right-reading. Having a right-to-left orientation in a photographic image that appears as in the original subject. *Wrong-reading* is the opposite—that is, a mirror image, in which case the photograph is said to be *flopped*. The terms are not to be confused with positive and negative, which refer to light values.

river. An undesirable streak of white space running more or less vertically through several lines of type, often the result of excessive spacing between words.

roman. The primary type style (like this), as distinguished from italic.

roman numerals. Numerals formed from traditional combinations of roman letters, either capitals (I, II, III, IV, etc.) or lowercase (i, ii, iii, iv, etc.). Contrast arabic numerals.

rounding. Imparting a convex curve to the spine of a bound publication.

run. (1) A print run. (2) A quantity of material produced in one continuous operation by a paper or cloth mill or printer.

run in. (1) To merge a paragraph or line with the preceding one. (2) To set quoted matter continuously with text rather than setting it off as a block quotation.

running heads. Copy set at the top of printed pages, usually containing the title of the publication or

chapter, page number, or other information. Such copy is sometimes placed at the bottom of the pages, in which case it is referred to as *running feet*.

runover. (1) The continuation of a heading, figure legend, or similar copy onto an additional line. (2) In flush-and-hang material, all lines after the first line of a particular item. (3) Text that is longer than intended, running onto another page, or reset material that is longer than the material it was meant to replace.

saddle stitching. Also called *saddle wiring*. A method of binding that involves inserting thread or staples through the folds of gathered sheets, as in pamphlets and magazines.

sans serif. A typeface with no serifs (like this). See also serif.

scale. To calculate (after cropping) the proportions and finish size of an illustration and the amount of reduction or enlargement needed to achieve this size.

scan. To produce a digital bitmap of an image (text or graphics) using a device that senses alternating patterns of light and dark and of color. The resolution and scaling percentage of the desired output should be considered before the image is scanned.

screen. A halftone screen; also the dot pattern in the printed image produced by such a screen. See also descreen.

script. (1) Type that imitates handwriting. (2) An abbreviation for *manuscript* or *typescript*. (3) A computer program written in an interpreted or scripting language to perform a sequence of tasks.

serif. A short, light line projecting from the top or bottom of a main stroke of a letter; originally, in handwritten letters, a beginning or finishing stroke of the pen. Sans serif typefaces lack serifs.

set. The horizontal dimension of type. The set width of a given character in one typeface may vary from the set width of that character in another typeface.

sewing. Stitching signatures together as part of binding. See also side sewing; Smyth sewing.

SGML. An abbreviation for *Standard Generalized Markup Language*, an international standard for constructing sets of tags. SGML is not a specific set of tags but a system for defining *vocabularies of tags* (the names of the tags and what they mean)

and using them to encode documents. See also tag.

sheet. A piece of paper (or other material) cut to a specific size, as distinguished from a roll. See also folded and gathered sheets; press sheet; web.

sheet-fed press. A printing press using paper in sheet form. Contrast web-fed press.

side heads. Subheads that (1) are aligned with, or lie partly outside, the margin of the text and are set on a line of their own; (2) lie wholly outside the text margin; or (3) begin a paragraph and are continuous with the text. Subheads of the third sort are sometimes called *run-in side heads*.

side sewing. In binding, a method of sewing that involves stitching the signatures from the side, close to the spine, before attaching the case. Libraries typically rebind books in this manner. A side-sewn book is more durable than a Smyth-sewn book but will not open flat. See also Smyth sewing.

signature. A press sheet as folded, ready for binding. A signature is usually thirty-two pages but may be only sixteen, eight, or even four pages if the paper stock is very heavy, or sixty-four pages if the paper is thin enough to permit additional folding. The size of the press also affects the size of the signature. See also folded and gathered sheets; press sheet.

slipcase. A protective box in which a book or set of books fits with the spine (or spines) visible.

small caps. An abbreviation for *small capitals*. Capital letters set at the x-height of a font (LIKE THIS), usually for display.

Smyth sewing. A method of sewing that involves stitching the signatures individually through the fold before binding them. A Smyth-sewn book has the advantage of lying flat when open, unlike a side-sewn or perfect-bound book. See also perfect binding; side sewing.

spec. An abbreviation for *specification* (plural, *spex* or *specs*).

spine. The “back” of a bound publication; that is, the center panel of the binding, hinged on each side to the two covers, front and back, and visible when the book or journal is shelved. Typically the title of the publication is printed on the spine. Also called the *backbone*.

spot color printing. The reproduction of isolated graphic elements or display type in a single ink of an exact color. Contrast process color printing.

spread. Two facing pages, a verso and a recto.

stamping. Imprinting the spine of a case and sometimes the front cover with hard metal dies. Stamping may involve ink, foil, or other coloring material; if it does not, it is called *blind stamping.* See also embossing.

subheads. Headings, or titles, for sections within a chapter or an article. Subheads are usually set in type differing in some way from that of the text; for example, in boldface, all capitals, caps and small caps, or upper- and lowercase italic. See also side heads.

subscript. A small numeral, letter, fraction, or symbol that prints partly below the baseline, usually in mathematical material or chemical formulas.

superscript. A small numeral, letter, fraction, or symbol that prints partly above the x-height, often in mathematical or tabular material.

tag. (1) In SGML, a generic marker used to specify and (when paired) delimit an element in the structure of a document. Adding tags to a manuscript is known as *tagging* or *markup*. (2) More informally, a synonym for *code*. See also code; markup; SGML.

TCF paper. An abbreviation for *totally chlorine-free* paper. Paper bleached using nonhazardous elements. Contrast ECF paper.

text file. An informal term for a file that contains data encoded using ASCII (American Standard Code for Information Interchange) codes and that includes only letters, numerals, punctuation marks, spaces, returns, line feeds, and tabs with no additional formatting. Text files are often referred to as *ASCII files*, although other kinds of data (such as SGML and PostScript) can also be stored as ASCII files.

text page. Also called *text area*. The area of a typeset page occupied by the main text block, excluding folios, running heads, and marginalia.

text type. See body type.

thick space. A small space, defined as one-third of an em, added between characters.

thin space. A very small space, defined as one-fifth of an em, added between characters. See also hair space.

thumbnail. A miniature rendition of a page or an image. In electronic publications, a thumbnail is often used to indicate a link to a larger electronic

object.

TIFF. An acronym for *Tagged Image File Format*. A file format developed by Aldus and Microsoft and used to store bitmapped graphics, including scanned line art and color images.

tip-in. A separately printed leaf tipped (pasted) into a book or journal.

trim marks. Marks used to indicate the edges of illustrations or pages in proof.

trim size. The dimensions, in inches, of a full page in a publication, including the margins.

two-up. Having the printing image on the plate duplicated so that two copies of the piece are printed at the same time. The terms *three-up, four-up*, and so forth are analogous.

typeface. A collection of fonts with common design or style characteristics. A typeface may include roman, italic, boldface, condensed, and other fonts. The various typefaces are designated by name: Baskerville, Caslon, and Times Roman, for example. See also font.

type page. The area of a typeset page occupied by the type image, from the running head to the last line of type on the page or the folio, whichever is lower, and from the inside margin to the outside margin, including any area occupied by side heads.

typesetter. A person, firm, facility, or machine that sets type. Also called *compositor*.

type styles. See boldface; italic; roman.

unjustified. See ragged right.

uppercase. The capital letters of a font. Contrast lowercase.

verso. The back side of a leaf; in a book or journal, a left-hand page. Contrast recto.

web. A roll of paper (or other material), as distinguished from a sheet.

web-fed press. A printing press using paper in roll form. Contrast sheet-fed press.

Web page. A virtual document delivered via the World Wide Web and viewed in a Web browser.

widow. A short, paragraph-ending line appearing at the top of a page. Widows should be avoided when possible by changes in wording or spacing that either remove the line or lengthen it. Contrast orphan.

World Wide Web. Also called *the Web*. The Internet's most widely used information-retrieval service. The

World Wide Web uses Hypertext Transfer Protocol (HTTP) to allow users to request and retrieve documents ("Web pages" and multimedia objects) from other computers anywhere on the Internet.

wrong font (WF). A designation for type that has been set in the wrong typeface, style, or size.

wrong-reading. See right-reading.

WYSIWYG. An acronym for *what you see is what you get*. Pronounced "wizzywig." Text and graphics shown formatted on a computer screen as they will appear when printed.

x-height. In type, a vertical dimension equal to the height of the lowercase letters (such as *x*) without ascenders or descenders.

XML. An abbreviation for *Extensible Markup Language*. A subset of the SGML standard, used for structuring documents and data on the Internet. See also SGML.

PREV | NEXT

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{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Appendix B: The Publishing Process for Books and Journals

PREV | NEXT

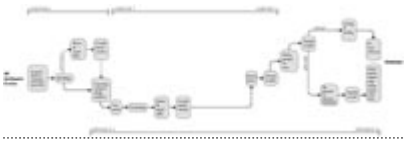
The following diagrams represent the basic stages involved in the editorial and production processes described throughout this manual. The first shows a sequence of stages commonly followed for books; the second shows a sequence followed for journals. Keep in mind that the exact order of the stages may vary from one publisher to the next and may include steps not illustrated here.

Both diagrams incorporate stages relevant to the production of electronic publications in specific formats (CD-ROMs and online editions for books; online editions only for journals). Because these processes are still evolving throughout the publishing industry, they are presented in somewhat simplified form here.

For more information about the stages represented in the diagrams, consult the relevant chapters of this manual, which are indicated by the bars at the top and bottom of each diagram. Abbreviations used: au = author cx = corrections jnl = journal MS = manuscript

Books

Journals



PREV | NEXT

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Bibliography

PREV | NEXT

- Works on Writing and Editing
  - Style 1.1
  - Grammar and Usage 1.2
  - Research and Writing 1.3
- Works on Publishing
  - Manuscript Editing and Proofreading 2.1
  - Rights and Permissions 2.2
  - Illustrations 2.3
  - Mathematics 2.4
  - Indexing 2.5
  - Design and Production 2.6
  - The Publishing Industry 2.7
- Dictionaries
  - English Dictionaries 3.1
  - Foreign-Language Dictionaries 3.2
- General Reference Works
  - Biography 4.1
  - Geography 4.2
  - Encyclopedias 4.3
  - Almanacs and Yearbooks 4.4
  - Guides to Books, Periodicals, and Other Sources 4.5
  - Quotations 4.6
  - Abbreviations 4.7
- Miscellaneous Works Cited in Text

PREV | NEXT

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Bibliography

PREV | NEXT

1 : Works on Writing and Editing

The works listed here are a starting point for writers, editors, and others involved in publishing who would like more information about topics covered in this manual. The list includes all the works cited in the text as further resources along with other useful references. Although some make recommendations that diverge from those of this manual, they reflect the specific demands of different disciplines and traditions of writing, editing, and publishing.

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PREV | NEXT

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Bibliography

PREV | NEXT

2 : Works on Publishing

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PREV | NEXT

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{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS }
{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Bibliography

PREV | NEXT

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PREV | NEXT

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{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS } { HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Bibliography

PREV | NEXT

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PREV | NEXT

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Bibliography

PREV | NEXT

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PREV | NEXT

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{ HOME } { THE CHICAGO MANUAL OF STYLE } { CHICAGO STYLE Q+A } { TOOLS }
{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

A

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *a* and *an*, 5.71–72
  - with abbreviations, 5.202, 7.46, 15.9
  - with acronyms, 15.9
  - appropriate use of, 5.73, 5.202, 7.46
  - with coordinate nouns, 5.74
  - meaning affected by, 5.73, 5.75, 5.77
  - in proper names, ignored in alphabetizing, 18.86
  - in titles: dropping of, 8.179; ignored in alphabetizing, 17.32, 18.51–52, 18.55
- AAs (author's alterations), 3.14–15, p. 823
- abbreviations, general
  - of adverbial forms, 15.7
  - alphabetizing of, 18.38–39, 18.62, 18.91
  - ampersand in, 15.10, 15.24
  - apostrophe in, 9.34
  - appropriate use of, 11.77, 15.2
  - articles with, 5.202, 7.46, 15.9
  - Canadian preferences in, 17.327
  - capitalization of, 15.7
  - in charts, 12.61
  - commas and, 6.22–23, 15.31
  - definition of, 15.3
  - division of, 7.42
  - for electronic manuscript files, 2.19, 2.21
  - hyphens in compounds with, 6.85
  - indexing: acronyms, 18.46; discouraged,

18.12
    - italics vs. roman type for, 15.8, 16.40
    - in legal case names, 8.88, 17.278, 17.283–89
    - lists of, 1.55, 2.28, 11.77, 16.40, figs. 16.7–8
    - in notes, 11.76–77, 15.49–54, 16.39–40
    - with numbers, 9.17–18, 15.55, 15.65
    - periods with (or not), 15.4–6, 15.55, 15.58
    - plurals of, 7.15–16, 8.129
    - in publication details, 1.15, 17.100, 17.103–4
    - in reference lists, 16.96, 16.100, fig. 16.5
    - repeated, 9.18
    - resources on, 15.1, 15.15, 15.47, 15.57, 16.100
    - in running heads, 2.79
    - slash with, 6.116
    - small caps for, 15.4, 15.41, 15.44
    - spacing in, 15.6, 15.55
    - spelling out: at first occurrence, 15.2; marking for, 2.95, 3.33
    - in tables, 13.19–20, 13.28, 13.33, table 13.2
    - of titles of works, 15.8, 17.252–53
    - with subspecies and unspecified species, 8.130–31
    - *See also* acronyms; initialisms
- abbreviations, specific
    - academic, 15.20–22
    - astronomy, 15.67–69
    - biblical references, 15.48–54
    - business and commerce, 15.76
    - Canadian provinces and territories, 15.30
    - chemical elements, 15.70
    - classical references, 17.252–53
    - compass points and terms, 15.37–39
    - compilations, 17.42–43
    - country names, 15.33–34
    - edition information, 17.79
    - editors, 16.89, 16.100, 16.104, 17.41–42, 17.45, 17.89
    - foreign words, 15.17, 15.23
    - fractions, 15.68
    - genus names, 8.129
    - geographical terms, 15.29–39
    - governmental entities, 15.25
    - journal names, 16.96, 16.100, 17.159–60, 17.282, fig. 16.5
    - *Jr.*, *Sr.*, *III*, and such, 6.49, 7.40, 9.47, 15.19, 18.41

    - mailing addresses, 15.35–36
    - mathematics, 14.15, 14.55, 14.62, 15.56, 15.68, table 14.2
    - measurement: English, 9.18, 15.71–75; metric, 9.18, 15.57–66; volume, 17.83–87
    - metric, 9.18, 15.57–66
    - names and titles, 15.11–28; academic, 15.20–22; agencies and organizations, 15.25–26; author's, 1.11, 17.252; businesses, 15.23–24, 15.26; civil, 15.13–14; *Hon.*, 15.18; *Jr.*, *Sr.*, *III*, and such, 6.49, 7.40, 9.47, 15.19, 18.41; military, 8.27–28, 15.13, 15.15; personal, 15.11–12; professional, religious, and such, 15.18, 15.20, 15.22; *Saint, St.*, and such, 15.27–28, 15.32, 18.91; ships, 8.124; social (e.g., *Ms.*), 15.16–17, 15.20; titles before names, 15.13
    - numbers, 9.18, 9.28, 9.47, 17.292
    - organizations, 15.25–26
    - pages, volumes, figures, and such, 17.132–34
    - scholarly words, 7.55, 15.45
    - scientific and technical, 15.39, 15.55–56, 15.71, 17.159–60
    - second (*2d*, *2nd*) and such, 9.8, 9.47, 17.292, 17.300
    - statistics, 15.56
    - time, 15.40–44; a.m. and p.m., 9.42, 15.44; chronology systems (e.g., BCE), 15.41; of day, 15.44; days of the week, 15.43; eras, 9.38; months, 15.42; time zones, 8.96, 15.44; units of (e.g., minutes), 15.75; years, 9.34
    - U.S. states and territories, 15.29
- abridgements, quotations from, 4.67
- abstractions, personified, 8.40
- abstracts, 1.152, 4.60, 17.245
- academic concerns
    - degrees and affiliations: abbreviations of, 15.20–22; of author, 1.11, 1.48, 1.67, 1.152; capitalization of, 8.32; of contributors, 1.89; inclusion of, 1.11, 1.14; indexing of, 18.40
    - disciplines and subjects, 7.4, 8.91–93
    - dissertations: abstracts of, 17.245; on microfilm, 17.242; titles of, 8.195; unpublished, 17.214
    - grades, 7.64

    - honors and awards, 8.31, 8.33, 8.89
    - institutions' names, 6.86, 8.73–74, 16.100, 17.104
    - lecture series, 8.93
    - titles, 8.31–32
- accents. *See* diacritical marks; special characters
- acknowledgments
    - on copyright page, 1.30–31, fig. 1.5
    - illustration sources noted in, 12.42
    - in journals, 1.146, 1.152
    - omitted in indexing, 18.109
    - of permissions, 4.95–96
    - in preface, 1.49
    - separate section for, 1.52
    - in table footnotes, 13.44–45
    - in unnumbered notes, 2.45, 16.70
- acronyms
    - *a* or *an* with, 15.9
    - capitalization of, 15.7, 15.25
    - definition of, 15.3
    - for diseases, procedures, and such, 8.153
    - indexing of, 18.46
    - in legal style, 17.278
    - in titles of works, 8.172
    - *See also* abbreviations; initialisms
- active voice, 5.28, 5.112–13, 5.179
- acts, legislative
    - Canadian, 17.330–31, 17.333
    - UK, 17.346–47, 17.350
    - U.S., 8.86–87, 17.302, 17.306, 17.309–10
- *Acts and Ordinances of the Interregnum* (UK), 17.347
- AD (*anno Domini*), 9.38, 15.41
- addresses
    - e-mail: hyphens in, 6.82; line breaks and, 6.17, 7.44; period (dot) in, 6.17; with personal communications, 17.208
    - mailing: abbreviations in, 15.35–36; author's, 1.89; commas with, 6.47; numbers in, 9.55–57; publisher's, 1.15, 1.121
    - *See also* speeches; URLs
- adjectives
    - adverbs distinguished from, 5.146
    - articles as limiting, 5.69–78; coordinate nouns and, 5.74; definite, 5.70; definition of, 5.69; indefinite, 5.71–72; meaning affected by, 5.75; omitted, 5.77; as pronoun

substitute, 5.78; *a* vs. *an*, 5.73; zero (implicit), 5.76
- capitalization of, 5.67
- dates as, 5.79
- definition of, 5.66
- degrees of (comparative, positive, superlative), 5.85–88
- derived from proper nouns, 8.64–65, 8.66
- of ethnic and national group names, 8.41
- functional variations of, 5.94–96
- infinitives as, 5.107
- irregular, 5.88
- nouns as/as nouns, 5.30, 5.32, 5.94, 5.96, 7.27
- participles and participial phrases as, 5.68, 5.84, 5.88–89, 5.109, 5.189
- position of, 5.80–84; basic rules of, 5.80; in modifying pronoun, 5.82; in participial phrase, 5.84; after possessive noun or pronoun, 5.81; as predicate, 5.80, 5.83
- prepositional phrase as, 5.166–68
- pronouns as, 5.52, 5.65
- proper, 5.67
- punctuation with two or more, 6.39–40, 6.85
- special types of, 5.89–93; coordinate, 5.91; past-participial, 5.89; phrasal (compound modifier), 5.92–93, 5.102, 7.86; uncomparable, 5.90

- administrative bodies, 8.68, 10.8. *See also* associations; businesses; governmental entities
- adverbs
  - abbreviations of, 15.7
  - adjectives distinguished from, 5.146
  - as conjunctions, 5.180, 5.189
  - definition of, 5.143
  - degrees of, 5.149–54; comparative, 5.150, 5.152; intensifiers, 5.154; positive, 5.149; superlative, 5.151–52; uncomparable, 5.153
  - ending in *ly*, 5.144, 5.147
  - flat, 5.147
  - formation of, 5.144–45
  - infinitives as, 5.107
  - introductory phrases as, 6.26
  - not ending in *ly*, 5.147
  - as nouns, 5.32
  - participial phrases as, 5.109
  - with past-participial adjectives, 5.89, 5.159

    - position of, 5.155–61; intransitive verbs and, 5.157; linking verbs and, 5.158; meaning affected by, 5.155, 5.161; with past-participial adjectives, 5.89, 5.159; within verb phrase, 5.104, 5.160; and words other than verbs, 5.156
    - prepositions as, 5.166–68, 5.172
    - prepositions replaced with, 5.177
    - semicolon preceding, 6.58
    - simple vs. compound, 5.147–48
    - in split infinitives, 5.106
- advertisements in journals, 1.141–43, 1.175
- African languages, 10.16–17
- afterword, 1.80, 17.74–75
- agents, literary, 4.18
- ages (eras), 9.38. *See also* periods of time
- *ah*, 6.27
- AH (*anno Hebraico*), 9.38, 15.41
- aircraft, 8.125, 9.49
- alignment
    - marking for, 3.31
    - of subscripts and superscripts, 14.37
    - in tables, 13.35–38
    - *See also* margins
- “all rights reserved,” 4.40
- alphabetizing
    - abbreviations, 18.38–39, 18.62, 18.91
    - accented letters, 18.29, 18.65
    - articles ignored in, 16.87, 17.32, 18.48, 18.51–52, 18.55, 18.86, 18.89
    - basic rule of, 18.55
    - bibliographies, 16.72, 16.81–83, 16.87
    - businesses, 18.86–87
    - cross-references, 18.16
    - dates, 18.63
    - glossaries, 1.87
    - headings with numerals, 18.64
    - letter-by-letter, 18.56–57, 18.59, 18.125, 18.148–49
    - main headings, 18.55–65
    - names: compound, 18.70; English, 18.69–73, 18.87; foreign, 18.74–85; with initials vs. spelled-out, 18.61; in list of contributors, 1.89; with *Mac* or *Mc*, 18.71; with *O’*, 18.72; with particles, 18.69, 18.82; *Saint, St.*, and such, 18.42, 18.73, 18.91
    - numerals, 18.63–64

    - organization names, 18.46, 18.86–87
    - place-names, 18.88–91
    - and punctuation, 18.57–59
    - reference lists, 16.93–94
    - same name of person, place, and thing, 18.60
    - subentries, 18.66–68
    - text citations, 16.119
    - titles of nobility, 18.64
    - titles of works, 17.32, 18.51, 18.52, 18.55
    - word-by-word, 18.56, 18.58–59, 18.125
- American Indians, 7.10, 8.9, 8.41–42
- American Manual Alphabet, 10.149
- American National Standards Institute (ANSI), 1.35, p. 818
- American Sign Language (ASL)
    - components of, 10.148
    - compound signs, 10.152
    - context of, 10.145
    - fingerspelling, 10.149
    - glosses, 10.147
    - handshapes, 10.151
    - lexicalized signs, 10.150
    - nonmanual signs, 10.154
    - resource on, 10.146
    - transcriptions of, 10.153–54
- *American State Papers*, 17.313
- ampersand
    - in abbreviations, 15.10, 15.24
    - vs. *and*, 8.174, 16.117, 17.27, 17.52
    - in legal style, 6.24, 17.280
    - in Old English, 10.144
    - in publisher's name, 17.106
    - serial comma omitted with, 6.24, 17.80
- *and*
    - vs. ampersand, 8.174, 16.117, 17.27, 17.52
    - beginning sentence with, 5.191
    - as conjunction, 5.180
    - for coordinate adjectives, 5.91
    - in publisher's name, 17.106
    - in series of items, 6.19–20
    - slash as shorthand for, 6.113
- animals
    - genetic terms, 8.139–41
    - pronouns with, 5.57–58
    - scientific names, 8.127–35
    - vernacular names, 8.136–38
- animations, 1.185, 2.34, 12.26. *See also*

audiovisual materials
- *Annals of the Congress of the United States*, 17.304
- announcements in journals, 1.146, 1.148, 1.158
- "Anonymous" ("Anon."), 17.33, 17.206
- anonymous works
  - author's name known for, 17.34
  - author's name unknown for, 17.32–33
  - copyright of, 4.24
- ANSI (American National Standards Institute), 1.35, p. 818
- anthologies
  - author-and-title index for, 18.6
  - brackets for editorial comments in, 6.104
  - copyright issues and, 4.60, 4.87
  - permissions and fees for, 4.98
  - source notes in, 16.68, 17.173
- Apocrypha, 15.52
- apostrophe
  - in abbreviations, 9.34
  - in Chinese, 10.102
  - in contractions, 7.31
  - in French, 10.39
  - in German, 10.44
  - in Italian, 10.54, 10.58–59
  - in Japanese, 10.105
  - other punctuation after, 6.8
  - in plurals: abbreviations, 7.15–16; lowercase letters, 7.16, 7.65; noun coinages, 7.14; proper nouns, 7.9; words in quotation marks, 7.13
  - in possessives: compounds, 7.25; *for . . . sake* type expressions, 7.22; genitive case, 7.26; gerunds, 7.28; italicized or quoted words, 7.30; nouns, proper, 7.18–22; nouns ending in *eez* sound, 7.20; nouns plural in form, singular in meaning, 5.21, 7.19; nouns used attributively, 7.27; *of*, 7.29; singular nouns (most), 7.17; two nouns as unit, 7.24; words ending in unpronounced *s*, 7.21
- appendixes
  - abbreviation for, 17.132
  - appropriate use of, 16.36
  - chronologies as, 1.85
  - content of, 1.81
  - illustrations in, 12.13
  - indexing of, 18.109
  - in journals, 1.154

    - multiple, 1.64, 1.82
    - part title for, 1.64
    - placement of, 1.83
    - running heads in, 1.97
    - type size of, 1.84
- appositives
    - commas and, 5.29, 6.43
    - subordinating conjunctions and, 5.188
    - temporary epithets as, 8.37
    - titles as, 8.23
- Arabic language
    - capitalization, 10.98
    - definite article, 10.97
    - hamza and ʿayn, 10.95
    - names, 8.17, 18.74
    - resources on, 10.94
    - spelling, 10.96
    - transliteration of, 10.94, table 10.1
    - word division, 10.99
- arabic numerals
    - for addresses and thoroughfares, 9.55–57
    - for classical references, 17.251
    - for dates, 9.33–40
    - defined, p. 823
    - division of, 7.41
    - for divisions in works, 9.30–32
    - for percentages, 9.19
    - for physical quantities, 9.14–18
    - preferred in documentation, 17.129
    - spelled out: alternative rule, 9.6; basic principles in choice, 9.2–3, 9.7; marking for, 3.33; numbers beginning a sentence, 9.5, 9.33; ordinals, 9.8–9, 9.50–54; round numbers, 9.4, 9.28; time periods designated by, 8.77; titles of works with, 8.174; very large numbers, 9.10
    - in telephone numbers, 6.82, 6.101
    - for text and back matter, 1.4, 1.59, 1.103–4
    - in titles of works, 8.174, 17.52
    - in vertical lists, 6.127, 6.129–30
- archaeological terminology, 9.38
- archives. *See* manuscript collections; public documents
- articles (definite and indefinite)
    - with abbreviations, 5.202, 7.46, 15.9
    - with acronyms, 15.9
    - in alphabetizing, 16.87, 17.32, 18.48, 18.51–

52, 18.55, 18.86, 18.89
- appropriate use of, 5.73, 5.202, 7.46
- in Arabic, 10.79, 18.74
- with coordinate nouns, 5.74
- definite, 5.70–71, 10.97, 18.89–90
- definition of, 5.69
- dropping of, 5.77, 8.179–80, 16.45, 17.159, 17.195
- with *earth*, 8.149
- implicit, 5.76
- indefinite, 5.71–72
- in indexing: first lines, 18.148; foreign names, 18.74, 18.90; ignored, 16.87, 17.32, 18.48, 18.51–52, 18.55, 18.86, 18.89; organization and business names, 18.86; place-names, 18.89–90; subentries, 18.66, 18.131; titles of newspapers, 18.48; titles of works, 18.51–52, 18.55
- as limiting adjectives, 5.69–78; coordinate nouns and, 5.74; definite, 5.70; definition of, 5.69; indefinite, 5.71–72; meaning affected by, 5.75; omitted, 5.77; as pronoun substitute, 5.78; *a* vs. *an* as, 5.73; zero (implicit), 5.76
- meaning affected by, 5.73, 5.75, 5.77
- in newspaper and periodical titles, 8.180, 18.48–49
- non-English names with, 8.9, 8.11, 8.14, 8.63
- in organization and business names, 18.86
- in place-names, 18.89
- preceding name, 8.46, 8.73, 8.75
- as pronoun substitute, 5.78
- retained in non-English periodical titles, 17.159, 17.176, 17.196
- with *Rev.* and *Hon.*, 15.18
- in titles used in apposition, 8.23
- zero (implicit), 5.76

- articles (journal)
  - author's changes to, 2.5
  - editing of, 2.55, 2.57
  - electronic files for, 2.19
  - first page of, 1.152, 1.161
  - illustrations and tables in, 1.154
  - photocopying of, 1.161, 4.85–87
  - publication agreement for, 4.53–57, fig. 4.2
  - reference lists and bibliographies in, 1.155,

16.92
    - subheads in, 1.153
    - titles of, 8.187–90, 16.32
    - *See also* articles, citation of; articles, electronic; chapter(s); chapters, citation of; journals; journals, electronic
- articles, citation of, 17.154–79
    - abbreviations in, 17.160
    - authors' names, 17.154–55
    - date, 17.161, 17.163–64
    - electronic, 1.191, 17.180–81
    - foreign-language, 17.176–77
    - forthcoming, 17.167
    - in installments, 17.172
    - issue information, 17.161
    - journal title, 17.159–60
    - legal style, 17.282
    - magazine, 17.182–86
    - overview of, 17.149–50, 17.161
    - page numbers, 17.135, 17.168–69
    - place of publication, 17.174
    - series (e.g., *n.s.*), 17.95, 17.178
    - shortened, in second and subsequent, 17.179
    - special issues, 17.170
    - supplements, 17.171
    - titles of, 17.156–58, 17.175, 17.177
    - in two publications, 17.173
    - volume number, 17.161–62, 17.165–66, 17.169
    - year, 17.164, 17.166
- articles, electronic
    - copyright of, 1.177
    - full-text type of, 1.182–83
    - home pages for, 1.118, 1.171, 1.174–76
    - as individual publications, 1.172
    - page-numbering system for, 1.167
    - in printed journal's table of contents, 1.147
    - in print journals, 1.172, 1.187–90
    - publication history of, 1.178
    - separated from journal issue, 1.176
    - *See also* articles, citation of; journals, electronic
- art styles and movements, 8.85
- artwork
    - alterations to, 12.18, 12.21–23
    - copyright issues and, 4.15, 4.91
    - for covers or jackets: copy and, 1.113–16;

credit lines for, 1.113, 1.140; description of, 1.111; fair use of, 4.81; permission to use, 4.91–94
- definition of, 12.2, p. 823
- fair use of, 4.81
- halftones, 12.4, 12.7, pp. 827, 828, 830, fig. 12.1
- identification of, 12.17
- inventory of, 12.19–20, 12.26
- line art, 12.5, 12.22–23, pp. 832, 837, fig. 12.2
- medium and dimensions of, 12.39
- musical examples as, 12.62–63, fig. 12.7
- permission to use, 4.91–94
- scaling, 12.22, p. 837
- titles of: cartoons, 8.207; exhibitions, 8.208; indexing, 18.50; paintings, statues, and such, 8.206, 12.33
- *See also* illustrations

- Asian names, 8.20
  - alphabetizing, 18.85
  - South Asian, transliteration of, 10.129
  - *See also specific country (e.g., Thai names)*
- ASL. *See* American Sign Language
- associations
  - abbreviations of, 15.25
  - as author in citation, 17.47
  - capitalization of, 8.75
  - numbers in names of, 9.54
  - *See also* organizations, names of
- asterisk
  - for footnotes, 16.27, 16.35, 16.63, 16.65
  - for significance levels, 13.49
  - for text breaks, 1.79
- astronomical and astrophysical terminology
  - abbreviations in, 15.68–69
  - for celestial bodies, 8.147, 8.149–50
  - descriptive terms in, 8.151
  - MYR and GYR in, 9.12
  - resources on, 8.146, 15.67
  - *See also* metric system
- attribution
  - fair use and, 4.83, 4.95–96
  - moral right of, 4.15
  - *See also* credits and credit lines; documentation
- AUC (*ab urbe condita*), 9.38

- audio rights, 4.60
- audiovisual materials
  - animations, 1.185, 2.34, 12.26
  - documentation: CD-ROMs, 17.145, 17.271; DVDs and DVD-ROMs, 17.273; online, 17.270; recordings, 17.265–69; slides and filmstrips, 17.272; videocassettes, 17.273
  - films and filmstrips, 8.196, 17.202, 17.272–73
  - production details of, 1.122
  - television and television programs, 8.196, 15.26, 17.202, 17.207
  - titles of, 8.197
- author-and-title index, 18.6
- author-date documentation system
  - basic elements and form of, 16.90, 16.108, 17.16–17
  - benefits of, 16.4
  - citation and reference matched in, 16.107
  - flexibility and consistency in, 17.18
  - foreign terms in, 17.19
  - notes with, 16.64, 16.120
  - quotations from secondary sources, 17.274
  - syntax in, 16.115
  - *See also* reference lists; text citations; *and specific materials (e.g., audiovisual materials)*
- author queries
  - approach to, 2.70
  - appropriate material for, 2.71
  - and cover letter, 2.73
  - on paper manuscript, 2.94
  - on redlined manuscript, 2.83–84, fig. 2.2
- authors
  - addresses of, 1.89
  - alterations on proofs by, 3.14–15
  - biographical notes (*see* biographical notes)
  - copyright and, 1.17, 4.6, 4.31, 4.41
  - editor's queries to, 2.70–73, 2.83–84, 2.94
  - as indexers, 18.2–3
  - list of, 1.67, 1.89–90, 1.159, 2.39
  - own work used by, 4.62, 4.69
  - and permissions (*see* permissions)
  - royalties of, 4.36, 4.50, 4.52, 4.60, 4.63, 4.97
  - and substantive editing, 2.55–56
  - translations provided by, 11.89
  - use of term, 2.1

    - *See also* author's name; manuscripts, author's responsibilities; publication agreement
- author's alterations (AAs), 3.14–15, p. 823
- authorship, in copyright
    - collective works, 4.8
    - individual and joint authors, 4.7, 4.12
    - "life plus seventy" rule, 4.22, 4.24–25
    - as original owner, 4.6
    - renewal issues and, 4.30
    - of works made for hire, 4.9–12, 4.23
- author's name
    - abbreviations of, 1.11, 17.252
    - alternative real, 17.40
    - anonymous and known/unknown, 17.32–34, 17.185
    - with assistance of another, 17.44
    - as basic information, 17.16–17
    - of book review, 1.156
    - on chapter opening page, 1.67
    - in copyright notice, 4.41
    - on cover or jacket, 1.110–11
    - cross-references to, 17.39–40
    - descriptive phrase as, 17.38
    - different coauthors, 16.102
    - editor's name and, 17.41–43, 17.45
    - of encyclopedia or dictionary entries, 17.239
    - with epigraphs, 1.39
    - flexibility and consistency in, 17.18
    - foreign, 17.19
    - of forewords and introductions, 1.48, 17.46, 17.74
    - form of, 1.11, 16.8, 17.20–21
    - given name, 2.53, 17.22
    - *idem* used for, 16.49
    - index of, 18.6, 18.115–16, 18.149
    - initials of, 8.6, 16.11, 16.99, 17.20–24
    - institutions as, 16.86, 16.106
    - inversion of, 16.11, 16.82, 17.26–28
    - of journal articles, 1.147, 1.152, 1.159, 17.154–55
    - in legal style, 17.277, 17.279
    - monarchs, saints, and such, 17.25, 17.346
    - multiauthor volume, 1.89–90, 18.116
    - of multivolume works, 17.89
    - in newspaper citations, 17.188
    - number of, 16.101; one author, 16.11, 16.82,

17.26; two authors, 16.102, 17.27; three or more authors, 17.28, 17.279; four to ten, 17.29; eleven or more, 17.30
    - of online sources, 17.237
    - organization as, 16.86, 16.106, 17.47
    - proofreading of, 3.17, 3.37–39
    - pseudonyms and, 17.35–37, 17.39
    - in reference lists and text citations, 16.108
    - repeated, in reference list or bibliography, 6.96, 16.84–89, 16.103–6, 17.299
    - in scientific terminology, 8.132
    - in shortened citation, 16.44, 17.179
    - in table of contents, 1.42
    - in title or subtitle, 17.31
- automobile names, 8.125
- awards, 8.33, 8.89, 8.123, 8.182
- *AWLD Citation Manual*, 17.275. *See also* legal cases; legal style
- axes on graphs, 12.58, fig. 12.5

PREV | NEXT

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

B

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- back matter
  - abbreviations, lists of, 1.55, 2.28, 11.77
  - acknowledgments, 1.52
  - appendixes, 1.81–84
  - bibliographies and reference lists, 1.88
  - chronologies, 1.85
  - colophons, 1.92
  - contributors, lists of, 1.89–90
  - editorial method, 1.57
  - for electronic books, 1.132–34
  - endnotes, 1.86
  - function of, 1.58
  - glossaries, 1.87
  - indexable material, 18.109
  - indexes, 1.91
  - outline of, 1.4
  - pagination of, 1.4, 1.104, 1.106
  - running heads, 1.97
  - sources of illustrations, 12.42
  - in table of contents, 1.41
  - *See also each of the elements above under its own heading*
- bar codes
  - on book, 1.110, 1.114–16
  - example of, fig. 1.13
  - on journal, 1.143
- battles, campaigns, wars, and such, 8.81, 8.121–22

- BC (“before Christ”), 9.38, 9.67, 15.41
- BCE (“before the common era”), 9.38, 9.67, 15.41
- Berne Convention, 4.2, 4.29, 4.38
- bias-free language, 5.205
    - credibility of, 5.203
    - editor’s responsibility for, 5.206
    - gender neutrality of, 5.43, 5.51, 5.204
- Bible
    - abbreviations, 15.48–54; Apocrypha, 15.52; appropriate use of, 15.48–50; Jewish Bible/Old Testament, 15.51; New Testament, 15.53; versions and sections, 15.54
    - books of, 8.113
    - chapter and verse, 9.30, 17.247
    - names and versions, 8.112, 17.248
    - resources on, 15.47, 17.246, 17.248
    - scripture references, 8.111–14, 9.30, 17.246–48
    - sections, 8.114, 15.54
- bibliographic essays
    - appropriate use of, 16.78
    - example of, fig. 16.13
    - reference works in, 17.238, 17.240, 17.242
- bibliographies
    - arrangement of: alphabetical, 16.72, 16.81–83, 16.87; chronological, 16.88; sections, 16.80
    - authors’ names in (*see* author’s name)
    - cross-checking note citations with, 2.62
    - editing, 2.64
    - in electronic journals, 1.183
    - *et al.* in, 16.44, 16.118, 17.29–30
    - examples of, figs. 16.3–4, 16.13–14
    - flush-and-hang style in, 1.88, 2.29, figs. 16.3–4
    - function of, 16.71
    - headline-style capitalization in, 16.17, 17.50, 17.52
    - headnotes for, 16.76, 16.80
    - italic and roman type in, 16.16
    - kinds of, 16.74–77; annotated, 16.77; definitions of, 16.74; essay, 16.78, 17.238, 17.240, 17.242, fig. 16.13; full, 16.75; of one person’s works, 16.79, 16.88, fig. 16.14; selected, 16.76, fig. 16.4
    - omitted in indexing, 18.109
    - page numbers in, 17.135, 17.161, 17.168–69
    - placement of, 16.73

    - preparation of, 2.29
    - publication details in: basic components, 17.96; date, 16.12, 17.98, 17.118–19; *forthcoming* and such, 8.195, 16.103, 17.121–22, 17.167; publisher's name, 17.103–14
    - punctuation of, 16.15
    - specific materials in: audiovisual, 17.265–73; chapter titles and other parts of books, 17.68–70, 17.73, 17.75; classical references, 17.250, 17.261; compiled works, 16.89; edited works, 16.89; editions other than first, 17.79; electronic versions of older works, 17.146–47; interviews, 17.207; journal articles, 16.13, 17.63–69, 17.156–58, 17.170–72, 117.174–78, 17.181; letter writers' names, 17.76; magazine articles, 17.185, 17.187; manuscript collections, 17.223–32; multivolume works, 17.84, 17.86, 17.88–89; newspaper articles, 17.191–92, 17.198; online books, 17.143; online multimedia, 17.270; periodicals, 17.151–52; public documents, 17.293; public documents, Canada, 17.325–35; public documents, UK, 17.336–54; public documents, U.S., 17.295–324; reference works, 17.238, 17.240, 17.242; reprint or modern editions, 17.123; reviews, 17.200–202; series, 17.90, 17.93–95; sound recordings, 17.268; translated works, 16.89; unpublished, 17.214–15, 17.217; Web sites, 17.237
    - 3-em dash in, 2.16, 6.96, 16.84–89
    - titles of works (*see* titles of works)
    - *See also* discographies; notes; notes-and-bibliography documentation system; reference lists
- *billion*, 5.202, 9.10
- bills, legislative
    - Canada, 17.330, 17.344
    - UK, 17.344
    - U.S., 17.309
- binding, pp. 821–23, 824
- biographical notes
    - of contributors, 1.67, 1.89–90, 1.159, 2.39
    - on cover or jacket, 1.111
    - description of, 1.14
    - in electronic books, 1.120
    - example of, fig. 1.3
    - location of, 1.14
    - proofreading of, 3.38

    - in unnumbered notes, 16.69
- blank lines, 1.79, 2.101, 6.95
- blind (unexpressed) folios, 1.59, 1.66, 1.100, 1.102
- block quotations
    - appropriate use of, 11.12, 11.23
    - basic format of, 11.11
    - beginning in text, 11.26
    - changing run-in quotation to, 11.35
    - definition of, p. 824
    - documentation following, 11.81–84
    - indention of, 2.25–26, 11.11, 11.24–25
    - in manuscript preparation, 2.14, 2.25–26
    - note number placement and, 16.31
    - in notes, 16.55
    - permissible changes to, 11.17–18
    - proofreading of, 3.8
    - punctuation of, 6.64, 6.66, 11.22, 11.81–84
    - quotation marks in, 11.35
    - text following, 11.27
    - translation following, 11.87
- *Bluebook, The*, 17.275. *See also* legal cases; legal style
- bluelines (blues), 3.40, pp. 815–16, 824
- blurb, author. *See* biographical notes
- boldface
    - definition of, p. 825
    - for dynamics in music writing, 7.75
    - in indexes, 18.143, 18.147
    - in manuscript preparation, 2.17
    - marking manuscript for, 2.100
    - marking proofs for, 3.35
    - proofreading of, 3.8
    - punctuation following, 6.4
- book-club rights, 4.60
- Bookland EAN bar code, 1.114–16, fig. 1.13
- book notes, in journals, 1.157
- books
    - back matter: abbreviations, lists of, 1.55, 2.28, 11.77; acknowledgments, 1.52; appendixes, 1.81–84; bibliographies and reference lists, 1.88; chronologies, 1.85; colophons, 1.92; contributors, lists of, 1.67, 1.89–90, 2.39; editorial method, 1.57; endnotes, 1.86; glossaries, 1.87; indexes, 1.91; pagination of, 1.4, 1.104, 1.106; running heads, 1.97; sources of illustrations, 12.42; in table of contents, 1.41
    - book-length work within, 8.172, 8.193, 17.72

    - electronic vs. print, 1.117
    - errata, 1.107–8
    - exterior structure, 1.109–16, p. 811, fig. A.7
    - front matter: abbreviations, lists of, 1.55, 2.28, 11.77; acknowledgments, 1.52; author's signature, 1.50; copyright pages, 1.14–37; editing and preparation of, 2.67; editorial method, 1.57; epigraphs, 1.38–39; forewords, 1.48, 1.50–51; frontispieces, 1.8, 1.45; half titles, 1.5–8; illustrations and tables, lists of, 1.44–47; introduction, 1.53; prefaces, 1.48–52; publisher's or translator's notes, 1.56; tables of contents, 1.40–43; title pages, 1.9–13
    - ISBN: on copyright page, 1.28–29; on cover or jacket, 1.114; for electronic books, 1.125, 4.60; examples of, figs. 1.1, 1.4, 1.13; hyphens in, 6.82; proofreading of, 3.38; for serial publications, 1.29
    - length of, pp. 806–7, figs. A.4–6
    - outline of, 1.4
    - page numbers, 1.100–106
    - parts of: abbreviations for, 17.132; description of, 1.61–64; generic terms for, 8.189–90; introductions to, 1.41; numbers for, 9.30–32; outline of, 1.4
    - publishing process for, p. 858–59
    - running heads, 1.93–99, 2.79
    - signatures, 1.50, 17.136
    - text: chapters, 1.65–68; concluding elements, 1.80; introduction, 1.60; letters and diaries, 1.70; organization, 1.4, 1.58; parts, 1.61–64; poetry, 1.69; second half title, 1.59; subheads, 1.71–79
    - *See also* books, electronic; documentation; publications available in multiple formats; *and each of the elements above under its own heading (e.g., chapters)*
- books, electronic
    - authors' biographies in, 1.120
    - back matter, 1.133–34
    - basic elements, 1.118, 1.128
    - CIP data, 1.124; citation of, 17.142–47; multiple formats, 17.145; older works, 17.146–47; online version, 17.143; simultaneously published as print, 17.144; type of medium, 17.142, 17.145
    - copyright information, 1.119, 1.121

    - documentation and technical help in, 1.137
    - editing and preparation of, 2.67
    - errata, 1.123
    - illustrations and tables listed in, 1.127
    - indexes, 1.126, 1.133–34
    - ISBN of, 1.125
    - notes, 1.131
    - page locators, 1.134, 1.136, 17.81
    - production details of, 1.122
    - publication details of, 1.121
    - revision information on, 1.123
    - running heads, 1.135
    - tables of contents, 1.126
    - text, 1.129–30, 1.133
- botany terminology
    - scientific, 8.127–35
    - vernacular, 8.136–38
- *both–and*, 5.182
- BP ("before the present"), 9.38, 9.67, 15.41
- brackets
    - angle, 6.110
    - appropriate use of, 6.104, 6.109
    - braces (curly), 6.109
    - Dirac, 14.54
    - font of, 6.6–7
    - in mathematical expressions, 14.25, 14.27, 14.29–34
    - other punctuation with: colon, 6.69; comma, 6.56; exclamation point, 6.79; parentheses within parentheses, 6.102, 6.106; period, 6.14; question mark, 6.75; semicolon, 6.62
    - quotations and, 11.14, 11.19, 11.26, 11.63, 11.66–68
    - for real name or pseudonym, 17.36, 17.39
    - square: for anonymous and known author's name, 17.34; in foreign languages, 10.36, 10.55, 10.79; for interpolations in quotations, 6.104, 11.66–68; for missing or illegible words, 11.66–67; within parentheses, 6.102, 6.106; in phonetics, 6.107; for translations, 6.105, 11.87, 17.65, 17.177
    - *See also* parentheses
- brand names, 7.81, 8.155, 8.162–63. *See also* trademarks
- *British Foreign and State Papers*, 17.348
- British Library, 17.352–53
- British style
    - abbreviations/contractions, 15.5

    - *billion*, 5.202, 9.10
    - currency, 9.26
    - date form, 17.339
    - measurement units, 15.74
    - punctuation, 6.10
    - spelling, 7.5, 18.29
    - *See also* United Kingdom
- broadcasting companies, 15.26
- broadside: illustrations, p. 825
    - tables, 13.54, 13.61, 13.62, p. 825, table 13.19
- brochures, 2.77, 17.240–41
- buildings
    - capitalization of names of, 8.61, 8.63, 8.109, 10.29
    - foreign, 10.29
    - numbers in names of, 9.53
    - numbers of, in street address, 9.57
    - with periodical's name, 8.182
    - religious, 8.109, 9.53
- bullets, 2.37, 2.79, 6.127, 6.129
- Burmese names, 18.75
- businesses
    - abbreviations used in, 15.76
    - in computer writing, 7.81
    - names of: abbreviations, 15.23–24, 15.26; alphabetizing, 18.46, 18.86–87; as author, 17.47; capitalization, 8.73–74, 8.163; foreign, 10.8; *Inc.*, *Ltd.*, and the like, 6.50, 17.104, 17.108; indexing, 18.46, 18.86–87; possessives, 7.18
    - publications of, 17.241
    - titles of persons in, 8.30
    - *See also* organizations, names of
- *but*, 5.180, 5.191
- bylaws, 9.32

◀ PREV | NEXT ▶

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

C

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *ca.* (“circa”), 7.56
- calendar designations. *See* dates
- *Calendars* (UK), 17.351
- call letters, 15.26
- callouts
  - for illustrations, 2.22, 2.30, 2.33, 12.10
  - for maps, 2.33
  - for musical examples, 12.62
  - for tables, 2.22, 2.30–31, 2.65
  - vs. text references, 2.30
- calls for papers, in journals, 1.146, 1.158
- camera-ready copy (CRC), p. 825
- Canada
  - currency of, 9.25
  - legal cases in, 17.334
  - numeral style in, 9.22
  - provinces and territories: abbreviations, 15.30; documents of, 17.328–29, 17.333; newspaper names, 17.195; in publication details, 17.100
  - public documents of, 17.325–35; bills, 17.330, 17.344; *Canada* with, 17.328; date form and abbreviations, 17.327; debates, 17.329; gazettes, 17.333; legal cases, 17.334; Parliament, legislatures, and executive departments, 17.326, 17.330–31, 17.333, 17.344; regulations, 17.332;

resources on, 17.235; statutes, 17.330–32; unpublished, 17.335
- *Canada Gazette*, 17.332–33
- *can* and *could*, 5.133
- capitalization
  - with colon, 6.64
  - "down" style of, 8.2, 8.97
  - editor's note on, 1.57
  - with ellipses, 11.55, 11.57, 11.63
  - for emphasizing words, 7.50
  - headline-style, 8.167, 8.171, 17.50
  - hyphenated terms and, 8.168–70
  - in marking manuscript, 2.100
  - in marking proofs, 3.35
  - patterns of, 8.4
  - permissible changes to, 8.74, 11.8, 11.10, 11.15–19
  - of personified abstractions, 8.40
  - of physical characteristics, 8.43, 8.45
  - of question within sentence, 6.55, 6.71
  - sentence-style, 8.166, 8.171, 17.51
  - in tables, 13.16, 13.19, 13.24–25, 13.69, 13.72
  - of titles of works: 17.50–53, 8.164–67, 8.171; article title, 17.156; foreign-language, 10.3, 10.24, 10.30, 10.43, 10.60, 10.98, 10.107, 10.118, 17.64–65, 17.176–77, 17.255; headline style, 8.167, 8.171, 17.50; journal title, 17.159; legal style, 17.280; music, 17.268; newspaper headlines, 17.189; older titles, 17.63; sentence style, 8.166, 8.171, 17.51; subtitle, 17.53; unpublished works, 17.213, 17.224, 17.244
  - in translations, 10.10
  - in transliterations, 10.3
  - in vertical lists, 6.127, 6.129–30
  - of words derived from proper names, 8.64–65
  - *See also* headline-style capitalization; sentence-style capitalization; *and specific elements (e.g., titles and offices)*
- capitals
  - accents on, 10.41, 10.59, 10.70–71
  - definition of, p. 839
  - drop, p. 827
  - full: changing to upper- and lowercase, 8.174; for gene symbols, 8.140
  - for grades, 7.64

    - initial: decorative, 11.41; for emphasis, 7.50
    - internal, in names, 8.163
    - for letters standing for names, 7.66
    - lowercase and (clc), 8.165
    - for major keys (music), 7.74
    - for musical pitches, 7.71
    - for octaves, 7.72
    - plurals of, 7.65
    - small (see small caps)
    - used as words, 7.15–16
- captions
    - credit lines in, 12.40–51; adapted material, 12.51; author's own material, 12.40, 12.44; commissioned material, 4.67, 12.45; form, 12.43; material from agency, 4.92–94, 12.50; material in public domain, 12.49; material obtained free of charge, 12.46; material requiring permission, 12.41, 12.47–48; placement, 12.42
    - definition of, 12.8, 12.31
    - editorial conventions for, 12.32–39; capitalization, 12.32; checking, 2.66; and dimensions of artwork, 12.39; identifying symbols, 12.38, figs. 12.5–6; letters as identifiers, 12.14, 12.37, figs. 12.4, 12.6; numbering of illustrations, 12.34; placement-related wording, 12.35–36; punctuation, 12.32; syntax, 12.32; titles of works, 12.33; years, 9.68
    - electronic files of, 2.33, 12.20
    - for musical examples, 12.62, fig. 12.7
    - numbering of, 2.35, 12.34
    - parenthetical citations in, fig. 12.5
    - proofreading of, 3.10
- carets, 2.96, 3.20
- carryovers. *See* runovers
- cartoons, 8.207
- case. *See* covers, of books
- Cataloging-in-Publication (CIP) data, 1.28, 1.32–34, 1.124, fig. 1.1
- catalogs
    - astronomical, 8.148
    - exhibition, 8.208, 17.240
    - library, 8.166
    - musical, 8.204
- CCC (Copyright Clearance Center), 1.161, 1.191, 4.88

- CD-ROMs
  - definition of, p. 825
  - format of, 17.145
  - preparation of, p. 823
  - production details on, 1.122
  - titles of, 8.197, 17.271
- CE ("of the common era"), 9.38, 15.41
- celestial bodies and coordinates, 8.147, 15.68
- *cent(s)*, 9.24
- centuries, 9.36–37. *See also* historical and cultural terms
- *cf.* ("compare"), 16.58
- chapter numbers, 1.61, 1.66, 16.61, 18.111
- chapter(s)
  - abbreviation for, 17.132
  - appearing in two publications, 17.173
  - appendixes at end of, 1.83
  - conclusions as, 1.80
  - division into, 1.65
  - in electronic books, 1.129
  - electronic files for, 2.19, 2.21
  - first page of, 1.59, 1.99, 1.104
  - multiple authors of, 1.67
  - note referring to entire, 1.66
  - numbering of, 1.61, 1.66, 16.61
  - offprints of, 1.68
  - pagination of, 1.59, 1.66, 1.104
  - placement of, 1.66
  - previously published, 16.68, 17.173, fig. 1.5
  - publication agreement for, 4.52, 4.57, fig. 4.3
  - reference lists to each, 16.92
  - as running heads, 1.95, 1.99
  - in table of contents, 1.41–42
  - *See also* articles (journal)
- chapters, citation of
  - entire chapter, 1.66
  - introductions and such, 17.74–75
  - legal style, 17.281
  - from multiauthor book, 17.69–70
  - from particular volume in multivolume works, 17.87
  - previously published, 17.73
  - several from same book, 17.70
  - from single-author book, 17.68
  - *See also* articles, citation of
- chapter titles
  - generic parts as (e.g., introduction), 8.189

    - guidelines for, 1.65
    - in manuscript preparation, 2.23
    - and note references, 16.32
    - numbered, 8.190
    - roman type and quotation marks for, 8.187
    - years in, 9.68
- character count, pp. 807, 826
- characters, fictional, 5.116, 8.38. *See also* dialogue
- characters, special. *See* special characters
- charts
    - appropriate use of, 12.56
    - criteria for effectiveness, 12.56–61; abbreviations, 12.61; consistency, 12.57; graphs, 12.58–59, fig. 12.5; shading, 12.30; titles and labels, 12.9, 12.23, 12.60–61, fig. 12.3
    - definition of, 12.3
    - editing of, 2.66, 12.23
    - examples of, figs. 12.3, 12.5
    - fair use of, 4.82
    - indexing of, 18.117
    - keys to, 12.8, 12.38, figs. 12.5–6
    - resource on, 12.56
    - *See also* illustrations; tables
- chemical terminology
    - laws and theories, 8.157
    - mass number, 8.159
    - names and symbols, 8.158, 15.70
    - tables with equations, 13.50
- Chinese language
    - capitalization and italics, 10.106
    - names: alphabetizing, 18.76; common, 10.103, table 10.2; treatment, 8.18
    - original characters, 10.108
    - titles of works, 10.107
    - transliteration of, 10.100–102
- chronological order
    - vs. alphabetical order, 16.87
    - index subentries in, 18.68
    - in letters and diaries, 1.70
    - in reference lists, 16.95, 16.103
    - in single-author bibliographies, 16.88
    - for text citations, 16.119
- chronologies
    - date style in, 6.46
    - eras in, 9.38, 15.41
    - example of, fig. 1.10

    - inclusive years in, 9.67–68
    - placement of, 1.85
- *church*, 8.106
- churches. *See* religions and religious concerns
- CIP (Cataloging-in-Publication) data, 1.28, 1.32–34, 1.124
- *CIP Publishers Manual*, 1.33–34
- circling
    - in marking manuscript, 2.95, 2.102
    - in marking proofs, 3.14–15, 3.23, 3.32–36
- citation. *See* documentation
- cities and towns
    - documents of, 17.323
    - laws of, 17.312
    - names of: capitalization, 8.47, 8.55–56; with *Fort, Mount, Saint*, and such, 10.29, 15.32, 18.91; *greater* with, 8.53; indexing, 18.88; in newspaper names, 17.195–96, 18.48; in publication details, 1.13, 17.99–101; real and metaphorical, 8.54
    - parts and divisions of, 8.52, 9.51
    - punctuation of, 15.31
- civic honors, 8.33, 8.89
- civil government
    - awards and honors, 8.33, 8.89
    - titles and offices, 8.21, 8.25, 15.13–14
- class, social, 8.44
- classics
    - English, 17.261–62
    - Greek and Latin, 17.250–59; abbreviations, 17.252–53; collections of inscriptions, 17.257; editions, 17.254, 17.256, 17.258–59; fragments, 17.258; numbers for parts, 17.251; placement of citations, 17.250; punctuation, 17.253; superscripts, 17.256; titles, 17.255
    - medieval, 17.259–60
    - resource on, 17.252
- clauses
    - dependent, 6.35–37
    - independent: colon with, 6.63; comma with, 6.32–34; run-in lists and, 6.126; semicolon with, 6.57–59
    - as nouns, 5.32
    - preposition at end of, 5.162
    - relative, 6.38
    - restrictive vs. nonrestrictive, 5.202, 6.31,

6.36, 6.38
    - *See also* phrases
- clergy, titles of
    - abbreviations of, 15.18, 15.22
    - capitalization of, 8.21, 8.29
    - indexing of, 18.39
    - and terms of respect, 8.29, 8.35, 15.18
- close-up mark, 3.25
- *Code of Federal Regulations*, 17.315
- codes, legal, 17.312, 17.315
- codes and coding
    - angle brackets to enclose, 6.109–10
    - definition of, pp. 826, 832
    - of errors, 3.14–15
    - evidence of incorrect, 3.42
    - examples of, 2.89, 14.66
    - hand markup, 2.77, 2.95, 2.102
    - of mathematical copy, fig. 14.3
    - of part and chapter titles, 2.57
    - of special characters, 2.18
    - of subheads, 2.24, 2.58
    - type specifications and, 2.76, 2.88–89
    - *See also* bar codes; markings, editorial; markup languages; zip codes
- collected works, 8.188, 17.25, 17.257. *See also* compilations; derivative works; edited works
- collections. *See* manuscript collections; public documents
- collective works, definition of, 4.8
- colloquialisms, 7.61, 7.63
- colon
    - with *as follows* and the like, 6.65
    - lowercase or capital letter after, 6.64
    - marking of, 2.95
    - with other punctuation, 6.9, 6.69
    - quotation marks and, 6.53
    - spacing after, 2.12
    - on title page, 1.9
    - uses of: appropriate, 6.63, 6.68; biblical references, 9.30; chapter title and subtitle, 2.23, 2.58; dialogue, 6.66; direct address, 6.67; double or multiple numeration, 1.76; indexes, 18.18–19, 18.94; introductory phrase, 6.67; before quotation, 11.20, 11.22; titles of works, 8.173, 8.175, 17.53; before vertical list, 6.127–28
- colophon

    - definition of, 1.92, p. 826
    - placement of, 1.110–11
- color
    - for editing manuscripts, 2.103
    - in electronic journals, 1.185
    - for journal covers, 1.140
    - for marking proofs, 3.22
    - in printing, pp. 826, 835
- color, skin, 8.43
- columns
    - in indexes, 1.91, 18.138, 18.141
    - in vertical lists, 6.127
    - *See also* tables
- comma
    - with adjectives preceding noun, 6.39–40
    - appositives and, 5.29, 6.43
    - appropriate use of, 6.18, 6.123
    - with clauses: dependent, 6.35–37; independent, 6.32–34; relative (restrictive and nonrestrictive), 6.31, 6.36, 6.38
    - with compound predicate, 6.34
    - in dates, 6.46
    - in dialogue and direct address, 6.28, 6.53, 11.21
    - elliptical constructions with, 6.51
    - homonyms separated by, 6.45
    - in indexes, 18.57–59, 18.93
    - with interjections and descriptive phrases, 6.30–31, 6.41–42
    - with introductory words and phrases, 6.25–29, 11.21
    - marking of, on manuscript, 2.95
    - with maxims and proverbs, 6.54
    - in numbers, 9.22, 9.59–60, 9.66, 15.65
    - other punctuation with: em dash, 6.91; parentheses and brackets, 6.56; quotation marks, 6.8, 6.52–53, 11.21
    - with questions, 6.55
    - with quotations, 6.8, 6.52–53, 11.21
    - in run-in lists, 6.126
    - serial: and ampersand, 6.24, 17.80; conjunctions instead of, 6.20; with *et al.*, 6.23; with *etc.* and *and so forth*, 6.22; preferred treatment of, 6.19; semicolon instead of, 6.21; and table alignment, 13.37, table 13.8
    - with *that is* or *for example*, 6.44

    - in titles of works, 8.175, 8.177, 17.55, 17.56
- command papers (Canada), 17.345
- Committee Prints, 17.308
- common names (e.g., of plants), 8.136–38
- *comp.* ("compiled by"), 16.89, 16.104
- companies. *See* businesses
- comparison/degree, 5.188
- compass points and terms
    - abbreviations of, 15.37–39
    - in addresses and place-names, 15.35–36
    - capitalization of, 8.48–50
- *Compilation of the Messages and Papers of the Presidents*, 17.316
- compilations
    - abbreviations for, 17.42–43
    - in bibliographies, 16.89
    - editorial comments in, 6.104, 16.65
    - of public documents, 17.316
    - in reference lists, 16.104
    - *See also* collected works; derivative works; edited works
- compiler's name
    - abbreviation for, 16.89, 16.104
    - author's name and, 17.41–43
    - biographical notes on, 1.14
    - *See also* manuscripts, author's responsibilities
- compositors and composition. *See* typesetters and typesetting
- compounds, 7.37, 7.82
    - adverbs as, 5.148, 7.87
    - in alphabetizing, 18.57, 18.70, 18.82
    - in ASL, 10.152
    - closed, trend toward, 7.84
    - en dashes in, 6.85
    - headline-style capitalization and, 8.168–70
    - hyphenation guide for, 7.90
    - hyphens in, 2.15, 5.92–93, 6.81, 6.85, 7.85, 7.88–89
    - as modifiers before or after noun, 7.86
    - of nouns, new, 5.33
    - of nouns, proper, 5.6
    - omission of second part of, 7.89
    - phrasal adjectives and, 5.92–93, 5.102
    - plurals of, 5.6, 5.19, 7.8–9
    - possessives of, 7.25
    - prepositions as, 5.163
    - of pronouns, 5.53, 5.63

- readability of, 7.85
- resources on, 7.1–2
- types of, 7.83, 7.90
- *See also* prefixes; suffixes; word division

- computer software
  - character-count function of, pp. 807, 826
  - for editing manuscripts, 2.83–85
  - “hairline rules” in, 12.28
  - for indexing, 18.4, 18.103
  - for keyboarding manuscript, 2.11
  - for mathematical copy, 14.1, 14.60
  - months abbreviated in, 15.42
  - for notes, 16.20
  - slash in directory paths of, 6.119
  - special characters in, 10.14
  - spelling and capitalization of, 7.81
  - style tags in, 2.90 (*see also* codes and coding)
  - terminology of, 7.81
  - for typesetting, pp. 814–15
- computer terms
  - brackets in, 6.109
  - capitalization in, 7.77, 7.81
  - font in, 7.79–80
  - plus sign in, 7.78
  - resources on, 6.8, 7.81
  - typographic variations in, 7.76
  - words to be typed in, 7.80
- computer-to-plate (CTP) technology, pp. 816, 826
- concepts
  - personified, 8.40
  - religious, 8.116–17
  - transcendent, 8.101
- concerts, reviews of, 17.202
- conclusions, format of, 1.80
- concordance, definition of, 18.4
- conferences, 8.76, 17.215. *See also* proceedings of conferences and symposia
- *Congress*, *congressman*, 8.25, 8.67. *See also* United States Congress
- *Congressional Debates*, 17.304
- *Congressional Globe*, 17.304
- *Congressional Record*, 17.302–3, 17.309
- conjunctions
  - ampersand vs. *and*, 8.174, 16.117, 17.27, 17.52, 17.106
  - beginning sentence with, 5.191

    - for coordinate adjectives, 5.91
    - definition of, 5.180
    - dependent clauses with, 6.37
    - independent clauses with, 6.32–34, 6.36
    - in index subentries, 18.66
    - interrogative verbs as, 5.189
    - participial prepositions as, 5.164
    - as prepositions, 5.172
    - relative pronouns as, 5.189
    - semicolon preceding, 6.59
    - in series of items or clauses, 6.19–20, 6.33
    - slash as, 6.113
    - types of: adversative (contrasting), 5.184; coordinate, 5.181; copulative (additive), 5.183; correlative, 5.182; disjunctive (separative), 5.185; final (illative), 5.186; subordinate, 5.187–88, 5.189
    - *with* used as, 5.190
- *Consolidated Regulations of Canada (CRC)*, 17.332
- constitutions
    - documentation of, 17.288–89, 17.321, 17.356
    - numbers vs. words for divisions in, 9.32
- contact proofs, pp. 815, 826
- continents, names of, 8.47, 8.50
- *continued* lines, 13.61, 18.142
- contractions, 5.104, 7.31, 15.3, 15.5
- contracts, 4.53–57, 17.220. *See also* publication agreement
- contributors
    - information for, 1.145
    - list of, 1.67, 1.89–90, 1.159, 2.39, fig. 1.11
    - publication agreement for, 4.53–57
    - responsibilities of, 2.39
    - submission information for, 1.141–42, 1.145, 1.175
    - *See also* author's name; manuscripts, author's responsibilities
- copy, use of term, 3.5
- copyediting. *See* manuscript editing; manuscript editors
- copyright, 4.1
    - assignment of, 4.33–37
    - authorship varieties, 4.7–12; collective works, 4.8; individual and joint authors, 4.7, 4.12; "life plus seventy" rule, 4.22, 4.24–25; works made for hire, 4.9–12, 4.23

    - deposit requirements for, 4.45–46, 4.58
    - duration of: lengthening in 1978, 4.20; for works created after 1977, 4.22–24; for works created before 1978, 4.19, 4.25–29
    - law relevant to, 4.2, 4.19, 4.25
    - material covered by, 4.3, 4.5, 4.11
    - ownership of, 1.17, 4.6–12, 4.30–31, 4.40–41
    - owner's rights and, 4.13–18, 4.37, 4.48
    - and public-domain works, 4.21
    - publisher's responsibilities for, 4.31, 4.58–59
    - registration of, 4.4, 4.45–48, 4.58, fig. 4.1
    - renewal of, 4.19, 4.26, 4.30–32, 4.40, 4.58, 17.116
    - *See also* copyright notice; copyright page, contents of; credits and credit lines; licenses for copyrighted works; permissions; publication agreement; subsidiary rights
- Copyright Act (and amendments), 1.16, 4.2, 4.20, 4.85–87
- Copyright Clearance Center (CCC), 1.161, 1.191, 4.88
- copyright lines, journals
    - description of, 1.161
    - for individual articles, 1.177, 1.179
    - ISSN in, 1.29
    - placement of, 1.141, 1.152, 1.175
- copyright management information, 4.15
- copyright notice
    - components of, 1.16–17, 1.161, 4.40–41
    - electronic publications, 1.119, 1.177
    - example of, fig. 1.2
    - government-produced works, 4.43
    - journals, 1.141, 1.152, 1.175
    - mistakes in, 4.44
    - photocopied material, 4.86–87
    - placement of, 1.16–17, 4.42, 16.68
    - responsibility for filing, 4.58
    - rules for, 4.38–39
    - wording of, 12.48, 16.68
- copyright page, contents of
    - acknowledgments, 1.30–31
    - author's previous publications, 1.7
    - biographical note, 1.14
    - changes and renewals, 1.20
    - CIP data, 1.32–34
    - copyright notice, 1.16–17

    - country of printing, 1.25, 17.100
    - credits, 1.30, 4.69, 12.42
    - editions, 1.19, 1.22–24, 1.26
    - for electronic books, 1.119, 1.121
    - examples of, figs. 1.1, 1.3–6
    - grant information, 1.31
    - impression, 1.20–22, 1.24, 1.26
    - ISBN, 1.28
    - pagination, 1.102
    - paper durability statement, 1.35
    - permissions, 1.30, 4.69
    - proofreading, 3.17
    - publication date, 1.16, 1.18, 1.21, 1.24, 17.115
    - publication place, 17.99
    - publisher's address, 1.15
    - publishing history, 1.21, 1.24
    - translation information, 1.27
    - *See also* copyright notice
- corporations. *See* businesses; organizations, names of
- correlation coefficients, 9.21, 13.39, 15.56
- councils, religious, 8.110
- countries
    - abbreviations of, 15.33–34
    - capitalization of, 8.47
    - in publication details, 1.25, 17.100
    - in text, 8.50
    - *See also* states
- courts
    - Canadian, 17.334
    - divisions in, 9.51
    - federal, decisions of, 17.284–85
    - names of, 8.25, 8.69
    - state and local, decisions of, 17.286
    - U.S. Supreme Court, 4.55, 17.284
    - *See also* legal cases
- covers, of books, 1.110, 2.80
    - binding, p. 822
    - die copy, 3.37
    - jackets compared with, 1.109
- covers, of journals and paperbacks
    - artwork for: copy, 1.113–16; credits, 1.113, 1.140; fair use, 4.81; permission to use, 4.93–94
    - author's/editor's name on, 1.110–11
    - author's previous publications on, 1.7

    - binding and, pp. 822
    - biographical information on, 1.14
    - copy for, 1.113–16
    - journals, covers and spine, 1.138–43
    - laminate for, p. 829
    - proofs of, 3.37–39
    - *See also* jackets, of hardback books
- CRC (camera-ready copy), p. 825
- credits and credit lines
    - for artwork on cover or jacket, 1.113, 1.140
    - in captions, 12.40–51; adapted material, 12.51; author's own material, 12.40, 12.44; commissioned material, 4.67, 12.45; form, 12.43; material from agency, 4.92–94, 12.50; material in public domain, 12.49; material obtained free of charge, 12.46; material requiring permission, 12.41, 12.47–48; placement, 12.42
    - on copyright page, 1.30, fig. 1.6
    - and fair use, 4.75
    - format of, 4.95
    - importance of, 4.67, 4.69, 4.83, 4.95, 11.3
    - in list of illustrations, 12.52
    - for previously published material, 16.68, 17.173
    - proofreading of, 3.38
    - in table footnotes, 13.44–45
    - for translation, 11.89
    - *See also* permissions
- Croatian language, 10.18–19
- cropping, of artwork, 12.18, 12.21
- cross-references
    - in documentation: for alternative real author's names, 17.40; among notes, 16.33; to earlier note numbers, 16.33; for pseudonyms, 17.39; for several chapters from same book, 17.70; from short to full citations, 16.43
    - in indexes: accuracy of, 18.20, 18.132; alphabetizing, 18.16; appropriate use of, 18.14, 18.74, 18.82; blind, 18.15; double-posting vs., 18.15; generic, 18.22; in indented style, 18.25; italics in, 18.14, 18.21; for names, 18.69, 18.74, 18.82, 18.85, 18.87; placement, 18.16–19, 18.25; punctuation of, 18.94–96; *"See also"* and *"See also under,"* 18.19; *"See"* and *"See*

under," 18.15–18, 18.128; in single vs. multiple indexes, 18.6; subentries and, 18.9, 18.17–19
    - in mathematical copy, 14.20–21, 14.55
    - parentheses with, 18.17, 18.19, 18.96
    - in text, 2.37, 2.59, 3.15, 3.17
- CTP (computer-to-plate) technology, pp. 816, 826
- cultural terms. *See* historical and cultural terms
- currency
    - code for, on jacket or cover, 1.110, 1.114–16, 1.143
    - dates with, to show value, 9.29
    - large amounts of, 9.28
    - non-U.S., 9.25–27
    - resource on, 9.25
    - U.S. currency, 9.24
    - words vs. symbols and numerals for, 9.23
- Cyrillic characters, 10.119, table 10.3. *See also* Russian language
- Czech language, 10.20–21

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶
GO

Index

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

PREV | NEXT

D

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- dagger symbol, 13.50, 16.27, 16.35
- Danish language, 10.22–23
- dashes
  - hyphen compared with, 6.80
  - keyboarding of, 2.16, 6.80
  - marking manuscript for, 2.99
  - and note number placement, 16.30
  - preceding epigraph source, 1.39, 11.40
  - *See also* em dash; en dash; hyphens and hyphenation
- data
  - electronic files of, 2.34
  - source notes on, 13.44–45
  - unpublished, 17.209
  - *See also* tables
- databases, online
  - copyright issues and, 4.45, 4.55, 4.60
  - electronic-rights licensing and, 4.61
  - in medical field, 1.186
  - of public documents, 17.356
  - reference works as, 17.239
  - of scientific, 17.358
  - use of term, 17.357
- dates
  - as adjectives, 5.79
  - alphabetizing, 18.63
  - capitalization of, 8.94

    - centuries and decades, 8.77
    - commas with, 6.46
    - with currency value, 9.29
    - days, 8.94, 9.35, 15.43
    - decades, 8.77, 9.37
    - in documentation: Canadian preferences, 17.327; journal citations, 17.163–65; legal style, 17.282–83; magazine citations, 17.183, 17.186; manuscript citations, 17.225; newspaper citations, 17.188; patents, 17.219; reference lists, 16.95, 16.100; treaties, 17.322, 17.355
    - en dashes with, 6.83–84
    - eras, 9.38
    - of foreword or preface, 1.50
    - holidays, 8.95
    - month-day-year vs. day-month-year, 6.46, 9.39, 17.186, 17.225
    - months: abbreviations of, 15.42; capitalization of, 8.94; in journal citations, 17.163–65; in reference lists, 16.100
    - numerals for: brief forms of, 6.115, 9.39–40; centuries, 9.36; day of month, 9.35; decades, 9.37; eras, 9.38; years, 9.33, 9.67
    - plurals of, 7.15
    - slash with, 6.114–15
    - spelled out, 8.77, 9.35
    - in titles, 8.175, 17.57
    - years: arabic numbers for, 9.33–34, 9.59; in astrophysical contexts, 9.12; at beginning of sentence, 9.5; inclusive, 9.67–68; mega- and giga-, 9.12; natural phenomena identified by, 8.83; roman numerals for, 9.70
    - *See also* publication date; time
- deadlines, 18.3, 18.100
- dead (foul) copy or proofs, 3.5, 3.18
- deaf people, 8.45, 10.145
- debates, citation of
    - Canadian parliamentary, 17.329
    - UK parliamentary, 17.341–43
    - U.S. congressional, 17.302–4
- decades, 8.77, 9.37
- decimal fractions
    - for celestial coordinates, 15.68
    - European style for, 9.22, 9.60
    - point in, 9.22, 13.37
    - spacing of, metric system, 15.65

    - table alignment and, 13.37, tables 13.1–4
    - zero included in (or not), 9.20–21, 9.24, 13.39, tables 13.2, 13.12
- dedication
    - in electronic books, 1.128
    - format and placement of, 1.36
    - omitted in indexing, 18.109
    - pagination, 1.102
    - use of, 1.37
- definitions, treatment of, 7.52, 14.55, 18.147. *See also* dictionaries; glossaries
- degrees: academic, 1.11, 8.32, 15.21–22, 18.40; of arc, 15.38–39, 15.68; of temperature, 9.14, 9.17–18, 15.55, 15.58
- deities, 8.98–99, 8.100, 8.102
- delete mark, 3.24
- deliberative bodies, 8.25, 8.67
- departments
    - governmental, 8.68, 17.317–19, 17.326
    - magazine, as title, 17.185
- derivative works
    - copyright issues and, 4.14, 4.21, 4.30, 4.40
    - electronic works as, 4.60
    - license to make, 4.33
    - *See also* collected works; edited works
- design and production, pp. 803–4
    - characteristics of, pp. 804–10
    - design, sample, fig. A.14
    - electronic books, 1.122
    - formal markup languages, 2.91
    - generic marking and coding, 2.88–90
    - layout, 2.76
    - pagination, 2.78
    - paper selection, pp. 818–19
    - prepress phase, pp. 815–18, 834
    - printed books, 1.92
    - printed journals, 1.140, 1.162, 1.164
    - running heads, 2.79
    - schedule, p. 804, figs. A.1–2
    - sending files, 2.84, 2.87
    - text, pp. 810–14
    - transmittal form, 2.80, pp. 806–9, fig. A.3
    - type specifications, 2.76–77, fig. A.14
    - *See also* illustration reproduction; printers and printing; typesetters and typesetting; typographic considerations
- developmental editing, 2.48

- *dex* (“differential exponent”), 9.13
- diacritical marks
  - and alphabetizing, 18.29, 18.65
  - on capital letters, 10.41, 10.59, 10.70–71
  - description of, 10.14
  - in foreign languages (*see specific languages*)
  - in Latin alphabet, 10.2, table 10.1
  - marking proofs for, 3.36
  - in mathematical expressions, 14.9–10
  - in transliterations, 10.92, 10.95, 10.110
  - *See also* special characters
- diagrams
  - editing of, 2.66
  - example of, fig. 12.6
  - *See also* charts; illustrations
- dialect, 5.31, 5.200
- dialogue
  - dialect in, 5.200
  - direct discourse, 11.43
  - discussions and interviews, 11.50
  - in drama, 11.49
  - fair use and, 4.78
  - faltering or interrupted, 11.45
  - flush-and-hang style in, 11.49
  - in foreign languages: French, 10.34; Italian, 10.53; Russian, 10.120; Spanish, 10.76–78
  - indirect discourse, 11.48
  - multiple paragraphs in, 11.36
  - permissible changes to, 11.9
  - punctuation of: alternative, 11.46; colon, 6.64, 6.66; comma, 6.53, 11.21; em dash, 6.90
  - single-word, 11.44
  - unspoken discourse, 11.47
  - *See also* quotations
- diaries, chronological order of, 1.70. *See also* manuscript collections
- dictionaries, 17.238–39, 17.357
- die copy, 3.37
- digital object identifiers (DOIs), 1.191, 17.14, 17.181
- digital printing, pp. 820, 827
- dimensions. *See* measurement, English; metric system
- dingbat. *See* ornaments, for text breaks
- diphthongs
  - Dutch, 10.24

    - French, 10.37
    - German, 10.46
    - Greek, 10.139
    - Italian, 10.56
    - Latin, 10.61
    - Russian, 10.128
    - Spanish, 10.80
- Dirac bracket notation, 14.54
- direct address, 6.28, 6.53, 6.67, 11.21, 11.43. *See also* dialogue
- directions. *See* compass points and terms
- disciplines and subjects, 7.4, 8.91–93. *See also* academic concerns
- discographies
    - of audiovisual materials, 17.265–67
    - example of, fig. 16.16
    - resource on, 17.267
    - of sound recordings, 17.268–69
- discussions
    - documentation of, 17.204–7
    - transcriptions of, 11.50
    - *See also* dialogue
- diseases, 8.153
- disk-to-film (DTF) technology, p. 827
- display
    - pages, 1.94–95, 1.102
    - type, 6.12, 6.15, p. 827
    - *See also* mathematical expressions: in display
- dissertations, 8.195, 17.214, 17.242, 17.245
- distribution
    - contract concerning, 4.49
    - copyright owner's right of, 4.13
    - license for, 4.33
    - publisher's name and, 17.114
    - subsidiary rights to, 4.60
- division of words. *See* word division
- divisions of books
    - abbreviations for, 17.132
    - arabic numbers for, 9.30–32
    - description of, 1.61–64
    - in electronic books, 1.129
    - generic terms for, 8.189–90
    - introductions to, 1.41
    - in letters and diaries, 1.70
    - outline of, 1.4
    - in poetry, 1.69
    - running heads in, 1.95

    - in table of contents, 1.41
    - titles of, 1.62, 1.64, 1.99, 1.103, 2.57
    - *See also* back matter; chapter(s); front matter; parts, in books; text
- *do, does, did*, and *done*, 5.134
- documentation
    - arabic numbers preferred in, 17.129
    - basic elements, 16.2, 16.8–18
    - combining systems of, 16.63–65
    - cross-references: for alternative real author's names, 17.40; among notes, 16.33; for pseudonyms, 17.39; for several chapters from same book, 17.70; from short to full citations, 16.43
    - examples of, 16.10, figs. 16.1–16
    - in figures, fig. 12.5
    - flexibility in, 16.7, 17.2
    - indexing and, 18.6, 18.114–16
    - necessity of, 2.60, 11.5, 16.1
    - numbered-reference system of, 16.6
    - practice of, 11.2
    - resources on, 16.5
    - shortened: authors' names in, 16.44, 17.179; basic and alternative forms of, 16.42, 16.46; cross-reference from, 16.43; for English classical references, 17.262; function of, 16.3, 16.41; *ibid.* in, 16.47–48; *idem* in, 16.49; italics vs. roman, 16.45; in legal style, 17.287; for manuscript items, 17.230; *op. cit.* and *loc. cit.*, 16.50; for public documents, 17.294; for several contributions from same book, 17.70; in text, 11.82, 11.84; titles in, 8.179, 16.45, 17.62–63
    - solutions for, 17.2
    - styles compared, 16.1–6; authors' names, 16.11; capitalization, 16.17; common elements, 16.9; electronic source titles, 16.18; examples, 16.10, 17.3, figs. 16.1–16; flexibility in, 16.7; font, 16.16; page numbers and locators, 16.13–14; publication date, 16.12; punctuation, 16.15
    - *See also* author-date documentation system; bibliographies; notes; notes-and-bibliography documentation system; reference lists; source lines and notes; text citations; *and specific items to document (e.g., audiovisual materials)*

- documentation and technical help, for electronic books, 1.137
- document type definition (DTD), p. 827. *See also* codes and coding; tags
- DOIs (digital object identifiers), 1.191, 17.14, 17.181
- dollar and dollar sign, 9.24–25
- double numeration, 1.76, 2.31, 2.34, 12.13, 13.13, 14.20
- double-spacing, 2.6, 2.12, 2.25–26, 2.28–29
- “down” style, 8.2, 8.97
- drama
    - divisions of, 8.194
    - documentation: act, scene, and line, 11.75–76, 11.82; classic English, 17.261–62; reviews, 17.202
    - quotations of, 11.49
    - sound recordings of, 17.269
    - titles of, 8.193
    - *See also* dialogue
- drawings. *See* artwork; illustrations; line art (line copy)
- “drop caps,”, 11.41
- drop folio, 1.66, 1.100, 1.102–4
- drug names, 8.155
- DTD (document type definition), p. 827. *See also* codes and coding; tags
- DTF (disk-to-film) technology, p. 827
- dust jackets. *See* jackets, of hardback books
- Dutch language, 8.13, 10.24–25
- DVDs and DVD-ROMs, 17.273, pp. 823, 828
- dynasties, numbers for, 9.50

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

E

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- EAN (European Article Number) bar code, 1.114–16, fig. 1.13
- *earth*
  - capitalization of, 8.149
  - geological terminology for, 8.142–45
  - parts of, 8.47–54
  - *See also* compass points and terms; geographical terms, abbreviations of
- EAs (editor's alterations), 3.14–15, p. 828
- *East, eastern*, and such, 8.48–50
- e-books, 17.145. *See also* books, electronic; electronic publications
- economic organizations, 8.71–72
- economic terms and periods, 8.85, 9.28, 15.76. *See also* financial terms
- *edited by* (*ed., eds.*), 16.89, 16.100, 16.104, 17.41–42, 17.45, 17.89
- edited works
  - abbreviations for, 17.42–43
  - in bibliographies, 16.89
  - editorial comments in, 6.104, 16.65
  - in reference lists, 16.104
  - *See also* collected works; derivative works; editors; multiauthor volumes
- editing, types of, 2.48, 2.51, 2.55–56. *See also* manuscript editing
- edition(s)

    - copyright issues for, 1.21, 4.27, 4.40
    - definition of, p. 828
    - in documentation: classical references, 17.254, 17.256, 17.258–62; legal style, 17.280; modern, with original date, 17.123–27; newspapers, 17.188; online, 17.143–47; other than first, 17.79; publication dates, 17.115; reference works, 17.238; reprints, 17.123–27; in text, 11.78, 17.79
    - electronic book as, 1.121
    - facsimile, 1.60
    - impression compared with, 1.19, 1.22
    - noted on copyright page, 1.19, 1.22–24, 1.26, figs. 1.2, 1.4
    - number of, 1.10, 1.23–24
    - preface for new, 1.51
    - preferred treatment of, 1.22
    - publication agreement on, 4.50
    - on title page, 1.10
    - titles of, 8.186
- editorial board, list of, 1.141, 1.144
- editorials, 1.150, 1.160, 17.193
- editors
    - abbreviation for, 16.89, 16.100, 16.104, 17.41–42, 17.45, 17.89
    - anthology permissions and, 4.98
    - biographical notes on, 1.14
    - comments of, 6.104, 16.65
    - methods of, explained, 1.57
    - preface by, 1.51
    - publication agreement and, 4.52, 4.56–57
    - responsibilities of (multiauthor book), 2.39–40
    - style of, 2.52
    - substantive editing by, 2.55–56
    - *See also* authors; editor's name; manuscripts, author's responsibilities; manuscript editors; multiauthor volumes
- editor's alterations (EAs), 3.14–15, p. 828
- editor's name
    - on cover or jacket, 1.110–11
    - in documentation: abbreviation for, 16.89, 16.100, 16.104; author's name and, 17.41–43, 17.45; bibliographies, 16.89; classical references, 17.254, 17.257; journal special issues, 17.170; multivolume work, 17.89; reference lists, 16.100, 16.104; series of volumes, 17.90–92; shortened, 16.44; "with assistance of" another, 17.44

    - form of, 1.12
    - in journals, 1.140–41, 1.146, 1.149–50
    - for *Journals of the Continental Congress*, 17.305
    - location of, 1.9
    - in multiauthor volume, 1.89
    - proofreading of, 3.17
    - *See also* author's name
- educational use, copyright issues and, 4.60, 4.62, 4.85, 4.87
- *e.g.*, 5.202, 6.44
- *either–or*, 5.41, 5.182, 5.185
- electronic files, 2.10–35
    - in ASCII, p. 838
    - captions in, 2.33, 12.20
    - changes to, 2.5
    - chapter titles and subheads in, 2.23–24
    - as copyrightable, 4.3
    - definition of, p. 829
    - documentation and other apparatus in, 2.27–29
    - errors in converting, 3.8
    - extracts in, 2.25–26
    - index submitted as, 18.134
    - keyboarding guidelines for, 2.10–18 (*see also* keyboarding)
    - manuscript submitted as, 2.4, 2.9
    - naming of, 2.19–20, 7.79
    - numbering pages in, 2.21–22
    - quoted titles of, 7.79, 8.200
    - tables and illustrations in, 2.19, 2.22, 2.30–35, 12.25–27
    - *See also* online editing
- electronic mailing lists, 17.236
- electronic publications
    - articles (*see* articles, electronic; journals, electronic)
    - authority of, 17.6
    - books (*see* books, electronic)
    - captions in, 12.35–36
    - checking of, 2.37, 3.1, 3.42–43
    - copyright of: authors' electronic use of own work, 4.62; deposit requirements, 4.45; as implicit, 17.6; relevant law, 4.2; rights, 4.13–14, 4.33; rights licensing, 4.61; subsidiary rights, 4.60; U.S. Supreme Court on, 4.55
    - design of, pp. 804, 806
    - documentation, 17.4; accuracy of and changes

in, 17.5; books, 17.142–47; CD-ROMs and DVD-ROMs, 17.271; databases, 17.356; informally published, 17.211, 17.234–37; journals, 17.180–81; locators, 16.14; magazines, 17.187; multimedia, 17.270; of multiple online sources, 17.7; newspapers, 17.198; public documents, 17.356; reference works, 17.239; text citation, 16.109, 17.181; titles, 16.18
    - hyperlinks in: added to printed work, 4.60; benefits of, 1.170–71; cross-checking of, 2.37, 3.43; description of, 1.182, p. 831; home pages and, 1.118, 1.171, 1.174–76; illustrations and, 1.185; notes as, 1.131; orientation of user and, 1.135; possibilities in, 1.130, 1.170, 1.174; table of contents and, 1.126; tables and, 1.184
    - illustrations in: callouts, 2.30, 2.33, 12.10; captions, 12.35–36; color, 1.185; listed, 1.127, 12.53; numbering, 12.12, 12.15; text references, 2.33, 12.11
    - indexes for, 18.1, 18.101
    - journals (*see* journals, electronic)
    - length of, p. 807
    - locators in, 1.134, 1.136, 16.14, 17.181, 17.187
    - markup languages for, 2.91, p. 823
    - permanent source identifiers for, 1.191, 17.14, 17.181
    - preparation of, 2.1, p. 814
    - references in, 1.131, 1.183, 1.191, 16.14, 16.18
    - tables in, 1.127, 1.184, 13.1, 13.54, 13.56, 13.63
    - titles of, 8.197–200
    - *See also* URLs
- ellipsis points
    - accuracy and, 11.53
    - breaks in, 11.51, 11.64
    - comma with, 11.58
    - definition and form of, 11.51–52
    - for faltering or interrupted speech, 11.45
    - in foreign languages, 10.36, 10.55, 10.79
    - inappropriate use of, 11.54
    - in mathematical expressions, 14.23–24
    - for missing or illegible words, 11.66
    - permissible changes to, 11.85
    - rigorous method, 11.62–65

    - in tables, 13.33, 13.37, 13.64
    - three-dot method, 11.55–56
    - three-or-four-dot, 11.57–61; description of, 11.57; incomplete sentences with, 11.59; other punctuation with, 11.58; paragraphs omitted in, 11.60; for poetry, 11.61
    - *See also* suspension points
- e-mail addresses
    - hyphens in, 6.82
    - line breaks and, 6.17, 7.44
    - period (dot) in, 6.17
    - and personal communications, 17.208
    - *See also* URLs
- e-mail attachments, 2.4
- em dash
    - appropriate use of, 6.87
    - colon replaced by, 6.63
    - and comma, 6.91
    - definition of, p. 828
    - for explaining or amplifying, 6.88
    - in foreign languages: French, 10.34; Italian, 10.53; quotation of, 11.85; Russian, 10.120, 10.122; Spanish, 10.77–78
    - in indexes, 18.27, 18.98
    - marking manuscript for, 2.99
    - and parentheses, 6.88, 6.97–98
    - question mark or exclamation point with, 6.92
    - quotation marks replaced by, 6.93, 11.46
    - subject separated from pronoun by, 6.89
    - sudden breaks indicated by, 6.90, 6.98, 11.45
    - in tables, 13.33, 13.37, 13.64
    - with *that is* or *for example*, 6.44
    - 3-em: in manuscript preparation, 2.16; for repeated names in bibliographies, 6.96, 16.84–89, 17.299; for repeated names in reference lists, 16.103–6
    - in titles of works, 8.173, 8.175, 9.48
    - 2-em, 6.95, 7.66, 11.67
- emphasis
    - added to quotation, 11.70, 16.52
    - capitals for, 7.50
    - italics for, 7.49, 7.57
- em space mark, 3.28
- encyclopedias, 17.237–39
- en dash
    - in compounds, 6.85
    - to connect numbers, 6.83, 9.62
    - definition of, p. 828

    - in indexes, 18.99
    - marking manuscript for, 2.99
    - with nothing following, 6.84
    - other uses of, 6.86
    - in series of musical pitches, 7.71
    - slash to replace, 6.114
    - as *to*, 6.83
    - *See also* numbers: inclusive
- endnotes
    - examples of, figs. 16.2, 16.9
    - footnotes with, 16.27, 16.63
    - format and placement of, 1.86, 16.19, 16.59
    - fuller information needed in, 16.62
    - indexing and, 18.109–11, 18.113, 18.119
    - keyed to page numbers, fig. 16.12
    - pros and cons of, 16.23–24
    - running heads for, 1.93, 1.98, 2.79, 3.9, 16.60–61, fig. 16.2
    - *See also* notes
- English language
    - classics, 17.261–62
    - Old and Middle, 10.143–44
    - *See also* British style
- entries. See headings: in indexes
- enzyme names, 8.141
- epigraphs
    - in electronic books, 1.128
    - and fair use, 4.78
    - notes to, 1.39, 1.66, 16.66
    - omitted in indexing, 18.109
    - and pagination, 1.38, 1.102
    - placement of, 1.38–39, 1.59, 1.66
    - punctuation with, 1.39, 11.40
    - sources with, 1.39, 1.66, 11.40, 11.72, 11.83, 16.66
- epilogues, 1.80
- epithets, 8.36–38, 8.51
- equal signs: in genealogical tables, 13.65, table 13.19
    - in scholarly references, 15.46, 15.52
    - *See also* mathematical copy
- equal-space mark, 3.26
- equations. *See* mathematical expressions
- eras, 9.38
- errata
    - in books, 1.107–8, 1.123
    - example of, fig. 1.12
    - in journals, 1.146, 1.187

- errors
  - in converting electronic files, 3.8
  - indexer's notation of, 18.127
  - marking multiple, 3.21
  - proofreading for, 3.5
  - responsibility for, 3.14–15
  - revised proofs and, 3.18
  - silent correction of, 11.8
- esszett, 10.49
- *et al.*
  - appropriate use of, 5.202
  - in documentation, 16.44, 16.118, 17.29–30, 17.209
  - indexing and, 18.116
  - roman type for, 7.56, 16.118
  - serial comma with, 6.23
- *etc.*, 5.202, 6.22
- ethnic groups, 7.10, 8.9, 8.41–42
- *et seq.*, 18.12
- euro, 9.27
- European Article Number (EAN) bar code, 1.114–16, fig. 1.13
- European style
  - commas as decimal points in, 9.22, 9.60
  - contractions in, 15.5
  - currency and, 9.27
  - dialogue in, 6.93, 11.46
  - time of day in, 9.44
  - titles and subtitles in, 17.53
  - *See also* British style
- events
  - historical, 8.81
  - natural phenomena, 8.83
  - religious, 8.116
  - speeches, 8.82, 8.93, 8.195, 17.215, 17.269
  - sporting, 8.84
- *ever*, 5.63
- exclamation point
  - appropriate use of, 6.76–78, 6.123
  - other punctuation with, 6.9, 6.78–79, 6.121, 6.123
  - placement of citations in text and, 11.80
  - in run-in quotations, 11.80
  - in Russian, 10.121
  - in Spanish, 10.76
  - *See also* interjections
- exhibitions, 8.208, 17.240
- exponents

    - in area or volume measurements, 15.73
    - delimiters in rewriting fractions using, 14.48
    - differential, 9.13
    - *See also* mathematical expressions
- expression, as defined in copyright, 4.5
- exterior structure, 1.109–16, p. 811, fig. A.7. *See also* covers, of books; covers, of journals and paperbacks; jackets, of hardback books
- extracts. *See* block quotations

PREV | NEXT

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

F

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- facsimile edition, 1.60
- fair use doctrine
  - factors considered in, 4.75–77
  - importance of, 4.84
  - photocopying and, 1.161, 4.85–87
  - specific materials: attribution of, 4.83, 4.95–96; charts, tables, and graphs, 4.82; epigraphs, 4.78; interior monologues, 4.78; paraphrasing of, 4.80, 11.3, 11.48; pictorial and graphic, 4.81; unpublished works, 4.79
  - *See also* acknowledgments; credits and credit lines; source lines and notes
- F&Gs (folded and gathered sheets), 3.41, pp. 821, 829, fig. A.11
- FAQs (frequently asked questions), 1.137
- federal court decisions, 4.55, 17.284–85. *See also* legal cases; legal style; public documents
- *Federal Register*, 17.315
- *ff.*, 17.131, 18.12
- fiction
  - characters in, 5.116, 8.38
  - copyright registration forms for, 4.46
  - cultural styles/movements and, 8.64, 8.85
  - and fair use doctrine, 4.78
  - sound recordings of, 17.269
  - and trademark protection, 4.16
  - *See also* dialogue

- *figure*
  - abbreviation of, 12.34, 17.132
  - in text references, 12.11, 12.34
  - definition of, p. 829
  - use of term, fig. 12.2
  - *See also* illustrations
- figures. *See* illustrations; numbers
- files. *See* electronic files
- file transfer protocol (FTP), p. 830
- films and filmstrips, 8.196, 17.202, 17.272–73
- financial terms
  - business abbreviations, 15.76
  - currency, 9.23–29
  - *See also* businesses
- Finnish language, 10.26–27
- first lines, 8.192, 18.6, 18.148–49
- flush-and-hang style
  - for bibliographies, 1.88, 2.29, figs. 16.3–4
  - definition of, p. 829
  - for dialogue, 11.49
  - for glossaries and lists of abbreviations, 2.28
  - for indexes, 18.23
  - for reference lists, 1.88, 2.29, fig. 16.15
  - *See also* bibliographies; indented style; reference lists; run-in style, in indexes
- flush left or right
  - marking for, 3.30
  - use of terms, p. 829
  - *See also* margins
- folded and gathered sheets (F&Gs), 3.41, pp. 821, 829, fig. A.11
- folios, 17.137, 17.226. *See also* page numbers (folios)
- *follows* and *the following*, 6.65, 11.20
- fonts, type
  - cautions regarding, 12.26, 14.11
  - in computer writing, 7.79–80
  - definition of, p. 829
  - in documentation, 16.16
  - in illustrations, 12.28–29
  - in keyboarding manuscript, 2.11, 2.18
  - marking proofs for, 3.35
  - in mathematical copy, 14.9–10, 14.64
  - permissible changes to, 11.9
  - proofreading of, 3.8
  - punctuation and, 6.3–7
  - for speakers' names and stage directions, 11.49

    - *See also* boldface; italics; roman type
- footnotes
    - continued to next page, 16.57, fig. 16.1
    - endnotes with, 16.27, 16.63
    - examples of, figs. 16.1, 16.10
    - format of, 1.86
    - indexing and, 18.109–10, 18.112–13
    - of journal articles, 1.152
    - keyed to poetry lines, fig. 16.11
    - placement of, 16.19
    - previously published material in, 2.45
    - proofreading of, 3.17
    - pros and cons of, 16.21–22
    - for queries to authors, 2.84, fig. 2.2
    - to tables, 1.184, 13.43–50
    - text citations with, 16.64, fig. 16.6
    - *See also* notes
- foreign languages, 10.1
    - alphabets, 10.2, table 10.1
    - brackets for translations of, 6.105, 11.87, 17.65, 17.177
    - brackets in, 10.36, 10.55, 10.79
    - capitalization, 10.9–10
    - copyright for works in, 4.28–29
    - phonetic symbols, 10.15
    - proofreading of, 10.91
    - publication details, 17.101, 17.106, 17.108
    - punctuation, 10.11–12
    - titles: articles, 17.64–67; capitalization, 10.3, 10.24, 10.30, 10.43; English translation as gloss with, 10.6; institutions, 10.8; italic vs. roman type, 10.5–6; journals, 17.159, 17.176; legislative and deliberative bodies, 8.67; musical scores, 17.263; newspapers, 17.196; in notes and bibliographies, 17.64–65; punctuation, 10.4; series of volumes, 17.90; shortened citation of, 16.45; translated vs. original title in text, 10.7
    - translated quotations from, 11.85–93; capitalization, 10.10; crediting the translation, 11.89; format, 11.86–87, 11.90–91; punctuation, 10.12; retranslation, 11.92; typographic style, 11.85
    - transliteration of, 10.89–93
    - typesetting, 10.90
    - word division, 10.13
    - *See also* diacritical marks; foreign words; *and specific languages*

- foreign rights, 4.60, 4.68
- foreign words
  - abbreviations of, 15.17, 15.23, 15.45
  - division of, 10.13; Arabic, 10.99; classical Greek, 10.139–42; French, 10.37–40; German, 10.46–48; Hebrew, 10.113; Italian, 10.56–58; Latin, 10.61–64; Polish, 10.69; Russian, 10.123–28; Spanish, 10.80–82
  - in documentation, 17.19, 17.64–66
  - familiar, 7.54
  - first use of, 7.55
  - glossaries of, 1.87
  - hyphenation in, 3.7
  - italics for, 7.51–55, 10.93, 10.131
  - in legal style, 17.277
  - ligatures in, 7.48, 10.143
  - in place-names, 8.59
  - plurals of, 7.12
  - proper nouns, 7.53
  - quotation marks for, 7.52
  - for thoroughfares and buildings, 8.63, 10.29
  - translations of, 6.99, 6.105, 7.52, 10.7, 11.87, 17.65, 17.177
- foreword
  - author of, 1.48, 17.46, 17.74–75
  - in electronic books, 1.128
  - format of, 1.48, 1.50–51, 1.53
  - indexing of, 18.109
  - mentioned on cover or jacket, 1.111
- *for example*, 5.202, 6.44, 6.68
- *Fort*, 10.29, 15.32, 18.91
- forthcoming works
  - appropriate use of term, 8.195, 17.121
  - in journal citations, 17.167
  - *n.d.* for, 17.122
  - in reference list, 16.103
- FPO (“for placement only”), pp. 828, 830
- fractions
  - decimal: for celestial coordinates, 15.68; European practice for, 9.22, 9.60; point in, 9.22, 13.37; spacing of, metric system, 15.65; table alignment and, 13.37, tables 13.1–4; zero included in (or not), 9.20–21, 9.24, 13.39, tables 13.2, 13.12
  - in mathematical copy: display, 14.45; multiple and multilevel, 14.47; rewritten, with exponents, 14.48; in subscripts and superscripts, 14.46; text, 14.44

    - simple, 9.15
    - slash with, 6.117, 14.44, 14.46
    - spelled out, 5.92, 7.90, 9.15
    - table alignment and tables, 13.37, tables 13.1–4
    - in twenty-four-hour system of time, 9.45
    - whole numbers with, 9.16
- French language
    - abbreviations, 15.5, 15.17
    - capitalization, 10.10, 10.29–30
    - and currency, 9.27
    - dialogue, 10.34
    - ellipses, 10.36
    - guillemets, 10.32–34
    - personal names, 8.11
    - place-names with *Saint*, 10.29
    - quotation marks, 10.33
    - resource on, 10.28
    - social titles, 15.17
    - special characters, 10.41
    - suspension points, 10.35
    - titles of works, 10.4, 10.30
    - typesetting, 10.31
    - variations in, 10.28
    - word division, 10.37–40
- frequently asked questions (FAQs), 1.137
- frontispiece, 1.8, 1.45
- front matter
    - abbreviations, list of, 1.55, 2.28, 11.77
    - acknowledgments, 1.52, 1.146, 1.152
    - author/editor's responsibility for, 2.39
    - basic elements of, 1.4, 1.118, 1.128
    - biographical notes, 1.7, 1.120
    - chronologies, 1.85
    - CIP data, 1.124
    - contributors, lists of, 1.89, 1.145
    - copyright information (*see* copyright notice; copyright page, contents of)
    - dedication, 1.36–37
    - editing and preparation of, 2.67
    - editorial letters, 1.150
    - editorial method, 1.57
    - electronic files for, 2.19–20
    - for electronic books, 1.118–28
    - for electronic journals, 1.174–76
    - epigraphs, 1.38–39
    - forewords, 1.48, 1.50–51
    - frontispieces, 1.8, 1.45

    - function of, 1.58
    - half titles, 1.5–6
    - illustrations, lists of (*see* illustrations: lists of)
    - introductions, 1.53
    - omitted in indexing, 18.109
    - pagination of, 1.4, 1.101–2, 1.106, 9.30
    - prefaces, 1.48–52
    - production details, 1.122
    - publication details, 1.121
    - publisher's note, 1.56
    - revision information, 1.123
    - running heads, 1.94
    - section titles, 1.148
    - special issues, 1.140, 1.146, 1.149
    - tables of contents, 1.40–43, 1.126, 1.147
    - tables, lists of, 1.44, 1.47
    - title pages, 1.9
    - translator's notes, 1.56
    - *See also each of the elements above under its own heading (e.g., acknowledgments)*
- FTP (file transfer protocol), p. 830
- full capitals. *See* capitals: full

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶
GO

Index

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

PREV | NEXT

G

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- galleries
  - definition of, 12.7, p. 830
  - noted in front matter, 1.43, 1.45, 12.54, figs. 1.7, 1.9
  - numbering of, 2.35, 12.16
  - pagination and, 1.100, 12.7
  - plates in, 12.6
- galley proofs, 3.16, 13.71, p. 830
- gender
  - bias-free language and, 5.204
  - of pronouns, 5.43, 5.48–49, 5.51, 5.204
  - as property of noun, 5.11
- genealogical tables, 13.65, table 13.19
- *general*, 8.27
- generic terms
  - abbreviations of, 15.32
  - acts, treaties, and government programs, 8.87
  - battles and campaigns, 8.122
  - vs. brand names, 8.155, 8.162
  - buildings and monuments, 8.61
  - courts, 8.69
  - cross-references, 18.22
  - drugs, 8.155
  - events and projects, 8.81
  - foreign terms as, 8.59
  - geological terms, 8.143

    - legislative acts, 8.87
    - manuscript items, 17.224
    - for marking and coding manuscript, 2.88–90
    - musical works, 8.203
    - names combined with, 8.3
    - parts of book, 8.189–90
    - place-names, 8.52, 8.58–59
    - religions, 8.107–9, 8.116
    - titles and offices, 8.21
    - titles of nobility, 8.34
    - wars and revolutions, 8.81, 8.121
- genetics
    - tables, 13.67, table 13.20
    - terminology, 8.139–41
- genus name
    - abbreviations for, 8.129
    - capitals and italics for, 8.128, 8.154
    - divisions higher than, 8.134
    - subspecies, unspecified species, and varieties, 8.130–31
- geographical terms, abbreviations of
    - Canadian provinces and territories, 15.30
    - countries, 15.33–34
    - *Fort, Mount*, and such, 15.32
    - parts of the world, 8.47–54
    - punctuation of, 15.31
    - U.S. states and territories, 15.29
- geological terminology (e.g., ice age), 8.142–45
- German language
    - apostrophe, 10.44
    - capitalization, 10.10, 10.43
    - and currency, 9.27
    - guillemets, 10.45
    - names, 8.12, 15.33
    - nouns, 7.54
    - resources on, 10.42
    - special characters, 10.49
    - spelling, 10.42
    - titles of works, 10.43
    - word division, 10.46–48
- gerunds
    - definition of, 5.110
    - formation of, 5.108
    - as nouns, 5.32, 5.110
    - possessives with, 7.28
    - word division of, 7.38
    - *See also* participles and participial phrases

- ghostwritten books, 17.44
- gigayear (GYR), 9.12
- glossaries, 1.87, 2.28, 18.109
- glosses
  - of foreign titles, 10.6
  - placement of, 6.99, 6.104–5, 7.52, 11.87
  - of signs in ASL, 10.147–54
  - *See also* translations and translated works
- governmental entities
  - abbreviations of, 15.25, 15.29
  - civil: awards, 8.33, 8.89; titles and offices, 8.21, 8.25, 15.13–14
  - commissions, 17.320
  - courts: Canadian, 17.334; divisions in, 9.51; federal, decisions of, 17.284–85; state and local, decisions of, 17.286; titles and offices in, 8.25, 8.69; U.S. Supreme Court, 4.55, 17.284
  - *See also* legal cases; legal style
  - executive department, 17.317–19
  - names of, 8.66; administrative, 8.68, 10.8; capitalization of, 8.56, 8.70; legislative and deliberative, 8.25, 8.67; repeated in documentation, 16.86, 16.106
  - numbers for successive, 9.50
  - programs as, 8.86–87
  - titles of persons in, 8.21, 8.25, 8.31
  - unpublished documents of, 17.324
  - *See also* cities and towns; public documents; states
- Government Printing Office (GPO), 17.295
- GPO (Government Printing Office), 17.295
- grades, scholastic, 7.64
- grammar
  - definition of, 5.1
  - parts of speech in, 5.3
  - schools of thought about, 5.2
  - of text and quotation, 11.13
  - text citations and, 16.115
  - vs. word usage, 5.198
  - *See also* adjectives; adverbs; conjunctions; interjections; nouns; prepositions; pronouns; verbs
- grants (financial), and copyright, 1.31
- graphs
  - axes on, 12.58
  - curves on, 12.59

    - examples of, figs. 12.3–5
    - permission to use, 4.82
    - *See also* charts; illustrations
- Greek, classical
    - alphabet of, table 10.4
    - breathings in, 10.131, 10.133
    - diacritical marks in, 10.131, 10.134, 10.138
    - documentation of classics, 17.250–59
    - numerals in, 10.138, table 10.5
    - punctuation in, 10.137
    - transliteration of, 10.131, table 10.4
    - typesetting of, 10.132
    - unaccented words in, 10.135
    - vowels in, 10.136
    - word division in, 10.139–42
- groups. *See* associations; organizations, names of
- guillemets
    - in foreign languages: French, 10.32–34; German, 10.45; Italian, 10.53; Russian, 10.120; Spanish, 10.77
    - permissible changes to, 10.4, 10.12, 11.85
- GYR (gigayear), 9.12

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

H

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- hair space, definition of, p. 830
- half title, 1.5, 1.94, 1.101–3
  - second, 1.59, 1.103
- halftones
  - vs. continuous tone, 12.4
  - definition of, p. 830
  - dropout, p. 827
  - duotone, p. 828
  - example of, fig. 12.1
  - galleries composed of, 12.7
- hanging indention. *See* flush-and-hang style
- *Hansard Parliamentary Debates* (UK), 17.341–42
- Hausa language, 10.16–17
- *have, has*, and *had*, 5.119–20, 5.135
- *he, him*, and *his*, 5.51–52, 5.204
- headings
  - alphabetizing, 18.55–65
  - of book reviews, 1.156
  - in indexes, 18.6–13, 18.55, 18.128–29
  - for letters and diaries, 1.70
  - note numbers and, 16.32
  - proofreading of, 3.8
  - *See also* subheads
- headlines, 17.184, 17.189
- headline-style capitalization, 8.165–67
  - compound words, 8.168–70
  - documentation systems, 16.7, 17.56

    - journal names, 16.96, 17.159
    - legal citations, 17.280
    - vs. sentence-style, 8.165–67, 8.171
    - signs, notices, and mottoes, 8.209–10
    - subheads, 2.58
    - titles: magazine articles, 17.184; tables, 13.16; translated, 10.6–7; Web sites, 8.199; works, 8.175, 17.50
- headnotes
    - for bibliographies, 16.76, 16.80
    - for indexes, 18.117, 18.143, 18.145, 18.147, 18.149
    - for previously published material, 2.45
- *heaven*, *hell*, and such, 8.117
- Hebrew language
    - capitalization and italics, 10.112
    - diacritics, 10.110
    - resources on, 10.109
    - spelling, 10.111
    - transliteration of, 10.109
    - unromanized phrases, 10.114
    - vowel marks, 10.115
    - word division, 10.113
- help feature, for electronic books, 1.137
- Hepburn system (modified), 10.104–5
- *her, hers*, 5.52
- highways, 8.60, 9.55. *See also* addresses: mailing
- Hindu scriptures, 17.249
- *historical*, *a* or *an* with, 5.202
- historical and cultural terms
    - academic subjects and such, 8.91–93
    - acts, treaties, and government programs, 8.86–87
    - awards as, 8.33, 8.89
    - events: historical, 8.81; natural phenomena or disasters, 8.83; religious, 8.116; speeches, 8.82; sporting, 8.84
    - legal cases, 8.88
    - movements and styles: art and philosophy, 8.85; foreign terms as part of, 8.65; literary, 8.64; political, 8.55–56, 8.71–72, 9.51, 15.31; religious, 8.105
    - oaths and pledges, 8.90
    - periods: decades, 9.37; descriptive designations, 8.78; dynasties, 9.50; eras, 9.38; numerical designations, 8.77; prehistoric and modern, 8.80; traditional

names, 8.79, 8.81

- holidays, 8.95
- home pages
  - of electronic journals, 1.118, 1.171, 1.174–76
  - punctuation of, 17.198
  - *See also* URLs
- homonyms, 6.45
- *honorable*, 8.35, 15.18
- honors, 8.31, 8.33, 8.89, 8.123, 8.182
- horticultural terminology
  - scientific, 8.127–35
  - vernacular, 8.136–38
- *House Journal*, 17.301
- *House of Commons Debates* (Canada), 17.329
- HTML, 10.14, pp. 823, 831
- humanities style. *See* notes-and-bibliography documentation system
- Hungarian language
  - capitalization, 10.50
  - names, 8.16, 18.77
  - special characters, 10.51
- hypertext links
  - added to printed work, 4.60
  - benefits of, 1.170–71
  - cross-checking of, 2.37, 3.43
  - description of, 1.182, p. 831
  - home pages and, 1.118, 1.171, 1.174–76
  - illustrations and, 1.185
  - between notes and text, 1.131
  - orientation of user, 1.135
  - possibilities in, 1.130, 1.170, 1.174
  - tables and, 1.184
  - via table of contents, 1.126
- hyphens and hyphenation
  - in compounds, 7.82; abbreviated, 6.85; adverbs ending in *ly*, 7.87; guide to, 7.90; multiple hyphens, 7.88; omission of second part of, 7.89; before or after noun, 7.86; phrasal adjectives, 5.92–93, 5.102; types of compounds and, 7.83
  - and dashes, 2.16, 6.80
  - English names with, 8.7
  - with ethnic and national group names, 8.42
  - in foreign names, 10.29
  - in gene symbols, 8.140
  - guide to, 7.90
  - in Japanese, 10.105–6

- keyboarding of, 2.15, 6.80
- marking of ambiguous, 2.60, 2.99
- for mass number (chemistry), 8.159
- in music writing, 7.71
- in numeration, 1.76
- proofreading for, 3.6, 3.11
- and readability, 7.85, 7.88
- for separating characters (e.g., telephone numbers), 6.82, 6.101
- soft vs. hard, 2.99
- “stacks” of, 3.11
- in titles of works, 8.168–70
- trend away from, 7.84
- typographic considerations with, 7.45

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

I

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *I* (pronoun), 5.36, 5.38, 5.46
- *ibid.*, 16.47–48
  - roman type for, 7.56, 7.62
  - in text citations, 11.74
  - *See also* idem
- ice age, 8.144
- *idem*, 16.49, 17.278
- idioms, prepositional, 5.207–8. *See also* dialect; movements and styles
- *i.e.*, 5.202, 6.44
- *if–then*, 5.114, 5.127, 5.130, 5.182
- illustration reproduction
  - color transparencies for, 12.4, 12.27
  - electronic files for, 2.19, 2.22, 2.34, 12.25–27
  - maps for, 12.24
  - prints for, 2.35, 2.44, 12.4
  - proportions in, 12.28
  - scans for, 12.27, pp. 816–18, 837, fig. A.9
- illustrations
  - alterations to (e.g., cropping), 12.18, 12.21
  - appearance of, 12.29
  - author's own material as, 12.40, 12.44
  - author's responsibilities for, 2.30, 2.33–35, 2.44, 12.1, 12.17, 12.19
  - callouts for, 2.22, 2.30, 2.33, 12.10
  - captions (*see* captions)
  - credits (*see* credits and credit lines)

- definition of, 12.3
- documentation of, 17.141
- editing and preparation of, 2.66
- editorial changes to, 12.23
- electronic files of, 2.19, 2.22, 2.34, 12.25–27
- in electronic publications, 1.127, 1.185
- fair use of, 4.81
- frontispiece, 1.8, 1.45
- galleries: definition of, 12.7, p. 830; noted in front matter, 1.43, 1.45, 12.54, figs. 1.7, 1.9; numbering of, 2.35, 12.16; pagination and, 1.100, 12.7; plates in, 12.6
- halftones, 12.4, 12.7, fig. 12.1; vs. continuous tone, 12.4; definition of, p. 830; dropout, p. 827; duotone, p. 828; example of, fig. 12.1; galleries composed of, 12.7
- identification of, 2.35, 12.17, 12.25
- indexing of, 18.117, 18.143
- inventory of, 12.19–20, 12.26
- in journals, 1.140, 1.154
- labels within, 12.9, 12.23, 12.60–61, figs. 12.2–3
- lists of, 1.44, 12.52, figs. 1.7–9; editing of, 12.55; in electronic works, 1.127, 1.185, 12.53; format of, 1.45; galleries and, 12.54; location and form of, 12.53; titles in, 1.46
- musical examples as, 12.62–63, fig. 12.7
- numbering of:, 2.33–34, 12.11, 12.34; continuous vs. separate, 12.12; double or multiple system, 1.76, 12.13; numbers and letters for, 12.14, figs. 12.4, 12.6
- pagination and, 1.104
- permission to use, 4.91–94, 12.41
- placement of, 12.10
- preceding text, 1.59
- proofreading of, 3.10, 3.40–41
- running heads and, 1.99
- scale changes to, 12.22
- shading in, 12.30
- in text and gallery both, 12.16
- text references to, 2.33, 9.30, 12.10–11
- unnecessary, 12.15
- unnumbered, 12.15, fig. 12.2
- as works made for hire, 4.67, 12.45
- *See also* captions; illustration reproduction

- image agencies, 4.92–94, 12.50
- impressions
  - copyright dates of, 1.20–22, 1.24, 1.26

    - definition of, p. 831
    - edition compared with, 1.19, 1.22
    - electronic books and, 1.123
    - impression numbers, 1.26, 1.123
    - publication date of, 17.116
    - *See also* reprints
- imprint, definition of, 1.13, 17.111–12. *See also* publisher's name
- *Inc.*, 6.50, 15.24, 17.104, 17.108
- inclusive (continuing) numbers, 9.64, 18.13
    - abbreviations and symbols with, 9.18
    - alternative systems of, 9.65
    - appropriate use of, 18.12, 18.123
    - in citations, 17.130, 17.152, 18.113
    - with commas, 9.66
    - consistency in, 18.29
    - en dashes between, 6.83, 9.62, 18.99
    - for specific chapters, 17.68–69
    - spelled out, 9.50–54, 9.63
    - in titles, 9.68
    - words between, 9.63
    - for years, 9.67–68
    - *See also* numbers
- indented style
    - continued lines in, 18.142
    - description of, 18.23, 18.25–26
    - examples of, 18.146–47
    - indention guidelines in, 18.140
    - runover lines in, 18.140
    - sub-subentries in, 18.26, 18.28, 18.146–47
    - *See also* flush-and-hang style
- indention
    - with block quotations, 2.25–26, 11.11, 11.24–25, 11.27
    - definition of, p. 831
    - em space for, 3.28
    - of extracts, 2.25–26
    - in manuscript, 2.14
    - marking manuscript for, 2.101
    - marking proofs for, 3.28
    - of poetry quotations, 11.28–30
    - proofreading for, 3.8
    - in vertical lists, 6.130
    - *See also* flush-and-hang style; indented style; tables
- index cards, 18.106
- indexers
    - attributes of, 18.2

- authors as, 18.2–3
- computer software for, 18.4, 18.103
- deadlines for, 18.3, 18.100
- professional, 18.2, 18.3, 18.103, 18.135
- and publisher's preferences, 18.102
- resources for, 18.5, 18.56, 18.69
- *See also* indexes; indexing

- indexes
  - author/editor's responsibility for, 2.39, 18.2
  - capitalization in, 18.10–11
  - editing of, 2.68, 18.128–32, 18.135–37
  - for electronic publications, 18.1, 18.101
  - flush-and-hang style, 18.23
  - headnotes for, 18.117, 18.143, 18.145, 18.147, 18.149
  - indented style: continued lines in, 18.142; description of, 18.23, 18.25–26; examples of, 18.146–47; indention guidelines in, 18.140; keyboarding of, 18.134; sub-subentries in, 18.26, 18.28, 18.146–47
  - length of, 18.120, 18.133
  - placement of, 1.91
  - proofreading of, 3.19
  - quality of, 2.37, 18.135
  - and repagination of text, 3.18–19
  - run-in style: continued lines in, 18.142; description of, 18.24; examples of, 18.145–46; indention guidelines in, 18.140; sub-subentries in, 18.26–27
  - running heads for, 1.97, 18.6
  - styled to reflect text, 18.29
  - types: authors, titles, and first lines, 18.149; authors' names, 18.6, 18.115–16; for electronic publications, 1.126, 1.133–34, 1.186; first lines, 18.6, 18.148–49; indented with indented sub-subentries, 18.147; indented with run-in sub-subentries, 18.146; journals, 1.166; multivolume works, 1.105; run-in vs. indented, 18.23–28, 18.145–47; single vs. multiple, 18.6, 18.115–16
  - typographical considerations: bad breaks, 18.141; continued lines, 18.142; errors, 18.127; margins, 18.139; typesetting, 18.137; type size and column width, 1.91, 18.138
  - *See also* indexers; indexing

- indexing
  - alphabetizing (*see* alphabetizing)
  - appropriate material for, 18.109

- articles, initial: in first lines, 18.148; in foreign names, 18.74, 18.90; in foreign-language titles, 18.52; ignored, 16.87, 17.32, 18.48, 18.51–52, 18.55, 18.86, 18.89; with organization and business names, 18.86; in place-names, 18.89–90; with subentries, 18.66, 18.131; in titles of newspapers, 18.48; in titles of works, 18.51–52, 18.55
- considerations in, 18.2–3, 18.100
- cross-references: accuracy of, 18.20, 18.132; alphabetizing, 18.16; appropriate use of, 18.14, 18.74, 18.82; blind, 18.15; double-posting vs., 18.15; generic, 18.22; in indented style, 18.25; italics in, 18.14, 18.21; for names, 18.69, 18.74, 18.82, 18.85, 18.87; placement of, 18.16–19, 18.25; punctuation of, 18.94–96; *"See also"* and *"See also under,"* 18.19; *"See"* and *"See under,"* 18.15–18, 18.128; in single vs. multiple indexes, 18.6; subentries and, 18.9, 18.17–19
- deadlines, 18.3, 8.100
- locators: boldface for, 18.143, 18.147; chapter numbers with, 18.111; inclusive (continuing), 18.12–13, 18.29, 18.99, 18.123; italics for, 18.117, 18.143; for notes, 18.111–12; number per entry, 18.122, 18.130; paragraph numbers as, 18.12, 18.107; punctuation of, 18.93, 18.99; repagination and, 3.18–19, 18.108; for subentries, 18.9
- main headings: capitalization of, 18.10–11; choice of, 18.128; inversion and, 18.8, 18.55; noun or noun phrase for, 18.8; structure of, 18.7–8, 18.10; subentries vs., 18.129
- mechanics: computer software, 18.4, 18.103; deadlines, 18.3, 18.100; keyboarding entries, 18.105–6, 18.124–26; marking proofs, 18.101, 18.118–23, fig. 18.1; pagination issues, 18.108; preparation, 18.101–7; submitting index, 18.133–34
- notes (footnotes or endnotes), 18.109–12, 18.113, 18.119
- proper names, 18.32–46; abbreviations and acronyms as, 18.46, 18.62; academic titles and degrees with, 18.40; appropriate choices in, 18.31; clerical titles with, 18.39; compound, 18.70; confusion about, 18.45; familiar forms of, 18.33; foreign, 18.74–85; incomplete or unknown, 18.43–44; initials vs.

spelled-out, 18.61; lords and ladies, 18.38; *Mac* or *Mc* with, 18.71; as main entry, 18.8; married women's, 18.36; monarchs and popes, 18.37; organization and business, 18.46, 18.86–87; *O'* with, 18.72; particles with, 18.69, 18.82; person and place with same, 18.35, 18.60; persons with same, 18.35; places with same, 18.45; of princes and dukes, 18.38; pseudonyms, 18.34; *Saint, St.*, and such, 18.42, 18.73, 18.91; separate index of, 18.6, 18.115–16; suffixes (*Jr., Sr., III*, etc.) with, 6.49, 7.40, 9.47, 15.19, 18.41; variants of, 18.32
    - punctuation, 18.92–99; colon, 18.94; comma, 18.93; em dash, 6.94, 18.27, 18.98; en dash, 18.99; parentheses, 18.97; period, 18.96; semicolon, 18.95
    - resources on, 18.5, 18.56, 18.69
    - schedule, 8.2, 8.100
    - subentries and sub-subentries: alphabetizing, 18.66; appropriate use of, 18.130; choice of, 18.122; chronological order of, 18.68; cross-references after or to, 18.17–19; definition of, 18.9; indention of, 18.140; lowercase for, 18.11; main headings vs., 18.129; numerical order of, 18.67; phrasing of, 18.131; punctuation of, 18.94–95; in run-in vs. indented style, 18.24–28, 18.145–47
    - term choices: editing of, 18.128; marking proofs for, 18.119–20; material considered in, 18.109–17; noun or noun phrase as, 18.8; passing mentions, 18.31; as reflective of text, 18.30; scattered references, 18.12
    - titles of works, 18.50; article at beginning of, 16.87, 17.32, 18.48–49, 18.51–52, 18.55, 18.86; newspapers, 18.48–49; preposition at beginning of, 18.53; subtitles in, 18.54; typographic treatment of, 18.47
    - *See also* indexers; indexes
- Indian names, 18.78
- Indonesian names, 8.20, 18.79
- infinitives
    - definition of, 5.105
    - as nouns, 5.32
    - split, 5.106, 5.160
    - uses of, 5.107
- initialisms
    - *a* or *an* with, 15.9

    - definition of, 15.3
    - for diseases, procedures, and such, 8.153
    - of journal titles, 17.159
    - in titles of works, 8.172
    - *See also* abbreviations; acronyms
- initials, dropped or raised, 11.41
- initials, in names
    - in author's name, 8.6, 16.11, 16.99, 17.20–24
    - for full name, 7.66
    - for hyphenated name, 8.11
    - publication's preference for, 17.24
    - spacing between, 8.6, 15.12
    - spelled-out name vs., 17.22–24, 18.61, 18.115
    - word division and, 7.40
- *in press*, 17.121. *See also* forthcoming works
- inscriptions, in classical references, 17.257
- institutions, names of
    - academic, 6.86, 8.73–74, 16.100, 17.104
    - as author, 16.86, 16.106
    - capitalization of, 8.73–74
    - foreign, 10.8, 10.29
- interior monologues, 4.78, 11.47. *See also* dialogue
- interjections
    - appropriate use of, 5.193
    - definition of, 5.192, 5.195
    - functional variations of, 5.194
    - punctuation with, 5.196–97, 6.30–31, 6.41–42
    - spelling of, 7.32
    - *See also* exclamation point
- International Monetary Fund, 17.355
- International Organization for Standardization (ISO), 1.28, 9.40
- International Standard Book Number (ISBN)
    - on copyright page, 1.28–29
    - on cover or jacket, 1.114
    - for electronic books, 1.125, 4.60
    - examples of, figs. 1.1, 1.4, 1.13
    - hyphens in, 6.82
    - proofreading of, 3.38
    - for serial publications, 1.29
- International Standard Serial Number (ISSN), 1.29, 1.141, 1.161, 1.179
- International System of Units. *See* metric system
- International Union of Pure and Applied Chemistry (IUPAC), 15.70
- Internet, 4.88, 17.234, p. 831. *See also* e-mail addresses; online sources; URLs; Web pages and

sites
- interpolations
  - brackets with, 6.104, 11.66–68
  - italics added, 11.70
  - quotation marks with, 11.71
  - *sic*, 11.69
  - 2-em dashes for, 11.67
- interrogatives
  - comma with, 6.55
  - conjunctions and, 5.188–89
  - contractions in, 5.104
  - exclamation as, 6.77
  - one-word question as, 6.73
  - pronouns and, 5.36, 5.56–57
  - question mark with, 6.72
  - reframed as courtesy, 6.74
  - within sentence, 6.55, 6.71
  - *See also* question mark
- interviews
  - documentation of, 17.204–7
  - transcriptions of, 11.50
  - *See also* dialogue
- introduction
  - author of, 17.46, 17.74–75
  - indexing of, 18.109
  - to journal special issues, 1.150
  - location and format of, 1.53, 1.60
  - to main text, 1.64
  - to parts of text, 1.41, 1.63
- inversion
  - in bibliographies and reference lists, 16.11, 16.82, 17.26–28
  - in indexes: consistency in, 18.20; of main headings, 18.8, 18.55; of names, foreign, 18.76–85; of names, personal, 18.8, 18.20, 18.93; of names of organizations, 18.86–87; of names of places, 18.88; punctuation of, 18.93; of titles beginning with articles, 18.51–52; of titles beginning with prepositions, 18.53
- ISBN. *See* International Standard Book Number
- ISO (International Organization for Standardization), 1.28, 9.40
- Israel, currency of, 9.27
- ISSN (International Standard Serial Number), 1.29, 1.141, 1.161, 1.179
- *it*, 5.36, 5.51
- Italian language
  - apostrophe, 10.54, 10.58–59

    - capitalization, 10.52
    - names, 8.12
    - quoted matter, 10.53
    - special characters, 10.59
    - suspension points and ellipses, 10.55
    - word division, 10.56–58
- italics
    - added to quotations, 11.70, 16.52
    - definition of, p. 831
    - for dynamics in music writing, 7.75
    - for emphasizing words, 7.49, 7.57
    - in endnotes keyed to page numbers, fig. 16.12
    - for enzyme names, 8.141
    - for foreign words, 7.51–55, 10.93, 10.131
    - for gene names, 8.140
    - for genus and species, 8.128
    - in indexes, 18.14, 18.21, 18.117, 18.143
    - for legal cases, 8.88
    - for letters, 6.126, 6.130, 7.63, 9.9
    - marking manuscript for, 2.100
    - marking proofs for, 3.35
    - in mathematical copy, 14.9, 14.61
    - plurals of words in, 7.12
    - possessives and, 7.30
    - proofreading of, 3.8
    - for rhyme schemes, 7.69
    - for words and phrases used as words, 7.62
    - for word's first occurrence, 7.57
- Italy, currency of, 9.27
- *its*, 5.52
- IUPAC (International Union of Pure and Applied Chemistry), 15.70

PREV | NEXT

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

J

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- jackets, of hardback books
  - binding and, pp. 821–22
  - biographical notes on, 1.7, 1.14
  - copy and artwork for, 1.113–16
  - definition of, p. 828
  - flaps of, 1.112
  - front, back, and spine of, 1.110, 2.80
  - laminate for, p. 829
  - paperback covers compared with, 1.109
  - proofs of, 3.37–38
  - *See also* covers, of books; covers, of journals and paperbacks
- Japanese language
  - apostrophe, 10.105
  - capitalization and italics, 10.106
  - Hepburn system (modified), 10.104–5
  - names, 8.19, 18.80
  - original characters, 10.108
  - resources on, 10.104
  - titles of works, 10.107
  - transliteration of, 10.104
- jargon and slang, 5.31, 5.95, 7.61. *See also* dialect; scientific terminology
- Javanese names, 18.79
- Jewish Bible, abbreviations of, 15.51. *See also* Bible
- joint works, 4.7, 4.12, 4.50
- journals

- components: acknowledgments, 1.146, 1.152; announcements, 1.146, 1.148, 1.158; book notes, 1.157; book reviews, 1.156; editorials, 1.150; illustrations, 1.154; information for contributors, 1.145; letters from readers, 1.160; list of contributors, 1.67, 1.89–90, 1.159, 2.39; masthead, 1.141; notes, 16.19, 16.59; placement of, 1.144; div titles, 1.148; special issues, 1.140, 1.146, 1.149, 17.170; table of contents, 1.147, fig. 1.14; tables, 1.154, 13.8
- copyright lines, 1.141, 1.152, 1.161, 1.175, 1.177, 1.179, 4.42
- covers and spine (*see* covers, of journals and paperbacks)
- design, 1.140, 1.162, 1.164, p. 804
- editing, 2.63, 2.69, 2.74
- editorial policy, 1.141, 1.145
- electronic files, 2.19, 2.31
- electronic vs. print, 1.170, 1.172, 1.181
- electronic works printed in, 1.172, 1.187–90
- errata, 1.146
- first page of article, 1.152
- indexes, 1.166, 18.3, 18.6, 18.30, 18.49, 18.101–2
- ISSN, 1.29, 1.141, 1.161, 1.179
- issue numbers, 17.161, 17.163
- magazines compared with, 17.150
- pagination, 1.167, 17.161, 17.163, fig. 1.14
- proofreading, 3.4, 3.17, 3.39
- publication agreement, 4.53–57, fig. 4.2
- publishing process, pp. 860–61
- running heads or feet, 1.168, 2.79
- schedule, fig. A.2
- special issues, 1.140, 1.146, 1.149–50, 17.170
- style, 1.138, 1.155, 1.163, 2.52, 13.8, 16.2, 16.5, 17.18
- subheads, 1.153
- subsidiary rights, 4.60
- symposium proceedings as, 4.57
- titles: abbreviations, 16.96, 16.100, 17.159–60, 17.282; basic treatment, 17.159; initial *the* in, 8.180; italics, 8.181–82; as singular nouns, 8.183
- trademark protection, 4.16
- typesetting specs, 2.76

    - types of, 1.151
    - volume, defined, 1.165
    - volume numbers, 17.162, 17.165–66, 17.169, 17.170, 17.178, 17.179
    - *See also* articles, citation of; journals, electronic; *and each of the elements above under its own heading (e.g., volume numbers)*
- journals, electronic, 1.169–91
    - articles separate from, 1.176
    - copyright, 1.177, 1.179
    - corrections, 1.187
    - definition of, 1.169
    - documentation of, 1.191, 17.180–81
    - editing citation style, 2.63
    - errata, 1.187
    - front matter, 1.174–76
    - home pages, 1.118, 1.171, 1.174–76
    - illustrations, 1.185
    - indexes, 1.186
    - ISSN, 1.125
    - preprints, 1.173
    - print compared with, 1.170, 1.172, 1.181
    - publication policy, 1.187
    - references, 1.183
    - running heads, 1.180
    - tables, 1.184
    - text, 1.181–82
    - *See also* hypertext links
- *Journals of the Continental Congress*, 17.305
- *Jr.*
    - appropriate use of, 15.19
    - indexing of, 9.47, 18.41
    - line breaks and, 7.40
    - punctuation with, 6.49
- judicial system
    - Canadian legal cases, 17.334
    - federal court decisions, 17.284–85
    - numbers of divisions, 9.51
    - state and local court decisions, 17.286
    - titles and offices in, 8.25, 8.69
    - U.S. Supreme Court decisions, 4.55, 17.284
    - *See also* legal cases; legal style
- justification of margins
    - adjusting, 3.26
    - definition of, p. 831
    - keyboarding, 2.101, 18.134, 18.139

PREV | NEXT

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Index

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

PREV | NEXT

K

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- keyboarding
  - basic guidelines, 2.10–18
  - contractions, 7.31
  - double-spacing, 2.6, 2.12, 2.25–26, 2.28–29
  - hard returns, 2.12, 2.14
  - hyphens and dashes, 2.15, 6.80
  - of indexes, 18.105–6, 18.124–26, 18.134
  - justification and, 2.101, 18.134, 18.139
  - of notes, 16.20
  - of previously published material, 2.41
  - of quotations, 2.25–26
  - software for, 2.11
  - use of term, 2.2
- keys, to illustrations, 12.8, 12.38, figs. 12.5–6
- *kind, kinds*, 5.55
- kings. *See* sovereigns and other rulers
- kinship terms, 8.39
- Koran. *See* Qur'an

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶
GO

Index

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

PREV | NEXT

L

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- labels
  - abbreviations in, 12.61
  - appropriate treatment of, 12.60
  - definition of, 12.9, figs. 12.2–6
  - editorial changes to, 12.23
- labor unions, 8.75, 9.54
- *Lake* and such, 8.57, 15.32, 18.88
- laser proofs, p. 815
- Latin language
  - abbreviations, 15.8, 15.45
  - capitalization of, 8.167
  - classics, 17.250–59
  - roman type for, 7.56, 15.45
  - special characters, 10.65, table 10.1
  - titles of works, 10.60, 17.51
  - word division, 10.61–64
  - *See also* scientific terminology
- latitude, 15.38–39
- laws and statutes
  - capitalization of, 8.86
  - on copyright, 4.2, 4.19, 4.25
  - documentation: Canadian, 17.330–32; UK, 17.346–47; U.S., 17.310–12
  - generic terms for, 8.87
  - numbers for divisions in, 9.32
- laws and theories, scientific, 8.157, 14.55
- leading, definition of, 3.26

- League of Nations, 17.322, 17.355
- *least*, 5.90, 5.151
- leaves, book, 1.3, 1.100. *See also* folios
- lectures
  - documentation of, 17.215
  - series name, 8.93
  - sound recordings of, 17.269
  - titles, 8.82, 8.93, 8.195
- legal cases
  - abbreviations for, 8.88, 17.278, 17.283–89
  - basic elements in, 17.283
  - Canadian, 17.334
  - italics for, 8.88, 17.277
  - lower federal court decisions, 17.285
  - second and subsequent citations to, 17.287
  - state and local court decisions, 17.286
  - U.S. Supreme Court decisions, 17.284
- legal style
  - ampersand in, 6.24, 17.280
  - *Bluebook* compared with *AWLD*, 17.275
  - changes to quotations in, 11.19, 11.63
  - of documentation: abbreviations, 17.278; adjusted for nonlegal works, 17.275, 17.287, 17.289; articles in periodicals, 17.282; books and treatises, 17.280; chapters in edited books, 17.281; constitutions, 17.288–89; full style, on first occurrence, 17.279; note form, 17.276; publication details, 17.98; typefaces, 17.277
  - ellipsis method for, 11.62–65
  - numbers for divisions of works in, 9.32
  - ordinals in (e.g., second), 9.8
  - resources on, 17.275
  - *See also* legal cases
- legends, definition of, 12.8. *See also* captions
- legislative bills and acts
  - Canada, 17.330–31, 17.333, 17.344
  - UK, 17.344, 17.346–47, 17.350
  - U.S., 8.86–87, 17.302, 17.306, 17.309–10
  - *See also* laws and statutes
- length
  - estimating index, 18.120, 18.133
  - of manuscript, pp. 806–7, figs. A.4–6
  - page, 3.11–12
  - of running head, 2.79
  - of table title, 13.14
  - *See also* measurement, English; metric

system
- *less*, 5.90, 5.150, 6.42
- letters (alphabet)
  - for grades, 7.64
  - hyphens to separate, 6.82
  - italics for letters used as, 7.63
  - as letters, 7.63–69
  - marking spacing changes, 3.25–26
  - for multiple appendixes, 1.82
  - for musical elements, 7.70–75
  - names of, 7.68
  - for parts of illustrations, 12.14, 12.37, figs. 12.4, 12.6
  - plurals of, 7.15–16, 7.65
  - possessives of, 7.18
  - in rhyme schemes, 7.69
  - in run-in lists, 6.100, 6.126
  - as shapes, 7.67
  - spelled-out ordinals with, 9.9
  - standing for names, 7.66
  - in vertical lists, 6.130
  - *See also* capitals; diacritical marks; initials, in names
- letters (correspondence)
  - chronological order of, 1.70
  - copyright issues and, 4.19
  - documentation of published: in author-date system, 17.77; several citations to same collection, 17.78; writers' names, 17.76
  - documentation of unpublished: author-date style, 17.233; basic elements, 17.229; bibliographic entries, 17.231; note forms, 17.230; private collections, 17.232
  - format for quoted, 11.39
  - permissible changes to, 11.10
  - prefatory explanation of treatment of, 11.69
  - *See also* personal communications
- letters to the editor, 1.150, 1.160, 17.193
- libel, 4.50, 4.66
- Library of Congress
  - CIP data from, 1.28–29, 1.32–34
  - electronic book policy of, 1.124
- licenses for copyrighted works
  - author's role in, 4.65
  - electronic works, 4.60–61
  - exclusive vs. nonexclusive, 4.34
  - goals of parties to, 4.35

    - payment for, 4.36
    - publisher's responsibility for, 4.59
    - subsidiary rights and, 4.17, 4.33
    - termination of, 4.37
    - *See also* copyright; permissions; publication agreement; subsidiary rights
- "life plus seventy" rule, 4.22, 4.24–25
- ligatures, 7.48, 10.143, p. 832
- *like*, 5.173
- line art (line copy)
    - definition of, 12.5, p. 832, fig. 12.2
    - editorial changes to, 12.23
    - scaling of, 12.22, p. 837
- line editing. *See* manuscript editing
- line numbers
    - abbreviations for, 17.138
    - in classical references, 17.251, 17.258
    - of classic English plays and poems, 17.261–62
    - in notes, 16.67
    - in text citations, 11.76
- lines
    - blank, 1.79, 2.101, 6.95
    - marking spacing changes between, 3.25–26
    - proofreading for appearance of, 3.11–12
    - spacing in manuscript, 2.6, 2.12, 2.25–26, 2.28–29
    - spacing in typeset page, pp. 831–32
    - tight or loose, 3.7
- lines (rules)
    - above continued footnotes, 16.57
    - in tables, 13.51–53, 13.70, table 13.14
- lining figures, 13.78, p. 823
- links. *See* hypertext links
- lists
    - of abbreviations, 1.55, 2.28, 11.77, 16.40, figs. 16.7–8
    - appropriate treatment of, 2.61, 6.125, 13.11
    - of authors/contributors, 1.67, 1.89–90, 1.159, 2.39, fig. 1.11
    - consistency of similar, 6.125
    - of editorial board, 1.141, 1.144
    - in flush-and-hang style, 2.28
    - of illustrations, 1.44, 12.52, figs. 1.7–9; editing of, 12.55; in electronic works, 1.127, 1.185, 12.53; format of, 1.45; galleries in, 12.54; location and form of, 12.53; titles in,

1.46
    - of literature cited, 16.75
    - in mathematical copy, 14.22
    - proofreading of, 3.10
    - punctuation of, 6.124–30
    - run-in: appropriate use of, 6.124; description and examples of, 6.126; parentheses in, 6.100; word division in, 7.43
    - of tables, 1.44, 1.47, 1.127
    - titles of persons in, 8.22
    - vertical (outline style): appropriate use of, 6.124; italics for letters in, 6.126, 6.130; in paragraph style, 6.128; punctuation and format of, 6.127; in sentence style, 6.129; subdivided items in, 6.130
    - of works cited, 16.75
    - *See also* bibliographies; reference lists; tables
- literary agents, 4.18
- literary studies, 11.75–76
- literary works
    - characters in, 5.116, 8.38
    - copyright registration forms for, 4.46
    - cultural styles/movements and, 8.64, 8.85
    - fair use doctrine and, 4.78
    - mentioned in text, 8.172, 8.174–75
    - sound recordings of, 17.269
    - trademark protection and, 4.16
    - *See also* poetry; quotations
- literature cited, 16.75. *See also* bibliographies; reference lists
- live-stage rights, in publication agreement, 4.60
- *loc. cit.*, 16.50
- locators
    - for electronic works: for actual pages, 17.181; descriptive locators as, 16.14, 17.187; numbering in, 1.136; software for, 1.134
    - *See also* hypertext links
    - in indexes, 18.12; boldface for, 18.143, 18.147; chapter numbers with, 18.111; inclusive (continuing) numbers in, 18.12–13, 18.29, 18.99, 18.123; italics for, 18.117, 18.143; for notes, 18.111–12; number per entry, 18.122, 18.130; paragraph numbers as, 18.12, 18.107; punctuation of, 18.93, 18.99; repagination and, 3.18–19, 18.108; for scattered entries, 18.12; for subentries,

    - 18.9
    - *See also* page numbers (folios)
- logo, publisher's, 1.13, 1.110–11
- longitude, 15.38–39
- loose-leaf services, 17.243, 17.283
- lowercase letters
    - at beginning of brand and company names, 8.163
    - definition of, p. 832
    - "down" style, 8.2, 8.97
    - marking for, 2.100
    - for music elements, 7.72, 7.74
    - for physical characteristics, 8.43, 8.45
    - for skin color, 8.43
    - for socioeconomic class, 8.44
    - *See also* sentence-style capitalization
- *Ltd.*, 6.50, 17.104, 17.108
- *ly*, words ending with
    - adverbs, 5.144, 5.147
    - hyphenation not needed with, 5.93, 7.86–87
- lyrics, 4.78, 11.3. *See also* musical works

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

M

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *Mac* and *Mc*, alphabetizing, 18.71
- magazines
  - copyright notice in, 4.42
  - definition of, 17.150, 17.182
  - documentation, 17.149–50; dates, 17.183, 17.186; departments, 17.185; electronic, 17.187; headlines, 17.184; newspaper, 17.194
  - indexing names of, 18.49
- mailing addresses
  - abbreviations in, 15.35–36
  - author's, 1.89
  - commas with, 6.47
  - numbers in, 9.55–57
  - publisher's, 1.15, 1.121
  - *See also* e-mail addresses
- mailing lists, electronic, 17.236
- main headings
  - capitalization of, 18.10–11
  - choice of, 18.128
  - inversion of, 18.8, 18.55
  - noun or noun phrase for, 18.8
  - structure of, 18.7–8, 18.10
  - subentries vs., 18.129
- manuscript
  - length of, pp. 806–7, figs. A.4–6
  - use of term, 2.2

    - *See also* manuscript editing; manuscripts, author's responsibilities
- manuscript collections
    - British, 17.353–54
    - documentation, 17.222–33; abbreviations, 17.227; basic elements, 17.222; dates, 17.225; depositories, 17.228; folios, page numbers, and such, 17.226; musical scores, 17.264; notes vs. bibliographies, 17.223; specific vs. generic titles, 17.224
    - letters in, 17.232
    - names of, 8.195
    - quotations from, 11.10
    - resource on, 17.222
    - *See also* letters (correspondence)
- manuscript editing, 2.47
    - author's review and changes, 2.5–6, 2.55, 2.69, 2.73–75, 2.83, 2.86, 2.94
    - backups, conversion, and cleanup, 2.81–82, 2.92
    - bias-free language, 5.206
    - color of pencil or ink, 2.103
    - estimating time for, 2.49
    - marks used in, 2.93–102
    - mechanical, 2.51
    - online: author's review of, 2.74, 2.83–86; backup, conversion, and cleanup, 2.81–82; changes in, 2.54; files for typesetter, 2.84, 2.87; formal markup languages, 2.91; generic marking or coding, 2.88–90; of notes, 2.61; proofreading type set from, 3.5; queries to author, 2.83–84; redlining, 2.83–84, fig. 2.2; style tags, 2.90; use of term, 2.2
    - paper-only: author's review of, 2.73–74, 2.103; color of pencil or ink, 2.103; example of, fig. 2.3; marks used in, 2.93–102; mathematical copy, figs. 14.1–2; page numbering, 2.21; preparing manuscript for, 2.6, 2.92; proofreading type set from, 3.5; of quotations and previously published material, 2.60; of tables, 2.65
    - prerequisites for, 2.48
    - queries to author, 2.70–73, 2.83–84, 2.94
    - redlining, 2.83–84, fig. 2.2
    - resources on, 2.53
    - specific parts of works: bibliographies and reference lists, 2.64, 16.107; captions, 2.66;

cross-references within text, 2.59; front matter, 2.67; illustrations, 2.66, 12.55; indexes, 2.68, 18.28–32, 18.135–37; mathematical copy, 14.1–2, 14.11, 14.60–66; musical examples, 12.63; notes, 2.61–63; previously published material, 2.60; quotations, 2.60, 11.91; subheads, 2.58; tables, 2.65, 13.68–71; titles, 2.57; translations, 11.91
    - stages of, 2.50
    - style issues in, 2.52
    - style sheet for, 2.54, 2.80, 3.6, fig. 2.1
    - substantive, 2.55–56
    - *See also* manuscript editors; manuscripts, author's responsibilities
- manuscript editors
    - alterations by, 3.14–15
    - attributes of, 2.48, 2.56, 2.63
    - communication with author: early contact, 2.55, 2.69; final changes to manuscript, 2.75; permissions, 4.70; queries, 2.70–73, 2.83–84, 2.94; sending edited manuscript, 2.73–74, 2.79, 2.83–85
    - procedure of, 2.50
    - resources for, 2.53
    - schedule for, 2.49
    - use of term, 2.47
    - *See also* manuscript editing
- manuscripts, author's responsibilities
    - abbreviations, 1.55, 2.28, 11.77, 16.40
    - basic elements to be furnished, 2.3
    - bibliographies and reference lists, 2.29, 16.107
    - chapter titles, 2.23
    - cross-checking, 2.36–38, 2.60, 10.1, 11.6–7
    - editor's communication, 2.55, 2.69–75, 2.79, 2.83–85, 4.70
    - electronic files (*see* electronic files)
    - glossaries, 2.28
    - illustrations, 2.30, 2.33–35, 2.44, 12.1, 12.17, 12.19–20
    - mathematical copy, 14.1–2, 14.11, 14.59
    - multiauthor books and journal articles, 2.39–40
    - notes, 2.27, 2.32, 2.43, 2.45
    - page numbering, 2.21–22
    - physical form and number of copies required,

2.4–9
    - previously published material, 2.41–46
    - queries, 2.70–73, 2.83–84, 2.94
    - quotations, 2.25–26
    - review and changes, 2.5–6, 2.55, 2.69, 2.73–75, 2.83, 2.86, 2.94
    - subheads, 2.24
    - tables, 2.30–32, 13.55–56, 13.72–73
    - *See also* keyboarding; permissions
- maps
    - callouts for, 2.33
    - keys to, 12.8, 12.38, figs. 12.5–6
    - list of, 1.45
    - numbering of, 12.12
    - preparation for reproduction, 12.24
    - *See also* illustrations
- marginal comments, 2.95
- margins
    - definition of, p. 832
    - flush left or right, 2.101, 3.30
    - justification, 2.101, 3.26, 3.30
    - size of, 2.13
    - unjustified (ragged right), 2.13, 18.139, p. 835
- markings, editorial
    - capitalizing, lowercasing, and marking italics or boldface, 2.100
    - circling, 2.95
    - coding, 2.102
    - dashes and hyphens, 2.99
    - inserting, deleting, and substituting, 2.96
    - paragraphs and text placement, 2.101
    - placement of, 2.93
    - punctuation changes, 2.95, 2.98
    - queries to author, 2.94
    - transposing, closing up, and separating, 2.97
    - *See also* codes and coding
- markup languages, 2.88, 2.91, 10.14, pp. 814, 823
- master proofs, 3.3
- masthead, journal, 1.141
- mathematical copy
    - abbreviations in, 14.15, 14.55, 14.62, 15.56, 15.68, table 14.2
    - author's role in, 14.1–2, 14.11, 14.59
    - computer software for, 14.1, 14.60
    - manuscript preparation: examples, 14.66, figs. 14.1–3; fonts, 14.9–10, 14.64; format,

14.59; italic type, 14.9, 14.61; marking subscripts and superscripts, 14.65; special marking of typeface, 14.63
    - resource on, 14.19
    - signs and symbols, tables 14.1, 14.4
    - standards for, 14.2
    - tables, 13.50
    - *See also* metric system; scientific and technical works
- mathematical expressions
    - abbreviations, 14.3, 14.15, 14.55, 14.62, 15.56, 15.68, table 14.2
    - breaks, 14.19
    - centering, 14.17, 14.21
    - delimiters: in binomial coefficients, 14.31; in cases, 14.34; common, 14.25; denoting inner product, 14.30; in functional notation, 14.26; in intervals, 14.29; in ordered set notation, 14.28; for radicals in text, 14.43; in rewriting fractions using exponents, 14.48; in set notation, 14.27; vertical bars as, 14.32–33
    - determinants in, 14.50
    - in display: alternative cases in, 14.34; fractions, 14.45; in journal articles, 1.154; punctuation of, 14.22; radicals, 14.42; separate line for, 14.17
    - hyphen vs. minus sign, 6.86
    - integrals, 14.40
    - less than and greater than symbols, 6.109
    - matrices, 14.49–50
    - means, 14.57, table 14.3
    - notation consistency, 14.3
    - numeration systems, 1.76, 14.20–21, 14.55
    - operations and relations, 14.24
    - probability, 14.56
    - products, 14.39
    - punctuation, 14.22–24, 14.34, 14.37, 14.53
    - qualifying clauses, 14.18
    - radicals, 14.42–43
    - scalars, vectors, and tensors: additional tensor notation, 14.53; definitions, 14.51; Dirac notation, 14.54; placement and punctuation, 14.37; vector and tensor multiplication, 14.52
    - signs and symbols: accents and fonts to distinguish, 14.9–10, 14.64; ambiguous, table 14.4; for binary operations and

relations, 14.13–14; conciseness of, 14.5; consistency of, 14.3; differentials, spacing around, 14.41–43; for functions, 14.15–16, table 14.2; integrals, 14.40; listed, table 14.1; list of, 14.8, 14.11, table 14.1; products, 14.39; radicals, 14.42–43; sentences and, 14.6; special, 14.12; summations, 14.38; verbal translations of, 14.2; words vs., 14.4
    - spacing, 14.7, 14.14, 14.17, 14.41–43
    - standard deviations, 14.57–58
    - statistical notation in, 14.57–58, table 14.3
    - subscripts and superscripts: alignment, 14.37; complex, 14.36; fractions in, 14.46; marking, 14.65; simple, 14.35; spacing, 14.14; uncertainties as, 14.58
    - summations, 14.38
    - in text: formal definitions, theorems, and such, 14.55; fractions, 14.44; radicals, 14.43; sentence beginnings, 14.6; words vs. symbols, 14.4
    - uncertainties, 14.58
    - *See also* fractions
- matrix (in mathematics), 14.49–50
- matrix (table), 13.64, table 13.17
- maxims and proverbs, 6.54, 8.210, 11.42
- *may* and *might*, 5.136
- *Mc* and *Mac*, alphabetizing, 18.71
- means, notation of, 14.57, table 14.3. *See also* tables
- measurement, English
    - abbreviations and symbols, 9.18
    - length, area, and volume, 15.73
    - periods with, 15.71
    - physical quantities, 9.14–18
    - plurals of, 15.72, 15.73–75
    - time, 15.75
    - weight and capacity, 15.74
    - without numeral, 9.17
    - *See also* metric system
- *Mecca*, 8.54
- medical terminology, 8.152–55, 8.160
- medieval classics, 10.143–44, 17.259–60
- megayear (MYR), 9.12
- memoranda, 17.76
- metadata, 1.130, p. 832
- metric system

    - abbreviations: base units, 15.59; derived units, 15.62–64; grams, 15.61; numerals with, 9.18, 15.65; periods omitted in, 15.58; prefixes in, 15.60–61; resource on, 15.57; units in addition to, 15.66
    - European vs. U.S. spellings of, 8.161
    - non-SI units, 15.66
    - resource on, 9.60, 15.57
    - in scientific terminology, 8.161, 9.17–18
    - space between digits, 9.60
    - *See also* measurement, English
- Mexico, currency of, 9.25
- microform editions, 4.60, 17.242
- Middle English, 10.143–44
- military terminology
    - armies, battalions, and such, 8.120, 9.52
    - awards and medals, 8.123
    - battles, campaigns, wars, and such, 8.81, 8.121–22
    - resources on, 15.15
    - ships, 8.124, 8.126, 9.49
    - time of day in, 9.44
    - titles, 8.21, 8.27–28, 15.13, 15.15
- monarchs. *See* sovereigns and other rulers
- money
    - code for, on jacket or cover, 1.110, 1.114–16, 1.143
    - dates with, 9.29
    - large amounts of, 9.28
    - non-U.S., 9.25–27
    - resource on, 9.25
    - U.S. currency, 9.24
    - words for, 9.23
- month-day-year vs. day-month-year in dates, 6.46, 9.39, 17.186, 17.225. *See also* dates; time
- *Monthly Catalog of United States Government Publications, The*, 17.296
- months
    - abbreviations of, 15.42
    - in computer software, 15.42
    - capitalization of, 8.94
    - in journal citations, 17.163–65
    - in reference lists, 16.100
- monuments, 8.61, 8.63
- *moon*, 8.149
- *more*, 5.86, 5.88, 5.90, 5.150, 6.42
- mosques, 8.109

- *most*, 5.87–88, 5.90, 5.151
- motion-picture rights, 4.60
- motion pictures, 8.196, 17.202, 17.273
- mottoes, 6.54, 8.210, 11.42
- *Mount*, 15.32, 18.88
- mountains, 8.57–58
- movements and styles
    - art and philosophy, 8.85
    - foreign terms in names of, 8.65
    - literary, 8.64
    - political, 8.71–72
    - religious, 8.105
- movies, 8.196, 17.202, 17.273
- MP3 audio files, 17.270
- *much*, 5.89
- multiauthor volumes
    - acknowledgments, 1.52
    - appendixes, 1.83
    - authors' names, 1.89–90, 18.116
    - bibliographies, 16.73
    - citing specific chapters, 17.69–70
    - consistency of style, 2.52
    - contributors, list of, 1.67, 1.89–90, 2.39, fig. 1.11
    - editor's responsibilities, 2.39–40
    - illustrations and tables, 1.44, 12.13, 12.52, 13.13
    - in legal citation, 17.280
    - notes, 1.86, 16.19, 16.59, 16.68, 17.173
    - publication agreement for, 4.52, 4.57, fig. 4.3
    - reference lists, 16.92
    - symposium proceedings as, 4.57
    - table of contents, 1.42
- multimedia, electronic, 17.265–67, 17.270. *See also* audiovisual materials
- multiplication sign
    - for dimensions, 9.16, 9.18, 12.33, 12.39
    - for genetic crosses, 8.133, 13.67, table 13.20
    - for magnifications, 12.39
    - in mathematical expressions, 14.24
- multivolume works
    - copyright page of, fig. 1.4
    - documentation: authors and editors, 17.89; chapters of particular volume, 17.87; one volume in two or more books, 17.88; particular volume, 17.85–86; publication dates, 17.84–85, 17.118; volume numbers,

17.83; whole work, 17.84
    - pagination of, 1.105–6
    - within series, 17.94
    - series compared with, 17.93
    - style of, 2.52
    - *See also* series of volumes
- municipalities
    - documents of, 17.323
    - laws of, 17.312
    - names of: capitalization, 8.47, 8.55–56; with *Fort, Mount, Saint*, and such, 10.29, 15.32, 18.91; *greater* with, 8.53; indexing, 18.88; in newspaper names, 17.195–96, 18.48; in publication details, 1.13, 17.99–101; real and metaphorical, 8.54
    - parts and divisions of, 8.52, 9.51
    - punctuation of, 15.31
- museums, permissions from, 4.91
- musical groups, 8.73
- musical works
    - discographies of, 17.265–69, fig. 16.16
    - documentation of, 17.263–64
    - hymns, 18.6, 18.148–49
    - indexing of, 18.50
    - instrumental works, 8.203
    - lyrics, 4.78, 11.3
    - operas, songs, and such, 8.202
    - opus, 8.204
    - recordings of, 8.205, 17.268–69, 17.273
    - resources on, 8.201
- music writing
    - examples in, 12.62–63, fig. 12.7
    - letters used: chords, 7.73; dynamics, 7.75; major and minor keys, 7.74; musical pitches, 7.71; octaves, 7.72
    - resources on, 7.70, 12.63
    - reviews of concerts, 17.202
- *must*, 5.137
- *my* and *mine*, 5.52
- MYR (megayear), 9.12

◀ PREV | NEXT ▶

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶
GO

Index

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

PREV | NEXT

N

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *N*, or *n* (“number”), 13.5, 13.41, 13.74, 15.56, tables 13.1, 13.21
- *namely*, 6.44, 6.61, 6.68
- names, personal
  - abbreviations and acronyms as, 18.46, 18.62
  - academic titles and degrees with (*see under* academic concerns)
  - beginning with lowercase letter, 8.74, 8.163
  - in bibliographies, 16.84–86, 16.88
  - capitalization of, 7.66, 8.6
  - clerical titles with, 18.39
  - context of, 8.4
  - deities, revered persons, and such, 8.98–102
  - division of, 7.40
  - English, 8.7–9
  - epithets or nicknames, 8.36
  - familiar forms of, 18.33
  - generic names with, 8.3
  - hyphenated and extended, 2.80, 3.7, 8.8, 18.70
  - incomplete or unknown, 18.43–44
  - initials in, 8.6, 15.12
  - with initials vs. spelled-out, 18.61, 18.115
  - with *Jr.*, *Sr.*, *III*, and such, 6.49, 7.40, 9.47, 15.19, 18.41
  - with laws and theories, 8.157
  - letters standing for, 7.66

- *Mac* or *Mc* with, 18.71
- married women's, 18.36
- missing or omitted, 6.95
- monarchs and popes, 18.37
- non-English, 8.10–20, 18.74–85; Arabic, 8.17, 18.74; articles with, 8.9, 8.11, 8.14, 8.63; Chinese, 8.18, 10.101–3, 10.106, 18.76; context of, 8.10; Dutch, 8.13; French, 8.11; German, 8.12; Hungarian, 8.16, 18.77; Indonesian, 8.20, 18.79; Italian, 8.12; Japanese, 8.19, 10.101–3, 10.106, 18.80; Native American, 8.9; other Asian, 8.20, 18.85; Portuguese, 8.12, 18.81; Russian, 8.15; Spanish, 8.14, 18.82
- nonliteral use of, 8.65
- numbers with, 9.46–54
- *O'* with, 18.72
- particles with, 8.7, 8.11–13, 18.69, 18.82
- patterns in use of, 8.1
- persons with same, 18.35
- place and person with same, 18.35, 18.60
- plurals of, 5.17, 7.9, 7.11
- possessives of, 5.26–27, 7.18, 7.20–23, 7.27
- of princes and dukes, 18.38
- pseudonyms, 17.35–37, 17.39, 18.34
- punctuation of, 6.43, 6.48–49
- in reference lists, 16.99, 16.101–6
- resources on, 7.40, 8.5
- with *Saint, St.*, and such, 15.28, 18.42, 18.73
- of saints, 8.100, 15.27, 17.25, 18.42
- spelling of, 6.112, 8.5
- suffixes with, 6.49, 7.40, 9.47, 15.19, 18.41
- titles preceding, 8.21–23
- variants of, 18.32
- words derived from, 5.67, 8.2, 8.64–65, 8.97, 10.29
- *See also* author's name; titles and offices

- names, proper
  - for brands and trademarks, 8.162–63
  - compound, 18.70
  - confusion about, 18.35, 18.45, 18.60
  - foreign, 7.53, 18.74–85
  - as index main entries, 18.8
  - index of, 18.6, 18.115–16
  - with internal capitals, 8.163
  - italics omitted from foreign, 7.53
  - nations, 1.25, 8.47, 8.50, 15.33–34, 17.100

    - newspapers and periodicals, 7.12, 8.180–82, 8.187, 17.195–96, 18.48–49
    - particles with, 18.69, 18.82
    - person and place with same, 18.35, 18.60
    - in phrasal adjectives, 5.93
    - places with same, 18.45
    - *Saint, St.*, and such, 10.29, 15.32, 18.91
    - variants of, 18.32
    - words derived from, 5.67, 8.2, 8.64–65, 8.97, 10.29
    - *See also* businesses: names of; names, personal; organizations, names of; place-names
- National Archives, 17.324
- National Archives of Canada, 17.335
- national group names, 8.41–42
- nations
    - abbreviations of, 15.33–34
    - capitalization of, 8.47
    - in publication details, 1.25, 17.100
    - in text, 8.50
    - *See also* states
- Native Americans, 7.10, 8.9, 8.41–42
- natural phenomena (e.g., earthquakes), 8.83
- *n.d.* ("no date"), 16.103, 17.102, 17.119–22, 17.233
- *neither–nor*, 5.41, 5.182, 5.185
- networks, broadcast, 8.196. *See also* television and television programs
- "new series" (*n.s.*), 17.95, 17.178
- newspapers
    - documentation: articles by news services, 17.197; basic elements, 17.188; electronic, 17.198; headlines, 17.184, 17.189; letters to the editor, 17.193; regular columns, 17.190; supplements, 17.194; in text, 17.191; unsigned articles, 17.192
    - headlines, 17.184, 17.189
    - in legal style, 17.277
    - names of: city name in, 17.195–96, 18.48–49; editions and, 8.187; initial *the* in, 8.180; italics for, 8.181–82; plurals of, 7.12
- news releases, 17.244
- news services, 17.197
- New Testament, 15.53. *See also* Bible
- New Zealand, currency of, 9.25
- nicknames, 8.36

- 9/11 (September 11), 6.115, 8.81
- *no.*, *nos.* (“number[s]”), 8.203, 17.163, 17.165–66
- *no* and *yes*, 5.202, 6.29, 7.14
- nobility, titles and names of
  - alphabetizing, 18.64
  - capitalization of, 8.26, 8.34
  - lords and ladies, 18.38
  - possessives of, 5.26
  - princes and dukes, 18.38
  - pronouns with, 5.46
  - resources on, 8.34
- “no date” *(n.d.)*
  - in manuscript citations, 17.233
  - in publication details, 17.102, 17.119–22
  - in reference lists, 16.103
- nonprint work, indexing of, 18.101
- “no place” *(n.p.)*, 17.102, 17.146
- *North, northern*, and such, 8.48–50
- Norwegian language, 10.66–67
- *not* and *not only*, 6.41
- note numbers
  - consecutive, 16.26
  - cross-references to, 16.33, 16.43
  - in editing process, 2.61
  - for endnotes plus footnotes, 16.27, 16.63
  - multiple references and, 16.34
  - for nontextual notes (e.g., table), 16.28
  - placement of, 1.77, 16.25, 16.30–32
  - renumbering of, 16.29
  - symbols instead of, 16.26–27, 16.35, 16.63, 16.65
- notes
  - abbreviation for, 17.132, 17.139
  - abbreviations in, 11.76–77, 15.49–54, 16.39–40, fig. 16.8
  - articles cited in: electronic, 17.181; foreign-language, 17.176; forthcoming, 17.167; installments of, 17.172; page references, 17.152, 17.168–69; place of publication, 17.174; shortened references, 17.179; special issues, 17.170; titles of, 17.156–58; translated or edited work, 17.175; volume number, 17.162, 17.166; volume series, 17.178
  - authors’ names in (*see* author’s name)
  - capitalization in, 16.17
  - chapters and other parts of books cited in,

1.66, 17.68–70, 17.72, 17.74–75, 17.87
- citation of specific, 17.139–40
- citations plus commentary in, 16.52
- editing of, 2.61–63
- editor's/translator's with author's, 16.65
- electronic files for, 2.19, 2.21, 2.27
- endnotes: examples of, figs. 16.2, 16.9; footnotes with, 16.27, 16.63; format and placement of, 1.86, 16.19, 16.59; fuller information needed in, 16.62; indexing and, 18.109–11, 18.113, 18.119; keyed to page numbers, fig. 16.12; pros and cons of, 16.23–24; running heads for, 1.93, 1.98, 2.79, 3.9, 16.60–61
- excessively long, 2.60, 16.36–40, 16.55–56
- footnotes: continued to next page, 16.57, fig. 16.1; endnotes with, 16.27, 16.63; examples of, figs. 16.1, 16.10; format of, 1.86; indexing and, 18.109–10, 18.112–13; of journal articles, 1.152; keyed to poetry lines, fig. 16.11; placement of, 16.19; previously published material in, 2.45; proofreading of, 3.17; pros and cons of, 16.21–22; for tables, 1.184, 13.43–50; text citations with, 16.64, fig. 16.6
- format of, 1.86, 16.25
- humanities style (*see* notes-and-bibliography documentation system)
- indexing of, 18.109–13, 18.119
- keyboarding, 16.20
- letter writers' names in, 17.76
- multiple references in single, 16.33–34, 16.37, 16.62
- numbering of, 16.26, 16.29
- page numbers in, 16.13, 17.129–35, 17.152
- paragraphs discouraged in, 16.56
- part title for, 1.64
- permissible changes to, 11.8
- publication details in: components of, 17.96; date only, 17.98; forthcoming, 8.195, 16.103, 17.121–22, 17.167; place and date only, 17.97; publication date, 16.12, 17.115, 17.117–18; publisher's name, 17.103–14
- punctuation of, 16.15, 16.37, 16.51, 17.151
- quotations in, 16.53, 16.55
- in reprinting previously published material, 2.43

    - *See* and *cf.*, 16.58
    - separation of citations in, 16.51
    - series of volumes in, 17.90
    - shortened citations in: authors' names, 16.44, 17.179; basic and alternative forms, 16.42, 16.46; benefits, 16.3; full citation cross-referenced, 16.43; *ibid.*, 16.47–48; *idem*, 16.49; italics vs. roman, 16.45; *op. cit.* and *loc. cit.*, 16.50; purpose, 16.41; titles, 8.179, 16.45, 17.62–63
    - software for, 16.20
    - substantive or discursive, 16.54, 16.63, 18.110
    - text citations with, 11.75–76, 16.38, 16.62, 16.64, 16.120
    - titles of works in (*see* titles of works)
    - translation credited in, 11.89
    - translation or original text of quoted matter in, 11.87–88
    - translator's, 16.65, 16.67
    - unnumbered: acknowledgments in, 2.45, 16.70; biographical notes in, 1.67, 16.69; for epigraph, 1.39, 1.66, 16.66; keyed by line or page numbers, 16.67; placement of, 16.66; source of reprints in, 1.67, 16.68; symbols for, 16.26–27, 16.35, 16.63, 16.65
    - *See also* note numbers; notes-and-bibliography documentation system; *and specific type of material (e.g., audiovisual materials)*
- notes-and-bibliography documentation system
    - basic elements and form of, 17.17
    - benefits of, 16.3
    - flexibility and consistency in, 17.18
    - foreign terms in, 17.19
    - headline-style capitalization in, 16.7
    - quotations from secondary sources, 17.274
    - *See also* bibliographies; notes
- notices, quotation of, 8.209
- nouns
    - abbreviations of, 15.7
    - as adjectives/adjectives as, 5.30, 5.32, 5.94, 5.96
    - agent, 5.28
    - appositive, 5.29
    - articles with coordinate, 5.74
    - capitalization of, 5.5–6

    - case of, 5.22–27; definition of, 5.10; function of, 5.22; nominative, 5.23; objective (accusative), 5.24; personal (pronouns), 5.48; possessive (genitive), 5.25–27
    - coinages, 5.33, 7.14
    - definitions of, 5.4–8; common, 5.5; count, 5.7; mass (noncount or collective), 5.8; proper, 5.6
    - derivative, 5.33
    - functional variations of, 5.30–32
    - gerunds as, 5.32, 5.110
    - indexing of, 18.8, 18.60
    - infinitives as, 5.107
    - limiting prepositions and, 5.176
    - plurals of, 5.14–21; compounds, 5.19, 7.8; ending in *f* or *fe*, 5.16; ending in *o*, 5.17; ending in *y*, 5.18; formation of, 5.14; irregular, 5.20; proper, 5.17, 7.9; singular meaning of, 5.21, 7.19; *s* vs. *es* for, 5.15, 5.17
    - possessives of (*see* possessives)
    - prepositional phrase as, 5.166
    - pronouns as, 5.52, 5.65
    - properties of, 5.9–13; case, 5.10; gender, 5.11; number, 5.12; person, 5.13
    - recipient, 5.28
    - singular, 8.183, 9.24
    - titles of works as, 6.43, 8.176, 8.183, 8.185
    - verbs as, 5.31
    - *See also* names, personal; names, proper; place-names
- *n.p.* (“no place”), 17.102, 17.146
- *n.s.* (“new series”), 17.95, 17.178
- numbered-reference system, 16.6
- numbering
    - appendixes, 1.82
    - captions, 2.35, 12.34
    - chapters, 1.61, 1.66, 16.61
    - double or multiple, 1.76, 2.31, 2.34, 12.13, 13.13, 14.20
    - galleries, 2.35, 12.16
    - illustrations, 1.76, 2.33–34, 12.12–15, figs. 12.4, 12.6
    - multiauthor volumes, 12.13, 13.13
    - sections and subsections, 1.75–76, 18.12
    - tables, 1.76, 2.31, 13.10–13, 13.74, table 13.21

    - *See also* numbers; pagination
- numbers
    - for addresses and thoroughfares, 9.55–57
    - alphabetizing, 18.63–64
    - *a* or *an* with, 7.46
    - for chemical elements, 15.70
    - circling of, 2.95
    - commas between digits, 9.59
    - consistency of, 9.1, 9.7
    - for dates, 9.33–40
    - *dex* with, 9.13
    - for divisions in works, 1.75–76, 9.30–32
    - for electronic book revisions, 1.123
    - European practice, 9.22, 9.60
    - Greek, table 10.5
    - hyphens to separate, 6.82
    - inclusive: abbreviations and symbols with, 9.18; alternative systems of, 9.65; appropriate use of, 18.12, 18.123; basic form of, 9.64, 18.13; in citations, 17.130, 17.152, 18.113; with commas, 9.66; en dashes to connect, 6.83, 9.62, 18.99; for specific chapters, 17.68–69; spelled out, 9.50–54, 9.63; in titles, 9.68; words to connect, 9.63; for years, 9.67–68
    - keyboarding of, 2.10
    - line breaks and, 7.41
    - MYR and GYR with, 9.12
    - with names, 9.46–54
    - as nouns, plurals of, 7.15
    - ordinal: abbreviations for, 9.8, 9.47, 17.292, 17.300; for labor unions and lodges, 9.54; for military units, 9.52; with names of churches, 9.53; for political and judicial divisions, 9.51; spelled out, 9.8–9, 9.50–54; for successive governments, dynasties, and such, 9.50
    - for pages in electronic files, 2.20–22
    - for percentages, 9.19
    - for physical quantities, 9.14–18 (*see also* measurement, English; metric system)
    - plurals of, 7.15, 9.58
    - possessives of, 7.18
    - punctuation of, 9.59–61
    - readability of, 9.1
    - in run-in lists, 6.100, 6.126
    - space between digits, 9.60
    - spelled out: alternative rule, 9.6; basic

principles, 9.2–3, 9.7; marking for, 3.33; numbers beginning a sentence, 9.5, 9.33; ordinals, 9.8–9, 9.50–54; round numbers, 9.4, 9.28; with time periods, 8.77; titles of works with, 8.174; very large numbers, 9.10
    - telephone, 6.82, 6.101
    - for time of day, 9.41–45
    - in titles of works, 8.174, 17.52
    - in vertical lists, 6.127, 6.129–30
    - *See also* arabic numerals; currency; fractions; line numbers; mathematical expressions; measurement, English; metric system; numbering; roman numerals; subscripts; superscripts; volume numbers
- numerals. *See* numbers
- numerical order, 18.67. *See also* chronological order

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Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

O

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *O'*, alphabetizing, 18.72
- *O* and *oh*
  - capitalization of, 7.47
  - as interjections, 5.192, 5.196–97
  - punctuation of, 6.27
- oaths, 8.90
- oceans, 8.47, 8.57–58
- *o'clock*, 9.41
- *of*, 7.25–26, 7.29
- offices and rooms, 8.62
- officials, names of, 8.21, 8.25, 15.13–14
  - indexing, 18.37
  - with party designations and states, 15.31
  - *See also* titles and offices
- offprints, 1.68, 1.83, p. 833
- offset printing, pp. 819–20, 833, fig. A.10
- Old English, 10.143–44
- old-style figures, 13.78, p. 823
- Old Testament, 15.51. *See also* Bible
- *one*, 5.51
- online editing
  - author's review of, 2.74, 2.83–85, 2.86
  - backup, conversion, and cleanup, 2.81–82
  - changes in, 2.54
  - files for typesetter, 2.84, 2.87
  - formal markup languages, 2.91
  - generic marking or coding, 2.88–90

    - of notes, 2.61
    - proofreading type set from, 3.5
    - queries to author, 2.83–84
    - redlining, 2.83–84, fig. 2.2
    - style tags, 2.90
    - use of term, 2.2
- online sources
    - electronic mailing lists, 17.236
    - format of, 17.12, 17.143
    - informally published, 17.211, 17.234–37
    - information needed, 17.187
    - multimedia, 17.265–67, 17.270
    - news sites, 17.198
    - of public documents, 17.356
    - reference works, 17.239
    - titles of, 8.198
    - type of medium specified, 17.142, 17.145, 17.235, 17.270
    - *See also* databases, online; electronic publications; Web pages and sites
- *op. cit.*, 16.50
- operas, 8.202
- *opus*, 8.204
- *or*, 6.44, 6.112, 8.177, 17.55
- ordinal numbers
    - abbreviations for, 9.8, 9.47, 17.292, 17.300
    - for labor unions and lodges, 9.54
    - for military units, 9.52
    - with names of churches, 9.53
    - for political and judicial divisions, 9.51
    - spelled out, 9.8–9, 9.50–54
    - for successive governments, dynasties, and such, 9.50
- Organization for Economic Cooperation and Development, 17.355
- organizations, names of
    - abbreviations for, 15.25–26
    - as author, 16.86, 16.106, 17.47
    - capitalization of, 8.71–75
    - foreign, 10.29
    - with *Inc.*, *Ltd.*, and the like, 6.50, 17.104, 17.108
    - indexing, 18.46, 18.62, 18.86–87
    - periodical's name as part of, 8.182
    - possessives of, 5.26, 7.19
    - titles of officers of, 8.30
    - *See also* governmental entities; institutions,

names of
- originality, copyright and, 4.5, 4.50, 4.66
- ornaments, for text breaks, 1.79
- orphans (lines), 3.11–12, p. 833. *See also* widows (lines)
- *o.s.* (“old series”), 17.95, 17.178
- *ought*, 5.138
- *our, ours*, 5.52
- outline style, 6.127, 6.130. *See also* vertical lists
- overseas agents, of publishers, 1.15

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

P

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- page
  - abbreviation for, 7.15, 15.45, 17.132–34
  - adjusting length of, 3.11–12
  - bad breaks in, 18.141
  - dimensions of, p. 811, fig. A.7
  - examples of typeset, figs. A.6–7
  - printing of, fig. A.11
  - *See also* pagination; proofs
- page count, total, 1.156, pp. 806–7
- page numbers (folios)
  - appropriate use of, 1.100
  - in back matter, 1.104
  - blind (unexpressed), 1.59, 1.66, 1.100, 1.102, 3.10
  - for chapter openings, 1.66, 1.104
  - definition of, p. 829
  - in documentation: arabic vs. roman numerals, 17.129; chapter numbers and, 17.135; *ff.* and *passim*, 17.131; inclusive, 9.64, 17.130 (*see also* numbers: inclusive); journal citations, 17.168–69; legal style, 17.282–83; magazine citations, 17.183; manuscripts, 17.226; microform editions, 17.242; *p.* and *pp.*, 17.132–34; periodicals, 17.152; text citations, 16.13, 16.109, 17.129–35, 17.152, 17.168; with volume number, 16.110

    - drop, 1.66, 1.100, 1.102, 1.103–4
    - endnotes keyed to, fig. 16.12
    - in front matter, 1.101–2
    - location of, 1.100
    - in more than one volume, 1.105
    - proofreading of, 3.9–10
    - in running heads for notes section, 1.98, 2.79, 3.9, 16.60, fig. 16.2
    - in table of contents, 1.41
    - in text, 1.103
    - within-text cross-references to, 2.37, 2.59, 3.15, 3.17
    - *See also* locators
- page proofs. *See* proofs
- pagination
    - of appendixes, 1.82
    - basic guidelines for, 1.100
    - of chapters, 1.66
    - checking revised proofs for, 3.18
    - of concluding elements, 1.80
    - of dedication, 1.36
    - editor's instructions on, 2.78
    - of electronic publications, 1.134, 1.136, 16.14, 17.181, 17.187
    - of epigraph, 1.38, 1.102
    - of front matter, 1.4
    - and index preparation, 18.108
    - of introductions, 1.53, 1.60
    - in journals, 1.167, 17.161, 17.163
    - of multivolume works, 1.105–6
    - of parts, 1.62
    - in production process, 2.78
    - of rectos, 1.3
    - of second half title, 1.59
    - separate vs. consecutive, 1.105
    - of table of contents, 1.40
    - of text and back matter, 1.4, 1.59, 1.103–4
    - of versos, 1.3
- paintings, 8.206, 12.33. *See also* artwork
- pamphlets, 17.241, 17.349
- paper
    - for books, 1.35, p. 825
    - for manuscript, 2.8
    - selection of, pp. 818–19
- paperback rights, 4.60
- paperbacks, p. 833. *See also* covers, of journals and paperbacks

- paper durability statement, 1.35, pp. 818–19, figs. 1.1, 1.6
- paper-only editing
  - color of pencil or ink for, 2.103
  - example of, fig. 2.3
  - markings: capitalizing, lowercasing, and marking italics or boldface, 2.100; circling, 2.95; coding, 2.102; dashes and hyphens, 2.99; inserting, deleting, and substituting, 2.96; paragraphs and text placement, 2.101; placement of, 2.93; punctuation changes, 2.95, 2.98; queries to author, 2.94; transposing, closing up, and separating, 2.97
  - mathematical copy: examples of, 14.66, figs. 14.1–3; fonts in, 14.9–10, 14.64; format of, 14.59; italic type in, 14.9, 14.61; special marking of typeface in, 14.63; subscripts and superscripts in, 14.65
  - page numbering in, 2.21
  - preparation of manuscript for, 2.6, 2.92
  - proofreading type set from, 3.5
  - of quotations and previously published material, 2.60
  - sending edited manuscript to author, 2.73–74, 2.103
  - of tables, 2.65
- papers presented at meetings, 17.215
- paragraph mark, 3.27
- paragraphs
  - *but* at beginning of, 5.191
  - definition of, 2.90
  - in dialogue, 11.43
  - ellipses with omission of, 11.56, 11.60
  - keyboarding, 2.12, 2.14
  - marking manuscript for, 2.101
  - marking proofs for, 3.27
  - in notes, 16.56
  - numbers of, as locators, 18.12, 18.107
  - quotations with, 10.32, 11.23–27
  - with vertical lists, 6.128
- paragraph style, in indexes. *See* run-in style, in indexes
- paraphrasing, 4.80, 11.3, 11.48
- parentheses
  - characteristics of, 6.97
  - font of, 6.6–7
  - more than one sentence in, 6.103

    - note number placement and, 16.30
    - other punctuation with: brackets, 6.106; colon, 6.69; comma, 6.30, 6.56, 6.103; em dashes, 6.88, 6.97–98; exclamation point, 6.79, 6.103; parentheses, 6.102; period, 6.14, 6.103; question mark, 6.75, 6.103; quotation marks, 6.9, 6.103; semicolon, 6.62, 6.103
    - uses of: with cross-references, 18.17, 18.19, 18.96; with equation numbers, 12.21; for glosses or translations, 6.99, 7.52; in indexes, 18.97; with “italics added,” 11.70, 16.52; in lists, 6.100, 6.126, 6.130; in mathematical expressions, 14.25–26, 14.28–31; in tables, 13.17, 13.34, tables 13.4, 13.9; in telephone numbers, 6.82, 6.101
- *Parliamentary Debates* (UK), 17.341–42
- participles and participial phrases
    - as adjectives, 5.68, 5.84, 5.88–89, 5.109, 5.159
    - dangling, 5.84
    - definition of, 5.109
    - division of, 7.38
    - formation of, 5.100, 5.108, 5.126, 5.129
    - introductory, 6.26
    - as nouns, 5.32
    - prepositions and, 5.164
    - present (gerund), 5.110
    - in table titles, 13.15
- particles
    - alphabetizing and cross-referencing names with, 18.69, 18.82
    - capitalization of, 8.7
    - English names with, 8.7
    - non-English names with, 8.11–13
    - in phrasal verbs, 5.102
- parties, political, 8.71–72, 15.31
- parts, in books
    - abbreviation for, 17.132
    - arabic numbers for, 9.30–32
    - description of, 1.61–64
    - in electronic works, 1.129
    - introductions to, 1.41
    - in letters and diaries, 1.70
    - outline of, 1.4
    - in poetry, 1.69
    - running heads in, 1.95

    - in table of contents, 1.41
    - titles of, 1.62, 1.64, 1.99, 1.103, 2.57
    - *See also* books; *and various parts of a book (e.g., chapters)*
- passim, 7.56, 17.131, 18.12
- passive voice
    - active compared with, 5.112–13
    - *to be* and, 5.141
    - infinitives after verbs in, 5.105
    - *by*-phrase in, 5.179
- patents, documentation of, 17.219
- PDF (portable document format) files, 1.170, pp. 815, 816, 833
- *per*, 6.116
- *percent*, *percentage*
    - appropriate use of, 9.19
    - metric units and, 15.65
    - numerals with, 9.19
    - in tables, 13.6, 13.42, 13.69
- period (punctuation)
    - with abbreviations, 15.4–6, 15.55, 15.58
    - colon instead of, 6.63
    - marking of, 2.95
    - other punctuation with: parentheses or brackets, 6.14, 6.102–3; quotation marks, 6.8
    - permissible change of, 10.4
    - single (not double) space after, 2.12
    - uses of, 6.13, 6.122–23; block quotations and, 11.22; in display lines, 6.15; in double or multiple numeration, 1.76; in indexes, 18.96; in outline style, 6.127; in publishing history on copyright page, 1.24; in URLs and e-mail addresses, 6.17; in vertical lists, 6.127, 6.129–30
    - *See also* ellipsis points
- periodicals
    - copyright registration forms for, 4.46
    - definition of, 17.148
    - documentation: flexibility and consistency, 17.18; information needed in, 17.149; journals vs. magazines, 17.150; legal style, 17.277; page numbers, 17.152; punctuation, 17.151; reviews, 17.200–203; supplements, 17.171, 17.194
    - indexing names of, 18.49
    - ISSN for, 1.29

    - months in indexes of, 15.42
    - numbers for text references to, 9.31
    - titles of, 8.180–82
    - titles of articles in, 8.187
    - *See also* articles, citation of; journals; magazines; newspapers
- periods of time
    - cultural terms, 8.80
    - decades, 9.37
    - descriptive designations, 8.78
    - dynasties, 9.50
    - eras, 9.38
    - geological, 8.143–44
    - numerical designations, 8.77
    - traditional names, 8.79, 8.81
- permissions
    - acknowledgment of, 4.95–96
    - for archival material, 4.74
    - attribution and, 4.83
    - author's/editor's responsibilities for, 4.67–87; author's warranties, 4.66; basic principles of, 4.67; for compilations, 2.45, 4.98; licensing issues and, 4.65; for multiauthor works, 2.39; requests for, 4.89–94, fig. 4.4; verification of, 2.66
    - for author's previously published material, 4.62, 4.69
    - basic and subsidiary rights and, 4.17–18
    - basic principles of, 4.1, 4.67, 11.3
    - for beyond immediate use, 4.71
    - on copyright page, 1.30, 4.69, fig. 1.5
    - fees for, 4.70, 4.88, 4.91, 4.94, 4.97–98
    - for illustrations, 4.91–94, 12.41
    - from missing copyright owner, 4.73
    - in preface, 1.49
    - in proof stage, 3.10
    - publication agreement on, 4.68
    - publisher's responsibilities for, 4.64–65
    - record keeping of, 4.70
    - requests for, 4.88–94; fees for, 4.91, 4.94; granted by publisher, 4.64–65; information required in, 4.89; sample letter, 4.90; technology applied to process of, 4.88
    - sample letters for, 4.89–90, fig. 4.4
    - unnecessary, 4.84
    - for unpublished works, 4.72, 4.74
    - U.S. Supreme Court on, 4.84

    - *See also* copyright; credits and credit lines
- personal communications, 11.3, 17.204, 17.208–9
- personification, of concepts, 5.49, 8.40
- PEs (printer's errors), 3.14, p. 835
- Philippines, names in, 18.85
- philosophy, schools of, 8.85
- phonetics, 6.107, 7.52, 10.15
- photocopying
    - for educational use, 4.60, 4.62, 4.85, 4.87
    - fair use and, 4.85–87
    - process and fees for, 1.161
- photographs
    - callouts for, 2.33
    - fair use of, 4.81
    - halftones, 12.4, 12.7, p. 830, fig. 12.1
    - permission to use, 4.91–94, 12.41
    - preparation of, 2.35
    - reproduction quality prints of, 2.35, 2.44
    - titles of, 8.206
    - *See also* illustrations
- photomicrographs, 12.39
- phrasal adjectives, 5.92–93, 5.102, 7.86
- phrasal adverbs, 5.148
- phrasal prepositions, 5.165
- phrasal verbs, 5.102, 5.146, 5.160, 5.170
- phrases
    - interjections and descriptive, 6.30–31, 6.41–42
    - introductory, 6.25–26, 6.28, 6.67
    - as nouns, 5.32
    - parenthetical, 6.30
    - quotation marks for, 7.60
    - restrictive and nonrestrictive, 6.31
    - used as words, 7.62
    - *See also* clauses
- physical characteristics, 8.43, 8.45
- pinyin system
    - alphabetizing and, 18.76
    - apostrophes and hyphens in, 10.102
    - capitalization and italics in, 10.106
    - description of, 10.100
    - exceptions to, 10.101
    - titles of works in, 10.107
    - Wade-Giles compared with, 10.103, table 10.2
- place, 5.161, 5.188
- place-names

    - abbreviations of, 15.29–34
    - alphabetizing, 18.88–91
    - commas with, 6.47–48
    - cross-checking of, 2.59
    - definite article with, 18.89–90
    - divine (e.g., heaven), 8.117
    - division of, 7.40
    - foreign terms in, 8.59, 8.63
    - in foreword, 1.50
    - generic terms for, 8.52, 8.58–59
    - *greater* used with, 8.53
    - *Mount, Lake*, etc., with, 15.32, 18.88
    - natural phenomena identified with, 8.83
    - non-English, 10.29, 17.101
    - old vs. present forms of, 18.29
    - parts of world: compass points and terms, 8.48–50, 15.35–39; continents, countries, cities, oceans, and such, 8.47
    - and person or thing with same name, 18.60
    - plurals of, 7.9, 7.11
    - political divisions and, 8.55–56, 9.51
    - popular names for, 8.51
    - possessives of, 7.18–20
    - public places and major structures, 8.61–63, 8.109, 10.29
    - real and metaphorical, 8.54
    - regional terms, 8.48–50
    - resource on, 8.46
    - *Saint, St.*, and such with, 10.29, 15.32, 18.91
    - topographical divisions, 8.57–59
    - two places with same, 18.45
    - with university, 6.86
    - words derived from, 5.67, 8.47–50
    - *See also* geographical terms, abbreviations of
- plagiarism, 4.66, 4.83
- plants
    - scientific names, 8.127–35; author names in, 8.132; divisions higher than genus, 8.134; genus abbreviated, 8.129; genus and specific epithet, 8.128; hybrids, 8.133; resources on, 8.127; subspecies and varieties, 8.130; unspecified species and varieties, 8.131; words derived from, 8.135
    - vernacular names, 8.136–38
- plates, 12.11, 12.34
    - definition of, 12.6, p. 834
    - indexing of, 18.117

    - use of term, fig. 12.2
    - *See also* galleries; illustrations
- plays
    - divisions of, 8.194
    - documentation: act, scene, and line, 11.75–76, 11.82; classic English, 17.261–62; line numbers, 11.76, 16.67, 17.251, 17.258, 17.261–62
    - quotations from, 11.49
    - reviews of, 17.202
    - sound recordings of, 17.269
    - titles of, 8.193
    - *See also* dialogue
- pledges, 8.90
- plurals
    - of abbreviations, 7.15–16, 8.129
    - of compounds, 5.6, 5.19, 7.8–9
    - forms of, 7.6–7
    - of genus and species, 8.129, 8.131
    - of italicized words, 7.12
    - of letters (alphabet), 7.15–16, 7.64–65
    - of nouns, 5.14–21; coinages, 7.14; compounds, 5.6, 5.19, 7.8; ending in *f* or *fe*, 5.16; ending in *o*, 5.17; ending in *y*, 5.18; formation of, 5.14; irregular, 5.20; proper, 5.17, 7.9, 7.11–12; singular sense with, 5.21, 7.19; *s* vs. *es* for, 5.15, 5.17
    - of numbers, 7.15, 9.58
    - phrasal adjectives and, 5.92
    - resources on, 7.1–2
    - singular form for, 7.11
    - of topographical divisions, 8.57
    - of tribal names, 7.10
    - of words in quotation marks, 7.13
- plus sign, 7.72, 7.78
- poetry
    - classic English, 17.261–62
    - divisions of, 1.69, 8.194
    - fair use of, 4.78
    - first lines of: indexing, 18.6, 18.148–49; as titles, 8.192
    - footnotes to, fig. 16.11
    - line numbers in, 11.76, 16.67, fig. 16.11, 17.251, 17.258, 17.261–62
    - quotations of: citations following, 11.83–84; ellipses in, 11.57, 11.61; indention of, 11.28–30; keyboarding, 2.26; length of, 16.55; long

lines and runovers in, 11.30; permissions for, 11.3; quotation marks in, 11.31; run-in format for, 11.32, 11.38; set-off format for, 11.12, 11.28; slash in, 6.118, 11.32
    - sound recordings of, 17.269
    - sources lines with, 2.26
    - titles of, 8.191–92, 8.194
- Polish language, 10.68–70
- political divisions, in municipalities, 9.51
- political organizations (e.g., parties, movements)
    - capitalization of, 8.71–72
    - party and state with names, 15.31
- popes, 8.29, 9.46, 18.37
- portable document format (PDF) files, 1.170, pp. 815, 816, 833
- Portuguese language, 8.12, 10.71–72, 18.81
- possessives
    - adjectives and, 5.81
    - basic rule and exceptions, 7.17, 7.23
    - of compounds, 7.25
    - definition and formation of, 5.25
    - of diseases, 8.153
    - of *for . . . sake* type expressions, 7.22
    - of genitive case, 7.26
    - of gerunds, 7.28
    - of italicized words, 7.30
    - joint and separate, 5.27
    - of letters, 7.18
    - of nouns: ending in *eez* sound, 7.20; followed by gerund, 7.28; plural, 7.17; plural in form, singular in meaning, 7.19; proper, 5.26–27, 7.18–23, 7.27; singular, 7.17; two, as unit, 7.24; used attributively, 7.27
    - of numbers, 7.18
    - prepositions and, 5.177–78, 7.29
    - of pronouns: indefinite, 5.64; personal, 5.47, 5.49, 5.52–54, 5.61
    - of quoted words, 7.30
    - of words ending in unpronounced *s*, 7.21
- postal abbreviations, 15.29–30. *See also* addresses: mailing
- poster papers, 17.216
- PostScript (PS) files, pp. 815, 816, 829, 834
- predicates, 5.23, 5.80, 5.83, 6.34
- preface
    - contents of, 1.49, 1.52, 11.67, 12.42
    - documentation of, 17.74–75

    - editorial method explained in, 1.57
    - in electronic books, 1.128
    - format of, 1.48
    - indexing of, 18.109
    - for new editions, 1.51
    - running heads in, 1.94
    - signature of, 1.50
- prefixes
    - with Arabic names, 7.82–89, 8.17, 10.98, 18.74
    - definition of, 7.83
    - division of words with, 7.37, 10.126–27, 10.142
    - hyphenation and, 7.84–85, 7.88–90
    - in metric system, 15.60–61
    - and noun coinages, 5.33
    - resource on, 7.82
    - in Russian, 10.127
- prehistoric cultural periods, 8.80
- preliminary pages. *See* front matter
- prepositions
    - conjunctions as, 5.172
    - definition of, 5.162
    - ending sentence with, 5.162, 5.169
    - idiomatic uses of, 5.207–8
    - in indexing, 18.53, 18.66
    - *like*, 5.173
    - limiting use of, 5.174–79
    - list of words used with, 5.209
    - non-English names with, 8.14
    - participial, 5.164
    - phrasal, 5.165
    - in phrasal verbs, 5.102
    - phrases, prepositional, 5.166–71; clashing, 5.170; definition of, 5.166; elliptical, 5.171; limiting use of, 5.174; placement of, 5.167–69
    - types of, 5.163–65
    - variations of, 5.172
- preprints, 1.173, 17.218, p. 835
- presidency, documents of, 17.315–16
- *president*, capitalization of, 8.21–23, 8.25, 8.31, 8.35
- press sheets (F&Gs), 3.41, pp. 821, 829, fig. A.11
- printers and printing
    - binding and, pp. 821–23, 824
    - digital, pp. 820, 827

    - offset process of, pp. 819–20, 833, fig. A.10
    - paper choices and, pp. 818–19
    - prepress phase for, pp. 815–18, 834
- printer's errors (PEs), 3.14, p. 835
- private collections, letters in, 17.232
- prizes, 8.33, 8.89, 8.182
- probability
    - notation of, 14.56, table 14.3
    - notes on, 9.21, 13.49, 15.56, table 13.7
- proceedings of conferences and symposia
    - contributions to, 17.71, 17.215
    - contributors' addresses in, 1.89
    - journal special issue as, 1.146
    - notes in, 16.59
    - publication agreement for, 4.53, 4.57
    - titles of, 1.6
    - *See also* multiauthor volumes
- production details. *See* design and production
- *professor*, 8.31
- professorships, named, 8.31. *See also* academic concerns
- promotional copy (marketing), 1.111
- pronouns
    - adjective class of, 5.44, 5.65, 5.96
    - article as substitute for, 5.78
    - capitalization of, 5.46
    - classes of, 5.44
    - definition and uses of, 5.34–38; antecedents, 5.35–36; definition, 5.34; position in sentence, 5.37; sentence meaning, 5.38
    - for deities, 8.102
    - demonstrative (deictic) class of, 5.55
    - distributive, 5.64
    - expletive, 5.36
    - imperative, 5.38
    - indefinite class of, 5.51, 5.64
    - interrogative class of, 5.36, 5.56–57
    - for natural phenomena, 8.83
    - personal class of, 5.45–51; form, 5.45, 5.47; gender, number, and case, 5.48–49; identification, 5.46; special rules for, 5.50; special uses of, 5.51
    - possessives of, 5.47, 5.49, 5.52–54, 5.61, 5.64
    - properties of, 5.39–43; gender, 5.43; number, 5.40, 5.41; person, 5.42
    - in quotations (adjusting), 11.14

    - relative class of, 5.58–63; antecedents, 5.36, 5.59–60; compounds, 5.63; conjunctions, 5.189; definition, 5.58; possessives, 5.61–62
    - for ship, 8.126
    - and subject, 6.89
- proofreaders, 3.1–2, 3.7
- proofreader's marks
    - alignment, 3.31
    - capitalization, 3.35
    - color of, 3.22
    - deleting copy, 3.24
    - errors, 3.14
    - examples of, figs. 3.1–2
    - flush left or right, 3.30
    - font, 3.35
    - indention, 3.28
    - legibility of, 3.22
    - moving type, 3.29
    - paragraph changes, 3.27
    - placement of, 3.20
    - punctuation and accents, 3.36
    - spacing, 3.25–26
    - spelling out, 3.33
    - "stet," 3.34
    - transposing, 3.32
- proofreading
    - against copy, 3.5
    - copyediting compared with, 2.93
    - cross-checking in, 3.17
    - illustrations and tables, 3.10, 3.40–41
    - musical examples, 12.63
    - for overall appearance, 3.11
    - for page length, 3.12
    - page numbers and running heads, 3.9–10, 16.60
    - responsibility for, 3.2
    - revised proofs, 3.18
    - schedule for, 3.4
    - for sense (of text), 3.13
    - for spelling, 3.6
    - transliterated text, 10.91
    - for typeface and font, 3.8
    - for word breaks, 3.7
- proofs
    - attachments to, 3.21
    - author's alterations on, 3.14–15
    - bluelines (blues), 3.40, pp. 815–16, 824

    - contact, pp. 815, 826
    - covers, 3.37–39
    - definition of, pp. 833, 835
    - digital, 3.40, pp. 816, 827
    - editor's responsibility for, 2.40
    - errors in, 3.5, 3.8, 3.14
    - galley, 3.16, 13.71, p. 830
    - of index, 3.19
    - indexing from, 18.101, 18.103, 18.108, 18.119–22
    - laser, p. 815
    - marking, for indexing, 18.101, 18.118–23, fig. 18.1
    - master set, 3.3
    - renumbering notes, 16.29
    - revised set, 3.18
    - and running heads for note section, 16.60
    - use of term, 3.1
    - *See also* proofreader's marks; proofreading
- proper names. *See* names, proper
- protocol
    - file transfer, p. 830
    - in URLs, 17.9–10, 17.146–47, pp. 839–40
- proverbs (and maxims), 6.54, 8.210, 11.42
- provinces, Canadian
    - abbreviations of, 15.30
    - documents of, 17.328–29, 17.333
    - in newspaper names, 17.195
    - in publication details, 17.100
- pseudonymous works, copyright of, 4.24
- pseudonyms
    - cross-references for, 17.39
    - indexing of, 18.34
    - of known author, 17.36
    - rarely used, 17.37
    - of unknown author, 17.35
- PS (PostScript) files, pp. 815, 816, 829, 834
- publication agreement
    - AAs limited in, 3.15
    - author's responsibilities, 4.65–67; permissions (*see* permissions)
    - basic provisions, 4.50
    - copyright owner's rights, 4.13–14
    - for edited works, 4.52
    - editor's responsibility for, 2.39
    - examples of, figs. 4.2–3
    - foreign rights and, 4.60, 4.68

    - for journal and symposium contributions, 4.53–57
    - option clauses in, 4.51
    - publisher's responsibilities: copyright tasks, 4.31, 4.58–59; permissions, 4.64–65; subsidiary rights, 4.17, 4.60–63
    - rights to reproduction and distribution in, 4.49
    - *See also* licenses for copyrighted works; subsidiary rights
- publication date
    - basic form of, 17.115
    - of electronic versions of older works, 17.146–47
    - identification of, 1.26
    - of journal articles, 17.164, 17.166
    - of multivolume works, 17.84–85, 17.118
    - of new impressions and renewal of copyright, 17.116
    - placement of, 1.13, 1.16, 1.18, 1.21, 1.24, 4.40, 16.12, 17.115
    - of reprint or modern editions, 17.123–27
    - two, in copublication, 17.117
    - unknown, 17.102, 17.119–20, 17.122
    - as volume number, 17.166
    - *See also* "no date" *(n.d.)*
- publication details
    - abbreviations in, 1.15, 17.100, 17.103–4
    - basic components, 17.96
    - editions (*see* edition[s])
    - of electronic works, 1.121, 1.172, 1.178
    - examples of, 16.10
    - "forthcoming,", 8.195, 16.103, 17.121–22, 17.167
    - no ascertainable information, 17.120
    - "no date" (n.d.), 16.103, 17.102, 17.119–20, 17.122, 17.233
    - "no place" (n.p.), 17.102, 17.146
    - place, 1.25, 17.97, 17.99–101
    - placement in journal, 1.139–41
    - *See also* publication date; publisher's name
- publications available in multiple formats
    - checking all formats, 3.43
    - copyright of, 4.33, 4.60
    - documentation of, 17.8, 17.144–45
    - editing and conversion issues for, 2.91
    - illustrations in, 12.19

    - markup languages for, 2.91, p. 823
    - pagination of, 17.181
    - preparation of, 2.11, p. 814
    - separate ISBNs for, 1.125
- public display, copyright and, 4.14, 4.33
- public documents
    - documentation: abbreviations, 17.292; basic elements, 17.293; discretion regarding, 17.294; international bodies, 17.355; notes-and-bibliography system, 17.291; numbers for divisions in, 9.32; online, 17.356; resources on, 17.290, 17.314
    - documentation of Canadian, 17.325–35; bills, 17.330, 17.344; "Canada" with, 17.328; date form and abbreviations, 17.327; debates, 17.329; gazettes, 17.333; legal cases, 17.334; Parliament, legislatures, and executive departments, 17.326, 17.330–31, 17.333, 17.344; regulations, 17.332; resource on, 17.325; statutes, 17.330–32; unpublished documents, 17.335
    - documentation of UK, 17.336–54; *Calendars*, 17.351; command papers, 17.345; date and number form, 17.339; debates, 17.341–43; first element in, 17.337; *Foreign and State Papers*, 17.348; frequently cited collections, 17.353–54; publisher, 17.338; other historical records, 17.350; parliamentary bills, reports, and papers, 17.344; parliamentary publications, 17.340–42; reports in pamphlet form, 17.349; resources on, 17.336; statutes, 17.346–47; unpublished, 17.352–54
    - documentation of U.S., 17.295–324; *American State Papers*, 17.313; bills and resolutions, 17.309; Census Bureau, 17.319, 17.356; Committee Prints, 17.308; congressional hearings, 17.307; congressional publications, 17.297, 17.301; *Congressional Record*, 17.302–3, 17.309; congressional reports and documents, 17.306, 17.308; constitutions, 17.288–89, 17.321, 17.356; Continental Congress journals, 17.305; debates, 17.302–4; electronic, 17.356; executive department documents, 17.317–19; government commission publications, 17.320;

Government Printing Office, 17.295; laws, state, 17.312; laws and statutes, federal, 9.32, 17.310–11; *Monthly Catalog* of, 17.296; numbers of sessions and Congress, 17.300; ordinances, municipal, 17.312; presidential documents, 17.315; presidential papers compilations, 17.316; series numbers, 17.318; speaker identified, 17.303; state and municipal documents, 17.323; 3-em dash, 17.299; treaties, 17.322; unpublished government documents, 17.324; "U.S. Congress" with, 17.298

- public-domain works
  - credit lines for, 12.49
  - derivative works based on, 4.21
  - electronic versions of, 17.146–47
  - foreign works as, 4.28
  - government-produced, 4.43
  - quotations from, 4.67
  - works defined as, 4.19–20, 4.26
- *Public General Acts and Measures* (UK), 17.347
- *Public Papers of the Presidents of the United States*, 17.315–16
- published works
  - historical note on, 1.1
  - leaves (pages) in, 1.3
  - previously published, 2.41–46, 2.60
  - privately printed, 17.110
  - types of, 1.2
  - *See also* books; books, electronic; electronic publications; journals; journals, electronic; publications available in multiple formats
- published works, list of, 16.79. *See also* bibliographies; reference lists
- publisher
  - address of, 1.15, 1.121
  - and fair-use "rules of thumb", 4.76
  - grants for, 1.31
  - logo of, 1.13, 1.110–11
  - note of, 1.56
  - permissions from out-of-business, 4.73
  - *See also* publication agreement
- publisher's name
  - ampersand in, 16.117, 17.27, 17.106
  - in copyright notice, 4.41
  - on cover or jacket, 1.110–11
  - in documentation: changes in, 17.107;

copublication, 17.113; distributed books, 17.114; foreign press, 17.106, 17.108; imprint with, 1.13, 17.111–12; included in, 17.96, 17.99, 17.103; legal style, 17.280; omitted from, 17.97; omissible parts, 17.104; parent companies and such, 17.110; punctuation and spelling, 17.105; state's name included, 17.100; unknown press, 17.109
    - form of, 1.13
    - location of, 1.9, 1.24, 1.140
    - proofreading of, 3.37–39
    - resources on, 17.103, 17.105
- *publishing company*, 17.104
- publishing process, pp. 858–61
- punctuation
    - of adjectives, 5.79, 5.91, 6.39–40, 6.85
    - of block quotations, 11.22, 11.81–84
    - British use of, 6.10
    - and font, 6.3–7
    - of foreign titles, 10.4
    - function of, 6.1
    - of glossaries, 2.28
    - of indexes, 6.94, 18.27, 18.92–99
    - of interjections, 5.196–97, 6.30–31, 6.41–42
    - marking manuscript for, 2.95–99
    - marking proofs for, 3.36
    - multiple, 6.121–23
    - note number placement and, 16.30–31
    - permissible changes to, 10.4, 10.12, 11.8
    - of run-in quotations, 11.79–80
    - of titles and subtitles, 2.23, 2.58, 8.175–77, 17.53–54
    - of translations, 10.12
    - typographic considerations, 6.3–12; boldface, 6.4; display type, 6.12; font, 6.3, 6.5, 6.7; parentheses and brackets, 6.6; quotation marks, 6.8–10; space between sentences, 2.12, 6.11
    - of URLs, 17.9–10
    - *See also* brackets; colon; comma; dashes; exclamation point; hyphens and hyphenation; parentheses; period (punctuation); question mark; quotation marks; semicolon; slash

PREV | NEXT

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Index

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

PREV | NEXT

Q

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- quantities, physical
  - abbreviations and symbols of, 9.18
  - contexts of, 9.14, 9.17
  - in fractions and whole numbers, 9.15–16
  - *See also* measurement, English; metric system
- queens. *See* sovereigns and other rulers
- queries. *See* author queries
- question mark
  - omission of: for courtesy question, 6.74; for indirect question, 6.72–73
  - other punctuation with: exclamation point, 6.77; multiple, 6.121; parentheses or brackets, 6.75; period and comma, 6.123; quotation marks, 6.9, 6.75, 11.34
  - text citations in relation to, 11.80
  - uses of, 6.70, 6.123; in run-in quotations, 11.80; in Russian, 10.121; within a sentence, 6.55, 6.71; in Spanish, 10.76
  - *See also* interrogatives
- quotation marks
  - alternative to, 6.10, 6.93, 11.46
  - closing, 6.8–10, 11.34
  - double or single, 11.33–35
  - in German, 10.45
  - other punctuation with: colon, 6.9, 6.66; comma, 6.8, 6.53; em dash, 6.90, 6.93;

exclamation point, 6.9, 6.79, 11.34; period, 6.8; question mark, 6.9, 6.75, 11.34; semicolon, 6.9
- permissible changes to, 11.8
- permissible omission of, 11.40–42
- and placement of citations in text, 11.79–84
- plurals of words in, 7.13
- possessives and, 7.30
- single: for definitions, 7.52; for horticultural cultivars, 8.138; for quotation marks within quoted titles, 8.175, 8.187, 17.57
- single vs. double, 7.52, 7.58, 11.8, 11.33–35, 11.71
- single-word speech and, 11.44
- for titles: articles, 8.187; conference names, 8.76; musical works, 8.202–3, 8.205; photographs, 8.206; poems, 8.191; television or radio episodes, 8.196; unpublished materials, 17.213–15, 17.216
- unspoken dialogue and, 11.47
- uses of: block quotations, 11.35; British, 6.10; computer writing, 7.79–80; direct discourse, 11.43; epithets, 8.36; faltering or interrupted speech, 11.45; in German, 10.45; indirect discourse, 11.48; interpolations in quotations, 11.71; maxims and proverbs, 6.54; poetry quotations, 11.31; quotations within quotations, 8.175, 8.187, 10.33–34, 10.120, 11.33, 11.35, 11.37; quoted speech, dialogue, and conversation, 11.43–48; reference lists, 16.97; run-in quotations of more than a paragraph, 11.36–39; “scare quotes,” 7.58, 10.53; slang and jargon, 7.61; words and phrases used as words, 7.62
- *See also* guillemets

- quotations
  - accuracy of, 2.36, 11.6–7
  - attribution of, 4.67, 4.69, 4.83
  - block (set-off): appropriate uses, 11.12, 11.23; basic format, 11.11; beginning in text, 11.26; changing run-in quotation to, 11.35; definition, p. 824; documentation following, 11.81–84; indention, 2.25–26, 11.11, 11.24–25; manuscript preparation, 2.14, 2.25–26; note number placement, 16.31; in notes, 16.55; permissible changes, 11.17–18; proofreading, 3.8; punctuation, 6.64, 6.66,

11.22, 11.81–84; quotation marks in, 11.35; text following, 11.27; translation following, 11.87
- brackets in: for changes to quotations, 11.14, 11.19, 11.26; for glosses or translations, 6.99, 6.104
- of common facts, proverbs, and such, 11.5
- in context of original, 4.75, 4.77
- of drama, discussion, and interviews, 11.49–50
- editor's responsibility regarding, 2.60
- emphasis added to, 11.70, 16.52
- as epigraphs, 1.38–39, 4.78
- of foreign-language, 11.85–93; crediting translation, 11.89; Greek, 10.137; Italian, 10.53; quoting in translation, 11.88; retranslation, 11.92; Russian, 10.120; translations, 11.86–87, 11.90–91; typographic style, 11.85
- format of, 11.11–14
- inappropriate, 11.4
- interpolations in, 11.68–71
- keyboarding, 2.25–26
- of letters (correspondence), 11.39
- note numbers and, 16.30–31
- in notes, 16.53, 16.55
- original spelling in, 7.5, 11.8
- page numbers of, 16.13
- paragraphs in, 10.32, 11.23–27
- paraphrasing vs., 4.80, 11.3, 11.48
- permissible changes to: capital or lowercase letters, 11.15–19; listed, 11.8; names, 8.74; punctuation, 10.4, 10.12; titles of works, 8.174, 8.179–80, 10.4
- permissions for, 4.60, 11.3
- phrases introducing, 11.20–22
- of poetry, 11.28–32, 11.38
- practice of, 11.2
- punctuation of, 6.52–53, 10.4, 10.12, 11.20–22, 11.79–84
- quotations within, 8.175, 8.187, 10.33–34, 10.120, 11.33, 11.35, 11.37, 17.57
- run-in: appropriate use of, 11.12; basic format of, 11.11; capitalization in, 11.16, 11.18; changing block quotation to, 11.35; multiple paragraphs in, 11.36–39; punctuation of, 11.79–80; quotation marks

in, 11.35–39; translation following, 11.87
- from secondary sources, 17.274
- *sic* with, 6.78, 7.56, 11.69
- "silent correction" of, 11.8
- of speech, dialogue, and conversation: direct discourse, 11.43; faltering or interrupted speech, 11.45; indirect discourse, 11.48; single-word speech, 11.44; unspoken discourse, 11.47
- text citation placement and, 16.113
- of titles, 8.172–77
- as titles of work, 8.171, 17.60
- *See also* dialogue; ellipsis points; fair use doctrine; interpolations; quotation marks

- Qur'an, 8.111
  - citation of, 17.249

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶
GO

Index

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

PREV | NEXT

R

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- race, terms related to, 8.43
- radiations, 8.160
- radio and radio programs, 8.196, 15.26, 17.207
- ragged right, 2.13, 18.139, p. 835
- recto
  - definition of, p. 835
  - for first gallery page, 12.7
  - for first index page, 2.68
  - for first journal page, 1.167
  - half title on, 1.5
  - in offprint planning, 1.68
  - page numbers of, 1.3
- redlining (tracking editing changes), 2.83–84, fig. 2.2
- reference lists
  - abbreviations in, 16.96, 16.100
  - arrangement of: alphabetical, 16.93–94; chronological, 16.95, 16.103; divided into sections, 16.93; numbered, 16.6
  - authors' names in (*see* author's name)
  - capitalization in, 8.166, 16.17, 16.96, 17.50–51
  - chapter titles and other parts of books in: introductions, by someone other than author, 17.75; multiauthor, 17.69–70; single-author, 17.68
  - editing of, 2.64, 16.107

- in electronic journals, 1.183
- examples of, figs. 16.5, 16.15
- flush-and-hang style in, 1.88, 2.29, fig. 16.15
- function of, 16.91
- interviews in, 17.205
- journal articles in: article titles, 17.156–58; date, 17.164; electronic, 17.181; foreign-language, 17.176; forthcoming works, 17.167; issue number, 17.163; page references, 16.13, 17.168–69; place of publication, 17.174; punctuation, 16.15–16; special issues, 17.170; supplements, 17.171; transaction series, 17.178; translated title added, 17.177; volume number, 17.162, 17.165–66
- in manuscript preparation, 2.29
- placement of, 16.92
- publication details in: components of, 17.96; forthcoming, 8.195, 16.103, 17.121–22, 17.167; *n.d.*, 16.103, 17.122; place and date only, 17.97; placement of date, 16.95; publication date, 16.12, 17.115, 17.117–19; publisher's name, 17.103–14
- punctuation of, 16.15–16, 17.151
- specific materials in: classical references, 17.250, 17.261; editions, 17.79, 17.124–27; electronic versions of older works, 17.146–47; magazine citations, 17.184–85, 17.187; manuscript collections, 17.233; multivolume works, 17.84, 17.86, 17.89; newspaper citations, 17.192, 17.198; online books, 17.143; periodicals, 17.151–52; public documents, 17.293; published letters and such, 17.77–78; reference works, 17.238, 17.245; reviews, 17.200–202; series of volumes, 17.90, 17.92; unpublished materials, 17.214–19; Web sites, 17.237
- titles of works in: capitalization of, 8.166, 16.17, 16.96, 17.50–51; dates in, 17.57; italicized terms within, 8.184, 17.59; italics and quotation marks, 16.97; non-English, 17.64–65; subtitles, 16.98, 17.53–54; titles within, 17.58
- types of, 1.88
- *See also* text citations

- reference works, documentation of
  - abstracts, 17.245

    - exhibition catalogs, 8.208, 17.240
    - loose-leaf services, 17.243, 17.283
    - microform editions, 17.242
    - news releases, 17.244
    - in notes only, 17.238
    - online, 17.239
    - pamphlets, reports, and such, 17.241, 17.349
- religions and religious concerns
    - buildings' names, 8.109, 9.53
    - clergy, titles of: abbreviations of, 15.18, 15.22; capitalization of, 8.21, 8.29; and terms of respect, 8.29, 8.35, 15.18
    - concepts, 8.101, 8.116–17
    - deities and revered persons, 8.98–99, 8.100, 8.102
    - doctrines, 8.116
    - "down" style for, 8.97
    - events, 8.116
    - groups: capitalization of, general rule, 8.103; churches, 8.106; councils, synods, and such, 8.110; denominations, sects, movements, etc., 8.105–7; foreign, 10.29; jurisdictions and divisions, 8.108; major religions, 8.104
    - *heaven*, *hell*, and such, 8.117
    - holidays, 8.95
    - kinship terms, 8.39
    - objects, 8.119
    - services and rites, 8.118
- religious works, references to, 17.246–48
    - names and versions of bibles, 8.112
    - parables and miracles, 8.115
    - prayers, creeds, and such, 8.115
    - *See also* Bible; Qur'an
- reprint rights, in publication agreement, 4.60
- reprints
    - copyright dates of, 1.20–22, 1.24
    - definition of, p. 835
    - documentation of, 17.123–27
    - edition compared with, 1.19, 1.22
    - editorial comments in, 6.104
    - introduction for, 1.60
    - notes in previously published material in, 2.43
    - preface for, 1.51
    - unnumbered footnote on source of, 1.67
    - *See also* impressions
- reproduction, copyright and, 4.13, 4.33, 4.49, 4.60

- reproduction copy, pp. 815, 835–36
- resolutions, legislative, 17.303, 17.309
- restrictive vs. nonrestrictive clauses and phrases, 5.202, 6.31, 6.36, 6.38
- *reverend*, 15.18
- reverse italics, 8.184, 17.59
- reviews
  - acknowledgments of, 1.146
  - documentation of, 17.200–203
  - format of, 1.156
  - reprinting of, 1.161
- revised proofs, 3.18
- *Revised Statutes of Canada (RSC)*, 17.331
- revolutions and wars, 8.81, 8.121–22
- rhyme schemes, 7.69
- rights
  - basic vs. subsidiary, 4.17–18
  - foreign, 4.60, 4.68
  - to make derivative works, 4.14
  - moral, 4.15
  - of privacy, 4.66
  - of public display, 4.14, 4.33
  - of reproduction and distribution, 4.13, 4.33, 4.49, 4.60, 17.114
  - to trademark protection, 4.16
  - translation, 4.60
  - *See also* copyright; subsidiary rights
- rivers, 8.57–58
- roadways, 8.60, 9.55. *See also* addresses: mailing
- romanization. *See* transliteration
- roman numerals
  - capital: in enzyme names, 8.141; with names of sovereigns and such, 9.46; with names of vessels (e.g., ships), 8.124, 8.126, 9.49; with personal names, 9.47; with titles of works, 9.48
  - definition of, p. 836
  - in documentation, 17.129
  - general principles on, 9.69, table 9.1
  - historical note on, 9.70
  - inclusive, 9.64, 18.13
  - in legal instruments, 9.32
  - lowercase, for front matter, 1.4, 1.101–2, 1.106, 9.30
  - for musical chords, 7.73
  - in outline style, 6.130
  - preferred use of, 9.71

- roman type
  - for article titles in documentation, 17.156
  - for chapter titles in documentation, 8.187, 17.68–69
  - for familiar foreign terms, 7.56, 7.62, 15.45, 16.118
  - for italicized words in titles of works, 8.184, 17.59
- rooms and offices, 8.62
- royalties, author's
  - contract concerning, 4.50, 4.63
  - failure to pay, 4.36
  - for multiauthor works, 4.52
  - for paperbacks, 4.60
  - permissions fees from, 4.97
- royalty. *See* nobility, titles and names of; sovereigns and other rulers
- R. R. Bowker Company, 1.28
- rulers. *See* sovereigns and other rulers
- rules (lines)
  - above continued footnotes, 16.57
  - in tables, 13.51–53, 13.70, table 13.14
- *run in*, definition, p. 836
- run-in lists, 6.100, 6.124, 6.126, 7.43
- run-in quotations
  - appropriate use of, 11.12
  - basic format of, 11.11
  - capitalization in, 11.16, 11.18
  - changing block quotations to, 11.35
  - multiple paragraphs in, 11.36–39
  - punctuation of, 11.79–80
  - quotation marks in, 11.35–39
  - translation following, 11.87
- run-in style, in indexes
  - continued lines in, 18.142
  - description of, 18.24
  - examples of, 18.145–46
  - indention guidelines in, 18.140
  - sub-subentries in, 18.26–27
  - *See also* flush-and-hang style
- running feet, 1.93, 1.168
- running heads
  - abbreviations in, 2.79
  - in back matter, 1.97
  - copy for, 1.86, 1.98, 2.79
  - definition of, 1.93, p. 836
  - in electronic works, 1.135, 1.180

    - in front matter, 1.94
    - in indexes, 1.97, 18.6
    - in journals, 1.168, 1.180, 2.79
    - in note sections, 1.93, 1.98, 2.79, 3.9, 16.60–61, fig. 16.2
    - omission of, 1.66, 1.99, 3.10, 13.71
    - proofreading of, 3.9–10, 16.60
    - subheads as, 1.96
    - in text, 1.95, 1.99
- runovers
    - definition of, p. 836
    - in indexes, 18.25, 18.28, 18.105, 18.140, 18.147
    - in poetry, 11.30
    - in tables, 13.27
    - in vertical lists, 6.127
- Russian language
    - capitalization, 10.117
    - Cyrillic titles, 10.119
    - dash, 10.122
    - dialogue and quotations, 10.120
    - names, 8.15
    - resources on, 10.116
    - suspension points, 10.121
    - titles of works, 10.118
    - transliteration of, 10.116, table 10.3
    - word division, 10.123–28

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

S

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *s.v.* (*sub verbo*), 15.45, 17.238
- *Saint, St.*, and such
  - abbreviations of, 15.27–28, 15.32
  - as author, 17.25
  - capitalization of, 8.100, 10.29
  - indexing of, 18.42, 18.73, 18.91
- Sanskrit language, 10.89, 10.92
- scans for illustrations, 12.27, pp. 816–18, 837, fig. A.9
- "scare quotes," 7.58, 10.53
- schedules
  - indexing, 18.3, 18.100
  - manuscript editing, 2.49
  - production, p. 804, figs. A.1–2
  - proofreading, 3.4
- scholarly words, 7.55, 15.45–46
- scientific and technical works
  - abbreviations in, 15.39, 15.55–56, 15.71, 17.159–60
  - author's warranties on, 4.66
  - documentation: authors' names, 17.24, 17.30; databases, 17.358; journal titles, 17.159–60; page references, 17.168–69, 17.181; publication details of, 1.178
  - electronic articles as, 1.172
  - hyphens and en dashes in, 6.86
  - illustrations in, 12.13

    - indexes for, 1.166, 1.186, 18.6, 18.10, 18.25
    - journal titles and, 17.159–60
    - numerals in, 8.161, 9.11, 9.13, 9.17–19, 9.59
    - quotation marks in, 7.52, 8.138
    - reference lists in, 16.96, 16.100, fig. 16.5
    - resources on, 9.17, 16.100
    - sections and subsections in, 1.76
    - subhead levels in, 1.72
    - *See also* computer terms; mathematical copy; mathematical expressions
- scientific terminology
    - archaeology, 9.38
    - astronomy, 8.146–51
    - chemistry, 8.157–59, 13.50, 15.70
    - genetics, 8.139–41
    - geology, 8.142–45
    - laws and theories, 8.157, 14.55
    - medicine, 8.152–55
    - photomicrographs, 12.39
    - physical and chemical terms: chemical names and symbols, 8.158; mass number, 8.159; metric units, 8.161, 9.17–18; radiations, 8.160; resources on, 8.156
    - plant and animal names: author names in, 8.132; for divisions higher than genus, 8.134; English derivatives of, 8.135; genus and species, 8.128–29; hybrids, 8.133; resources on, 8.127; subspecies, unspecified species, and varieties, 8.130–31; vernacular counterparts to, 8.136–38
- scriptural references
    - chapter and verse citations in, 9.30, 17.247
    - Islamic, Hindu, and other sacred writings, 17.249
    - names of books and terms, 8.111–14
    - resource on, 17.246
    - versions of Bible in, 17.248
- sculpture, 8.61, 8.206
- search engines, 1.133, 1.170, 1.186, 2.37
- seasons, 8.94, 17.164
- secondary sources, 17.274
- *secretary of state*, 8.25
- sections and subsections
    - abbreviations for, 17.132
    - of Bible, 8.114, 15.54
    - of bibliographies, 16.80

    - of newspapers, 17.188
    - numbering of, 1.76, 18.12
    - of reference lists, 16.93
    - titles of, 1.148
- *See*, in notes, 16.58. *See also* cross-references
- *self, selves*, 5.53
- semicolon
    - other punctuation with: parentheses or brackets, 6.62; quotation marks, 6.9
    - permissible change of, 10.4
    - uses of: before adverb, 6.58; before conjunction, 6.59; in double titles, connected by *or*, 8.177, 17.55; between independent clauses, 6.57; in indexes, 18.19, 18.24, 18.95; in notes, 16.37, 16.51; in run-in lists, 6.126; second subtitle preceded by, 17.54; within series, 6.21, 6.60; in text citations, 16.119; with *that is* and the like, 6.44, 6.61; in vertical lists, 6.129
- *Senate Debates* (Canada), 17.329
- *Senate Journal*, 17.301
- senators, 8.25, 15.31
- sentences
    - breaks in, 2.16, 6.103 (*see also* interjections)
    - conjunction at beginning of, 5.191
    - deliberately incomplete, 11.59
    - mathematical expressions and, 14.6, 14.22
    - and name beginning with lowercase letter, 8.74, 8.163
    - number at beginning of, 9.5, 9.33
    - preposition at end of, 5.162, 5.169
    - question within, 6.55, 6.71
    - spacing between, 2.12, 6.11
    - in vertical lists, 6.128–29
    - *yes* and *no* at beginning of, 6.29
    - *See also* series of elements in sentence
- sentence-style capitalization, 8.165–67
    - captions in, 12.32
    - documentation systems in, 16.7, 16.96, 16.100, 17.56, fig. 16.5
    - first lines in, 8.192
    - headline style vs., 8.165–67, 8.171
    - non-English titles in, 10.3, 10.118, 17.64
    - subheads in, 2.58
    - tables in, 13.16–17, 13.19, 13.24, tables 13.4, 13.16, 13.17, 13.18
    - titles of works in, 10.3, 17.51–52

    - vertical lists in, 6.129
- September 11 (9/11), 6.115, 8.81
- Serbian language, 10.73–74
- serial comma, 6.19–20
    - with *et al.*, 6.23
    - with *etc.* and *and so forth*, 6.22
    - omitted with ampersand, 6.24, 17.80
    - semicolon instead of, 6.21
    - titles of works and, 8.175
- serial rights, 4.60
- series of elements in sentence
    - colon to introduce: 6.63, 6.68
    - comma within, 6.19–24, 8.175
    - em dash and, 6.89
    - semicolon within, 6.21, 6.60, 6.126
- series of lectures, 8.93
- series of volumes
    - consistency of style in, 2.52, 13.8
    - documentation: executive department documents, 17.317–19; multivolume works within, 17.94; "old" (*o.s.*), "new" (*n.s.*), and such, 17.95, 17.178; titles, numbers, and editors, 17.90–92
    - multivolume works compared with, 17.93
    - proofreading and, 3.38
    - tables in, 13.8
    - titles: on cover or jacket, 1.111; in front matter, 1.6; omission of, 17.91; treatment of, 8.186, 17.90
    - *See also* multivolume works
- *Sessional Papers* (Canada), 17.328
- *Sessional Papers* (UK), 17.344
- SGML, 2.91, pp. 814, 823, 837, 838
- *shall* and *should*, 5.118, 5.121, 5.139
- shapes, letters as, 7.67
- *she, s/he*, 5.204
- ships, 8.124, 8.126, 9.49
- SI *(Système international d'unités)*. *See* metric system
- *sic*, 6.78, 7.56, 11.69
- side sewing, pp. 821–22, fig. A.12
- signatures (books), 17.136, pp. 821, 837, figs. A.11–12
- signatures (name), 1.50, 15.11
- signed languages, 10.145. *See also* American Sign Language
- signs, quotation of, 8.209. *See also* symbols,

general
- slang and jargon, 5.31, 5.95, 7.61. *See also* dialect; scientific terminology
- slant. *See* slash
- slash
  - with abbreviations, 6.116
  - with alternatives, 6.112
  - *and* replaced by, 6.113
  - computer and Internet uses of, 6.119, 17.198
  - with dates, 6.114–15
  - with fractions, 6.117, 14.44, 14.46
  - in poetry, 6.118, 11.32
  - terms for, 6.111
  - with two publishers' names, 17.110–11
- slides, documentation of, 17.272
- small caps
  - for abbreviations, 15.4, 15.41, 15.44
  - definition of, p. 838
  - for emphasizing word, 7.50
  - for eras, 9.38
  - example of, 8.165
  - for glosses in ASL, 10.147–54
  - in indexes, 18.10–11, 18.143, 18.149
  - in legal style, 17.277, 17.280, 17.288
  - in mathematical copy, 14.55
  - proofreading of, 3.8
- Smyth sewing, pp. 821–22, 838, fig. A.12
- *so*, 5.191
- *so-called*, 7.59
- software. *See* computer software
- solidus. *See* slash
- songs. *See* musical works
- *sort* and *sorts*, 5.55
- sound recordings, 17.265–69
- source lines and notes
  - acknowledgment of data in, 13.44–45
  - for epigraphs, 1.39, 1.66, 11.40, 11.72, 11.83, 16.66
  - for illustrations, 2.66, 12.42
  - importance of, 4.67, 4.69, 4.83
  - "italics added" in, 11.70, 16.52
  - for poetry extracts, 2.26, 11.83–84
  - for previously published material, 2.45
  - unnumbered notes for, 16.66, 16.68
  - *See also* credits and credit lines; documentation
- *South, southern*, and such, 8.48–50

- South Asian languages, 10.129
- sovereigns and other rulers
  - capitalization of, 8.26
  - citation of, 17.25
  - indexing, 18.37
  - roman numerals with, 9.46
  - shortened names for, 8.17
- Soviet Union, former, 15.33. *See also specific languages*
- spacecraft and space program names, 8.125, 9.49
- space mark, 2.101, 3.26
- spacing
  - in abbreviations, 15.6, 15.55
  - half-, between digits, 9.60
  - between initials, 8.6, 15.12
  - kerning, p. 831
  - marking manuscript for, 2.101
  - marking proofs for changes in, 3.25–26, 3.28
  - in mathematical expressions, 14.7, 14.14, 14.17, 14.41–43
  - for metric system, 15.65
  - for poetry quotations, 11.28–32
  - proofreading for, 3.11
  - between sentences, 2.12, 6.11
  - thick and thin, p. 839
  - between volume and page numbers, 17.169
  - *See also* lines
- Spanish language
  - capitalization, 10.75
  - dialogue, 10.78
  - exclamation points, 10.76
  - guillemets, 10.77
  - names, 8.14, 18.82
  - question marks, 10.76
  - resource, 10.81
  - special characters, 10.83
  - suspension points and ellipses, 10.79
  - word division, 10.80–82
- *Speaker of the House*, 8.25
- speakers' names, 11.9, 11.36, 11.43, 11.49, 11.50, 17.303. *See also* dialogue; drama
- special characters
  - as artwork, 12.2
  - electronic conversion of, 2.81
  - in foreign languages: general rules, 10.14; Croatian, 10.19; Czech, 10.21; Danish, 10.23; Finnish, 10.27; French, 10.41;

German, 10.49; Hausa, 10.17; Hungarian, 10.51; Italian, 10.59; Latin, 10.65, table 10.1; Norwegian, 10.67; Old and Middle English, 10.143–44; Polish, 10.70; Portuguese, 10.72; Serbian, 10.74; South Asian, 10.129; Spanish, 10.83; Swedish, 10.85; Turkish, 10.88
    - keyboarding of, 2.10, 2.18
    - proofreading of, 3.8
    - *See also* diacritical marks; diphthongs; ligatures; symbols, specific
- special issues, journal
    - documentation of, 17.170
    - front matter, 1.140, 1.146, 1.149
    - introduction, 1.150
- species names, 8.128–31
- speech, quotations of
    - alternative punctuation, 11.46
    - direct discourse, 11.43
    - faltering or interrupted, 11.45
    - indirect discourse, 11.48
    - single-word, 11.44
    - unspoken discourse, 11.47
    - *See also* dialogue; speakers' names
- speeches
    - documentation of, 17.215
    - sound recordings of, 17.269
    - titles of, 8.82, 8.93, 8.195
- spelling
    - in computer writing, 7.81
    - of contractions, 7.31
    - discipline-specific, 7.4
    - editor's note on, 1.57
    - in foreign languages: Arabic, 10.96; German, 10.42; Hebrew, 10.111; Turkish, 10.87
    - in index, 18.29
    - of interjections, 7.32
    - of metric units, 8.161
    - proofreading for, 3.6
    - resources on, 7.1–2, 8.5
    - retaining original in quotations, 7.5, 11.8
    - slash for alternative, 6.112
    - U.S. vs. British, 7.5, 18.29
    - *See also* plurals; possessives; word division
- spell-out mark, 3.33
- spine, 1.110, 1.139, 2.80, p. 838
- spiritual leaders. *See* clergy, titles of

- split infinitives, 5.106, 5.160
- sporting events, 8.84
- *Sr.*
  - appropriate use of, 15.19
  - indexing of, 9.47, 18.41
  - line breaks and, 7.40
  - punctuation with, 6.49
- stacked style. *See* indented style
- standard deviations, notation of, 14.57, table 14.3. *See also* tables
- Standard Written English, 5.199, 5.201
- states
  - abbreviations of, 15.29
  - capitalization of, 8.55–56, 8.70
  - constitutions of, 17.288–89, 17.321, 17.356
  - court decisions of, 17.286
  - documents of, 17.323
  - laws of, 17.312
  - in newspaper names, 17.195
  - in publication details, 17.100
- statistics, 14.56–57, 15.56, table 14.3. *See also* mathematical copy; mathematical expressions
- statues, 8.61, 8.206
- statutes
  - Canada, 17.330–32
  - UK, 17.346–47, 17.350
  - U.S., 17.310–12
- *Statutes of Canada (SC)*, 17.330–31
- *Statutes of the Realm* (UK), 17.347
- *stet*, 2.86, 3.34
- stock agencies, material from, 4.92–94, 12.50
- stratigraphic names, 8.145
- stream of consciousness, 11.47
- streets
  - abbreviations with, 15.35–36
  - capitalization of, 8.60, 8.63
  - numbered, 9.56
  - *See also* addresses: mailing
- stub. *See* tables: stub column
- style
  - considerations in, 2.69
  - of index, 18.29
  - mechanical editing for, 2.51
  - use of term, 2.52
  - *See also specific styles*
- style sheet, 2.54, 2.80, 3.6, fig. 2.1
- subentries. *See* indexing: subentries and sub-

subentries
- subheads
  - for appendix, 1.83
  - appropriate use of, 1.71–79
  - capitalization of, 2.14, 2.24
  - coding, 2.24, 2.58
  - definition of, p. 838
  - editing, 2.58
  - in electronic books, 1.129
  - in endnotes, 1.86, fig. 16.2
  - first sentence after, 1.78
  - in indexes (*see* indexing: subentries and sub-subentries)
  - in journals, 1.153
  - keyboarding, 2.14, 2.23–24
  - levels of, 1.72, 2.24
  - and note numbers, 1.77, 16.32
  - number of, 1.73
  - placement and typographic style of, 1.74
  - proofreading of, 3.8, 3.17
  - punctuation of, 6.15
  - as running heads, 1.96
  - in table of contents, 1.41, 2.58, 2.67
  - titles vs. numbers as, 1.75
  - years in, 9.68
- subscription information, 1.141, 1.175
- subscripts
  - in chemical symbols, 8.158, 15.70
  - definition of, p. 838
  - in mathematical copy, 14.14, 14.35–37, 14.46, 14.58, 14.65
- subsidiary rights
  - basic rights vs., 4.17–18
  - categories of, 4.60
  - economic considerations in, 4.61, 4.63
  - permissions for, 4.64–65
  - publisher's responsibilities for, 4.59, 4.61–62
  - *See also* licenses for copyrighted works; permissions
- substantive editing, 2.55–56
- subtitles
  - author's name in, 17.31
  - of book, on cover or jacket, 1.111
  - capitalization of, 17.53
  - of chapters, 1.66, 2.23, 2.58
  - in headline style vs. sentence style, 8.165–67, 8.171

    - in indexes, 18.54
    - italics for, 17.49
    - limited to one, 1.9
    - location of, 1.5
    - punctuation of, 2.58, 8.173, 17.53–54
    - in reference lists, 16.98, 17.53–54
    - two, 17.54
- suffixes
    - adjectives with: comparative, 5.86, 5.88; definition of, 5.66; phrasal, 7.86; superlative, 5.87–88
    - adverbs with or without, 5.144–45, 5.150–51
    - for compound relative pronouns, 5.63
    - division of words with, 7.37
    - hyphenation with, 7.84–85, 7.90
    - names with (e.g., *Jr.*), 6.49, 7.40, 9.47, 15.19, 18.41
    - new nouns created with, 5.33
    - spelling of, 7.82
    - *See also* compounds
- *sun*, 8.149
- superscripts
    - classical references and, 17.256
    - definition of, p. 838
    - for large or small round numbers, 9.11
    - with letters as octaves, 7.72
    - mass number as, 8.159
    - in mathematical copy, 14.14, 14.35–37, 14.46, 14.58, 14.65
    - for note numbers, 16.25
    - in ordinals, 9.46, 17.52
    - in tables, 13.47
    - in titles of works, 17.52
- supplements, periodical, 17.171, 17.194
- suspension points
    - in French, 10.35
    - in Italian, 10.55
    - permissible changes to, 10.12
    - in Russian, 10.121
    - in Spanish, 10.79
    - *See also* ellipsis points
- Swahili language, 10.16–17
- Swedish language, 10.27, 10.84–85
- Switzerland, currency of, 9.27
- syllabary, definition of, 10.104
- symbols, general
    - *a* or *an* with, 7.46

    - appropriate use, 15.2
    - in charts, 12.61
    - hyphens to separate, 6.82
    - in illustrations, 12.38, figs. 12.5–6
    - keyboarding of, 2.10
    - in legal style, 17.278
    - with numbers, 9.17–18
    - repeated, 9.18
    - in tables, 13.20, 13.28, 13.42, 13.49–50, tables 13.19, 13.20
    - for text breaks, 1.79
    - for unnumbered notes, 16.26–27, 16.35, 16.63, 16.65, fig. 16.10
    - *See also* proofreader's marks; special characters
- symbols, specific
    - bullet, 2.37, 2.79, 6.127, 6.129
    - caret, 2.96, 3.20
    - cent sign, 9.24
    - for chemical elements, 8.158, 15.70
    - circled infinity, 1.35
    - copyright, 1.16–17, 1.161, 4.40
    - for currency, 9.23
    - dagger, 13.50, 16.27, 16.35
    - degree, 9.17, 15.38–39, 15.55, 15.58, 15.68
    - dollar sign, 9.24–25
    - em space, 3.28
    - equal sign, 13.65, table 13.9, 15.46, 15.52
    - equal space, 3.26
    - genes, 8.140
    - less than and greater than, 6.109, 13.7
    - mathematical (*see* mathematical expressions: signs and symbols)
    - measurement units, 9.18
    - in metric system, 15.60, 15.62–63, 15.65
    - multiplication sign, 8.133, 9.16, 9.18, 12.33, 12.39, 13.67, 14.24, table 13.20
    - paragraph, 3.27
    - percent, 9.19, 13.6
    - phonetic, 7.63, 10.15
    - for plant hybrids, 8.133
    - plus sign, 7.72, 7.78
    - pound sterling, 9.26
    - scholarly, 15.46
    - space, 2.101, 3.26
    - spell-out mark, 3.33
    - trademark, 8.162

    - transpose, 3.32
    - vertical alignment, 3.31
    - vertical bars, 14.32–33, 14.50
- symposia, 8.76, 17.215. *See also* proceedings of conferences and symposia
- synods, religious, 8.110
- *Système international d'unités* (SI). *See* metric system

◀ PREV | NEXT ▶

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Index

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

PREV | NEXT

T

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- table of contents
  - abbreviations list in, 1.55, 16.40
  - authors names in, 1.42
  - editing and cross-checking of, 2.67, 2.78
  - for electronic works, 1.126, 1.175
  - errata page in, 1.108
  - examples of, figs. 1.7, 1.14
  - format of, 1.41, 1.147–49
  - galleries in, 1.43, 1.45, 12.54, fig. 1.7
  - permissions process and, 4.98
  - placement of, 1.40, 1.140, 1.142–43
  - proofreading of, 3.17
  - running heads on, 1.94
  - subheads in, 1.41, 2.58, 2.67
- tables
  - abbreviations in, 13.19–20, 13.28, 13.33, table 13.2
  - alignment marks for, 3.31
  - appropriate use of, 1.154, 13.1, 13.9
  - body and cells: data, 13.32; definitions, 13.31; empty cells, 13.33, table 13.8; horizontal alignment, 13.35, tables 13.8, 13.10, 13.11; parentheses, 13.34, table 13.9; signs and symbols, 13.42; totals, averages, and means, 13.40–41, table 13.13; vertical alignment, 13.36–38, table 13.13; zero included (or not) in decimal fractions,

9.20–21, 9.24, 13.39, tables 13.2, 13.12
- broadside, 13.54, 13.61, 13.62, p. 825, table 13.19
- callouts for, 2.22, 2.30–31, 2.65
- capitalization, 13.16, 13.19, 13.24–25, 13.69, 13.72
- charts compared with, 12.3, 12.58
- column heads: cut-in heads, 13.23, tables 13.3, 13.4; definition of, 13.3; dependent variables, 13.4; explanatory tags, 13.20, table 13.2; form of, 13.19; numbering, 13.21, table 13.1; spanner (decked) heads, 13.22, table 13.2; typographical considerations, 13.74, table 13.21
- consistency, 13.2, 13.4, 13.69
- documentation of, 17.141
- editing of, 2.65, 13.68–71
- electronic files for, 2.19, 2.22, 2.31–32
- in electronic publications, 1.126, 1.184, 13.1
- in electronic vs. print media, 1.184
- fair use of, 4.82
- footnotes: for acknowledgment of data, 13.44–45; general comments in, 13.46; kinds of, 13.43; letters to distinguish, 13.47–48; to multipage table, 13.63; numbering of, 16.28; placement of, 2.32; on significance levels (probability), 13.49, table 13.7; on specific elements in table, 13.47; symbols for, 13.50; typographic considerations, 13.77
- format of, 2.31
- indexing of, 18.117
- italicized terms in, 13.74, table 13.21
- kinds of: genealogical, 13.65, table 13.19; genetic, 13.67, table 13.20; matrix, 13.64, table 13.17; pedigree, 13.66
- less than and greater than symbols in, 13.7
- lists of, 1.44, 1.47, 1.127
- “no data available” vs. “not applicable,” 13.33, table 13.8
- numbering: double or multiple numeration system, 1.76, 13.13; format, 2.31, 13.10; sequence, 13.12; simple tabular matter exempted from, 13.11; typographical considerations, 13.74, table 13.21
- number ranges, 13.7
- old-style vs. lining numbers, 13.78
- pagination and, 1.104

    - population *(N)* in, 13.5, table 13.1
    - preparation of, 2.19, 2.22, 2.31–32
    - probability notes in, 13.49, table 13.7
    - proofreading of, 3.10
    - resources on, 13.1
    - rules, 13.51–53, 13.70, table 13.14
    - running heads and, 1.99
    - sample or portion of group *(n)* in, 13.5, table 13.1
    - shape and dimensions: awkward shapes, 13.57; "continued" lines, 13.61; copyfitting large tables, 13.58; footnotes to multipage table, 13.63; repeating column heads, 13.62; type size and, 13.55; vertical vs. broadside, 13.54, p. 825, table 13.19; very large tables, 13.56; very wide tables, 13.59–60, table 13.19
    - stub column: abbreviations, 13.28; definition of, 13.3, 13.24; entries and subentries, 13.25–27, 13.75, tables 13.5, 13.6; head for, 13.24; independent variables in, 13.4; leaders in, 13.30, table 13.7; runover lines in, 13.27; totals in, 13.29, 13.40–41, table 13.8
    - style of, 13.8, 13.72–73
    - text references to, 2.30, 9.30, 13.10, 13.12
    - titles: capitalization, 13.16–17, 13.19, 13.24, tables 13.4, 13.16, 13.17, 13.18; length, 13.14; number with, 13.18; parenthetical information, 13.17, 13.46, table 13.4; syntax, 13.15; typographical considerations in, 13.74, table 13.21; years in, 9.68
    - totals in, 13.29, 13.40–41, table 13.8
    - typesetting instructions for, 13.71
    - variables in, 13.4
    - *See also* lists
- tabs, 2.14, 2.26
- tags, 2.88, 2.90–91, pp. 814, 832, 838. *See also* codes and coding
- taxonomic indexes, 18.6
- technical help, for electronic books, 1.137
- technical writing. *See* computer terms; scientific and technical works
- technology
    - abbreviations in, 15.55
    - disk-to-film (DTF), p. 827
    - in permissions process, 4.88
    - in production and printing process, 1.1, pp.

814–18
    - *See also* computer software; computer terms; mathematical copy; scientific and technical works; scientific terminology
- telephone numbers, 6.82, 6.101
- television and television programs, 8.196, 15.26, 17.202, 17.207
- temperature, 9.14, 9.17–18, 15.55, 15.58
- terminology
    - editing, 2.56
    - explanations of, 2.53
    - glossaries of, 1.87, pp. 823–40
    - *See also* jargon and slang; words; *and specific area (e.g., scientific terminology)*
- territories, abbreviations of, 15.29–30
- text
    - book reviews and notes, 1.156–57
    - concluding elements, 1.80
    - cross-references within, 2.37, 2.59, 3.15, 3.17
    - design of, pp. 810–14
    - divisions in: chapters, 1.65–68; parts, 1.61–64
    - in electronic works, 1.129–30, 1.181–82
    - indexable, 18.109
    - introduction, 1.60
    - in journals, 1.151–60
    - letters and diaries, 1.70
    - organization of, 1.4, 1.58
    - pagination of, 1.4, 1.103–4, 9.30–32
    - poetry, 1.69
    - quotation's grammatical link to, 11.13
    - running heads, 1.95, 1.99
    - subheads and breaks, 1.71–79
    - tables' relation to, 13.1
    - titles mentioned in, 8.179
    - *See also each of the elements under its own heading (e.g., running heads)*
- textbooks, illustrations for, 4.97
- text citations
    - abbreviations in, 11.77, 15.49, 16.39–40
    - *and* vs. ampersand in, 16.117, 17.27
    - arrangement of, 16.107, 16.119
    - authors' names in (*see* author's name)
    - of chapter titles and other parts of books, 17.68–70, 17.75
    - commentary in, 16.111

    - of electronic mailing lists, 17.236
    - example of, fig. 16.6
    - in figure captions, fig. 12.5
    - function of, 16.91
    - *ibid.* in, 11.74
    - indexing, 18.6, 18.114–16
    - line numbers in, 11.76
    - notes combined with, 11.75–76, 16.38, 16.62, 16.64, 16.120, fig. 16.6
    - number of sources in: multiple, in single citation, 16.119; multiple references to same, 16.114
    - page numbers/locators in, 16.13, 16.109, 17.129–35, 17.152, 17.168
    - placement of: basic principle on, 11.72, 16.112; after block quotations, 11.81–84; after run-in quotations, 11.79–80, 16.113; after several references to same source, 16.114
    - publication details in: forthcoming, 8.195, 16.103, 17.121–22, 17.167; *n.d.* in, 17.122; unknown, 17.119
    - punctuation of, 11.80, 16.119
    - reference list matched to, 16.107
    - as supplemental to annotation, 11.75
    - syntax in, 16.115
    - titles of works in, 11.73, 11.76
    - volume numbers in, 16.110
    - *See also* reference lists; *and specific type of material (e.g., Web pages and sites)*
- text figures, definition of, 12.6. *See also* illustrations
- text references
    - cross-checking of, 2.61
    - to illustrations, 2.33, 9.30, 12.10–11; vs. callouts, 2.30
    - to sources, 16.37
    - to tables, 2.30, 9.30, 13.10, 13.12
- Thai names, 18.83
- *that*
    - appropriate use of, 5.55, 5.58–61, 5.202
    - comma with, 6.38
    - preposition with, 5.162
    - quoted material and, 6.53
    - vs. *which*, 5.202
- *that is*, 6.44, 6.61, 6.68
- *the*

    - Arabic equivalent of, 18.74
    - with coordinate nouns, 5.74
    - as definite article, 5.70–71
    - with *earth*, 8.149
    - with epithets, 8.36
    - with foreign names of buildings and thoroughfares, 8.63
    - ignored in alphabetizing, 16.87, 17.32, 18.48, 18.89
    - implicit, 5.76
    - in indexing first lines, 18.148
    - meaning affected by, 5.75
    - in Native American names, 8.9
    - in newspaper and periodical titles, 8.180, 18.48–49
    - in organization and business names, 8.73, 18.86
    - permissible dropping of, 8.179–80, 17.159
    - in place-names, 18.89
    - preceding name, 8.46, 8.73, 8.75
    - as pronoun substitute, 5.78
    - with *Rev.* and *Hon.*, 15.18
    - in titles used in apposition, 8.23
- *their, theirs*, 5.52
- theories, scientific, 8.157, 14.55
- *these, those*, 5.55
- theses, 8.195, 17.214
- *they*, 5.36, 5.51
- *this*, 5.55
- 3-em dash
    - in manuscript preparation, 2.16
    - for repeated names in bibliographies, 6.96, 16.84–89, 17.299
    - for repeated names in reference lists, 16.103–6
- TIFF, p. 839
- time
    - abbreviations of: a.m. and p.m., 9.42, 15.44; chronology systems (e.g., BCE), 9.38, 15.41; of day, 15.44; days of the week, 15.43; months, 15.42; time zones, 8.96, 15.44; units of (e.g., minutes), 15.75; years, 9.34
    - adverbs for showing, 5.161
    - chronology systems, 9.38, 9.67, 15.41
    - of day: abbreviations for, 15.44; numbers for exact, 9.42; spelled-out forms, 9.41, 9.43; twenty-four-hour system of, 9.44–45

    - en dashes to connect, 6.83
    - periods of: cultural terms, 8.80; decades, 9.37; descriptive designations, 8.78; dynasties, 9.50; eras, 9.38, 9.67, 15.41; geological, 8.143–44; numerical designations, 8.77; traditional names, 8.79, 8.81
    - spelled-out, 8.96, 9.41, 9.43
    - subordinating conjunctions and, 5.188
    - units of, 9.17, 15.75
    - *See also* dates
- time zones, 8.96, 15.44
- title page, 1.9
    - author of foreword on, 1.48
    - authors' names on, 1.11
    - edition number on, 1.10, 1.23
    - editors' names on, 1.12
    - for journal special issue, 1.146
    - pagination omitted from, 1.102
    - proofreading of, 3.17
    - publication place on, 17.99
    - publisher's name on, 1.13
    - translator's name on, 1.12
- titles and offices
    - academic (*see* academic concerns)
    - civil, 8.21, 8.25, 15.13–14
    - in foreign languages, 10.52, 10.75
    - honorable, 8.35, 15.18
    - military and quasi-military, 8.21, 8.27–28, 15.13, 15.15
    - of monarchs and popes, 8.29, 9.46, 17.25, 17.346, 18.37
    - name replaced by, 8.21–22
    - of nobility: alphabetizing, 18.64; capitalization of, 8.26, 8.34; lords and ladies, 18.38; possessives of, 5.26; princes and dukes, 18.38; pronouns with, 5.46; resources on, 8.34
    - organizational, 8.30
    - professional, 8.21, 15.22
    - religious, 8.21, 8.29, 8.35, 8.97, 15.18, 15.22, 18.39
    - of saints, 8.100, 15.27, 17.25, 18.91
    - social, 15.16–17, 15.20
    - of sovereigns and other rulers: capitalization of, 8.26; citation of, 17.25; indexing names of, 18.37; roman numerals with, 9.46; shortened names for, 8.17

    - terms of respect, 8.29, 8.35, 15.18
    - titles before names, 15.13
    - used in apposition, 8.23
- titles of works, 8.164
    - abbreviations of, 15.8, 17.252–53
    - alphabetizing, 17.32, 18.51, 18.52, 18.55
    - for appendixes, 1.82
    - as appositives, 6.43
    - articles or parts of book as, 8.187–90
    - author's name in, 17.31, 17.41
    - beginning with articles, 8.180, 16.87, 17.32, 18.48–49, 18.51–52, 18.55, 18.86
    - on and in books (e.g, on cover), 1.5, 1.9, 1.59, 1.103, 1.110–11, 1.118
    - capitalization of: 17.50–53; 8.164–67, 8.171; article title, 17.156; foreign-language, 10.3, 10.24, 10.30, 10.43, 10.60, 10.98, 10.107, 10.118, 17.64–65, 17.176–77, 17.255; headline style, 8.167, 8.171, 17.50; journal title, 17.159; legal style, 17.280; music, 17.268; newspaper headlines, 17.189; older titles, 17.63; sentence style, 8.166, 8.171, 17.51; subtitle, 17.53; unpublished works, 17.213, 17.224, 17.244
    - in captions, 8.206, 12.33
    - dates in, 8.175, 17.57
    - documentation, 17.48–67; "and other stories," 17.56; classical references, 17.255; dates in, 17.57; exclamation points in, 6.123, 17.61; headline-style capitalization for, 17.50, 17.52; italicized terms within, 8.184, 17.59; legal style, 17.277, 17.280; non-English, 17.64–65; older type of, 8.177, 17.63; original plus published translation, 17.42, 17.66; question marks in, 6.123, 17.61; quotations as titles, 8.171, 17.60; sentence-style capitalization for, 17.51–52; shortened, 16.45; spelling and such, 17.52; subtitles, 17.53–54; titles within titles, 17.58; unpublished translation, 17.67; very long, 17.62–63
    - double, with *or*, 8.177, 17.55
    - editing of, 2.57
    - of electronic sources, 8.197–200
    - in foreign languages: capitalization, 10.3, 10.24, 10.30, 10.43, 10.60, 10.98, 10.107, 10.118; Chinese and Japanese, 10.107;

Cyrillic characters, 10.118–19; indexing, 18.52–53; initial article in, 8.180; italic vs. roman type, 10.5–6; in notes and bibliographies, 17.64–65; punctuation, 10.4; translations, 10.6–7, 17.65, 17.177, 17.263
- of freestanding publications, 8.178
- full and shortened versions of, 8.179, 16.42, 16.45
- headline- vs. sentence-style capitalization, 8.165–67, 8.171
- hyphenation of, 8.168–70
- in illustration lists, 1.46, 12.52–55
- italicized terms in, 8.184, 17.59
- italics vs. roman type for, 8.172–73, 8.181–82
- numbers with, 9.48
- permissible changes to, 8.74, 8.174, 8.179–80, 10.4, 11.8, 17.52, 17.62–63
- plurals of, 7.12
- proofreading of, 3.17, 3.37–39
- punctuation of, 6.43, 8.175–77, 17.55
- quotations as, 8.171, 17.60
- in reference lists, 16.96–98
- separate index of, 18.6
- series and editions, 8.186
- as singular, 6.43, 8.176, 8.183, 8.185
- as subheads, 1.75
- subject of work distinguished from, 8.185
- subtitles: author's name in, 17.31; capitalization of, 17.53; of chapters, 1.66, 2.23, 2.58; on cover or jacket, 1.111; headline style vs. sentence style, 8.165–67, 8.171; in indexes, 18.54; italics for, 17.49; limited to one, 1.9; location of, 1.5; punctuation of, 8.173, 17.53–54; in reference lists, 16.98, 17.53–54; two, 17.54
- in text, 8.172, 8.174–75
- titles within, 8.184, 8.187, 17.58
- trademark protection of, 4.16
- of unpublished works, 8.195
- years in, 9.68
- *See also* bibliographies; chapter titles; reference lists; *and specific type of work (e.g., artwork)*

- *to*, 5.105–7, 6.83
- *to be*
  - conjugation of, 5.113, 5.142

    - forms of, 5.112, 5.141
    - as linking verb, 5.101
- tracking editing changes, 2.83–84, fig. 2.2
- trade agreements, 17.355
- trade books, definition of, 4.18
- trademarks, 4.16, 8.138, 8.162. *See also* brand names
- train names, 8.125
- *trans.*, 16.89
- transactions, series of, 17.178
- translation rights, 4.60
- translations and translated works
    - abbreviations and, 16.89, 16.104, 17.42–43
    - adjustments to published, 11.90
    - of ASL, 10.153–54
    - by author, 11.89
    - brackets for, 6.105, 11.87, 17.65, 17.177
    - capitalization in, 10.10
    - copyright of, 1.27, fig. 1.3
    - crediting of, 11.89
    - editing of published vs. author's own, 11.91
    - editorial treatment of, 2.60
    - notes/comments in, 1.56, 6.104, 16.65, fig. 16.10
    - original plus published, 17.42, 17.66
    - placement of, 6.99, 7.52, 11.87, 17.65–66, 17.177
    - punctuation of, 10.12
    - quotations from, 4.67, 11.88
    - of quoted matter, 11.86–87
    - of titles of works, 10.6–7, 17.65, 17.177, 17.263
    - unpublished, 17.67
- translators, 1.56, 6.104, 16.65, fig. 16.10. *See also* editors; manuscripts, author's responsibilities
- translator's name
    - abbreviation with, 16.89, 16.100, 16.104
    - author's name and, 17.41–43, 17.45
    - in classical references, 17.254
    - on cover or jacket, 1.111
    - in documentation, 16.89, 16.100, 16.104
    - location of, 1.9
    - shortened, 16.44
- translator's notes, 16.65
- transliteration
    - of Arabic, 10.94, table 10.1
    - capitalization in, 10.3

    - of Chinese, 10.100–102
    - of classical titles, 17.255
    - description of, 10.89
    - diacritical marks in, 10.92, 10.95, 10.110
    - of Greek, 10.131, table 10.4
    - of Hebrew, 10.109
    - italic vs. roman in, 10.5, 10.93
    - of Japanese, 10.104
    - proofreading of, 10.91
    - resources on, 10.89
    - of Russian, 10.116, table 10.3
    - of South Asian languages, 10.129
- transmittal form, 2.80, pp. 806–9, fig. A.3
- transpose mark, 3.32
- treaties, 8.86–87, 17.322, 17.355
- *Treaties and Other International Acts Series*, 17.322
- tribal names, 7.10, 8.9, 8.41–42
- trim size, pp. 811, 818, 839, fig. A.7
- Turkish language, 10.86–88
- 2-em dash, 6.95, 7.66, 11.67
- typeface, 3.8, 11.9, 14.63, pp. 836, 839. *See also* fonts, type
- typescript. *See* keyboarding; manuscript
- typesetters and typesetting
    - checklist for, fig. A.8
    - description of, pp. 814–15, 839
    - designer's layout for, 2.76
    - editing marks and, 2.93–103
    - electronic files for, 2.84, 2.87–91
    - errors and, 3.8, 3.14, 3.22
    - Hebrew phrases and, 10.114
    - indexes and, 18.137
    - instructions for, 2.76–77, 3.23, 13.71
    - master proofs for, 3.3
    - non-Latin alphabets and, 10.90, 10.108, 10.132
    - sending files to, 2.84, 2.87
    - styles for, 2.88, 2.90
    - transliterations and, 10.95
    - transmittal form for, 2.80, pp. 806–9, fig. A.3
    - use of term, 3.1
    - *See also* codes and coding; design and production; typographic considerations
- type size
    - of appendixes, 1.84
    - of bibliographies and reference lists, 1.88
    - of endnotes, 1.86

- in illustrations, 12.28–29
- of indexes, 1.91, 18.138

- type specifications
  - coding of, 2.76–77
  - components of, pp. 811, 814
  - example of, fig. A.14
  - *See also* design and production
- type styles. *See* boldface; italics; roman type
- typing, use of term, 2.2. *See also* keyboarding
- typographical errors, 11.8, 18.127
- typographic considerations, pp. 810–14
  - concluding elements, 1.80
  - endnotes vs. footnotes, 16.21–24
  - foreword and preface, 1.48
  - formal markup languages, 2.91, pp. 814, 823
  - generic marking and coding, 2.88–90
  - indexes, 1.91, 18.127, 18.137–39, 18.141–42
  - journals, 1.138
  - music writing, 7.70–75
  - ornaments for text break, 1.79
  - production process, 2.76–77, 2.80
  - punctuation, 6.3–12; boldface, 6.4; display type, 6.12, 6.15; font, 6.3, 6.5, 6.7; parentheses and brackets, 6.6; quotation marks, 6.8–10; space between sentences, 2.12, 6.11
  - quotations, 11.8–10
  - subheads, 1.74
  - in tables, 13.74, 13.77, table 13.21
  - titles in text and index, 1.9, 18.47
  - translations and, 11.85
  - word division, 7.45
  - *See also* design and production

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

U

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *UK*, use of, 17.337
- undated works
  - appropriate use of *n.d.* and such, 17.102, 17.119–22
  - in manuscript collections, 17.233
  - in reference lists, 16.103
- underlining, 2.17, 2.100, 11.10
- uniform resource locators. *See* URLs
- United Kingdom
  - abbreviation of, 17.337
  - currency of, 9.26
  - public documents of, 17.336–54; *Calendars*, 17.351; command papers, 17.345; date and number form, 17.339; first element in, 17.337; *Foreign and State Papers*, 17.348; frequently cited collections, 17.353–54; government publisher, 17.338; other historical records, 17.350; parliamentary bills, reports, and papers, 17.344; parliamentary debates, 17.341–43; reports in pamphlet form, 17.349; resources on, 17.336; statutes, 17.346–47; types of parliamentary, 17.340; unpublished, 17.352–54
  - *See also* British style
- United Nations, 17.322, 17.355
- United States

    - abbreviation of, 15.5, 15.34
    - abbreviations for states and territories, 15.29
    - laws and statutes of, 4.2, 4.19, 4.25, 8.86–87, 9.32, 17.310–12
    - public documents of, 17.295–324; *American State Papers*, 17.313; bills and resolutions, 17.309; Census Bureau, 17.319, 17.356; Committee Prints, 17.308; congressional hearings, 17.307; congressional publications, 17.297, 17.301; *Congressional Record*, 17.302–3, 17.309; congressional reports and documents, 17.306, 17.308; constitutions, 17.288–89, 17.321, 17.356; Continental Congress journals, 17.305; debates, 17.302–4; electronic, 17.356; executive department documents, 17.317–19; government commission publications, 17.320; Government Printing Office, 17.295; laws and statutes, federal, 9.32, 17.310–11; *Monthly Catalog* of, 17.296; numbers of sessions and Congress, 17.300; presidential documents, 17.315; presidential papers compilations, 17.316; series numbers, 17.318; speaker identified, 17.303; 3-em dash, 17.299; treaties, 17.322; unpublished, 17.324; "U.S. Congress" with, 17.298
    - *See also* governmental entities
- United States Census Bureau, 17.319, 17.356
- United States Congress
    - acts of, 8.86–87, 17.302, 17.306, 17.309–10
    - capitalization of, 8.67
    - committees of, 17.306–8
    - documents of: *American State Papers*, 17.313; bills and resolutions, 17.309; commission publications, 17.320; Committee Prints, 17.308; congressional journals, 17.301; *Congressional Record*, 17.302–3, 17.309; debates, 17.302–4; hearings, 17.307; *Journals of the Continental Congress (JCC)*, 17.305; laws and statutes, 9.32, 17.310–11; reports and documents, 17.306, 17.308; speaker identified, 17.303; 3-em dash for repeated sources, 17.299; treaties, 17.322; types of, 17.297; unpublished, 17.324; "U.S. Congress" with, 17.298
    - members of, 8.25
    - numbers of Congresses and sessions, 17.300

- United States Constitution
  - documentation of, 17.288–89, 17.321, 17.356
  - numbers vs. words for divisions in, 9.32
- United States Supreme Court, 4.55, 17.284
- *United States Statutes at Large*, 17.310, 17.322
- *United States Treaties and Other International Agreements*, 17.322
- Universal Copyright Convention, 4.40
- Universal Product Code, 1.114
- university, 6.86, 8.73–74, 16.100, 17.104. *See also* academic concerns
- *University of Chicago Manual of Legal Citation*, 17.275. *See also* legal cases; legal style
- unpublished and informally published works
  - books not under contract as, 17.121–22
  - copyright duration for, 4.25
  - documentation of, 17.210–21; Canadian, 17.335; contracts, 17.220; electronic, 17.234–37; government, 17.324; musical scores, 17.264; news release, 17.244; online, 17.211, 17.356; papers presented at meetings, 17.215; patents, 17.219; poster papers, 17.216; preprints, 17.218; theses and dissertations, 8.195, 17.214; titles, 17.212; UK, 17.352–54; use of parentheses in notes, 17.210; wills, 17.220; working papers, 17.217
  - fair use of, 4.79
  - permission to use, 4.72, 11.3
  - resources on, 17.324
  - titles of, 8.195, 17.212
  - *See also* interviews; letters (correspondence); manuscript collections; personal communications
- uppercase. *See* capitalization; capitals
- URLs (uniform resource locators)
  - access dates for: citation with (example), 17.181; online books, 17.143; online periodicals, 17.148, 17.198; preferences on, 17.12, 17.187; reference works, 17.239; scientific, 17.358
  - colons in, 6.63
  - for databases, 17.358
  - description of, 17.9
  - descriptive phrase added to, 17.235, 17.237
  - documentation of, 17.15, 17.142–43,

17.148–49
    - hyphens in, 6.82
    - line breaks and, 6.17, 7.44, 17.11
    - for main entrance (“home page”) only, 17.198
    - for multimedia, 17.270
    - period (dot) in, 6.17
    - punctuation of, 17.9–10
    - revision dates for, 17.13
    - slash in, 6.119, 17.198
- *U.S.*, use of, 15.5, 15.34. *See also* United States
- *Utopia*, 8.54

PREV | NEXT

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶ GO

Index

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

PREV | NEXT

V

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- verbs
  - as adjectives/adjectives as, 5.95–96
  - auxiliary (modal or helping), 5.132–40; *can* and *could*, 5.133; definition of, 5.132; *do, does, did*, and *done*, 5.134; *have, has*, and *had*, 5.135; *may* and *might*, 5.136; *must*, 5.137; *ought*, 5.138; principal verb compared with, 5.103, 5.160; *shall* and *should*, 5.139; *will* and *would*, 5.140
  - *be*, 5.141–42
  - for collective nouns, 5.8
  - conjugation of, 5.124–31; definition of, 5.124; imperative, 5.131; past indicative, 5.128; past participle, 5.129; past subjunctive, 5.130; present indicative, 5.125; present participle, 5.126; present subjunctive, 5.127
  - for count nouns, 5.7
  - definitions of, 5.97–104; action and nonaction, 5.97; ergative, 5.99; linking (copula or connecting), 5.101, 5.158; phrasal, 5.102, 5.146, 5.160, 5.170; phrases, 5.104, 5.160; principal and auxiliary (modal), 5.103; regular and irregular, 5.100; transitive and intransitive, 5.98–99, 5.112, 5.157
  - *ed* vs. *t* for past tense and past participle, 5.100

    - infinitives, 5.105–7, 5.160
    - nouns as, 5.31
    - participles and gerunds, 5.100, 5.108–10, 5.129
    - properties of, 5.111–23; active and passive voice, 5.112–13; mood or mode (indicative, imperative, and subjunctive), 5.114, 5.132; number (singular or plural), 5.123; person (first, second, third), 5.122; tenses (*see* tenses of *[below]*)
    - in references to works, 5.116
    - tenses of: definition of, 5.115; future, 5.118; future perfect, 5.121; integrated in quotation and text, 11.14; past, 5.117; past perfect (pluperfect), 5.120; present, 5.116; present perfect, 5.119
- vernacular names, 8.136–38
- verso
    - definition of, p. 839
    - of half title, 1.5–8
    - for journal's last page, 1.167
    - pagination and, 1.3
- vertical bars, 14.32–33, 14.50
- vertical lists
    - appropriate use of, 6.124
    - italics for letters in, 6.126, 6.130
    - in paragraph style, 6.128
    - punctuation and format of, 6.127
    - in sentence style, 6.129
    - subdivided items in, 6.130
- vessels and vehicles, 8.124–26, 9.49
- videocassettes, 17.273
- video clips, 1.185, 2.34
- Vietnamese names, 18.84
- virgule. *See* slash
- voice (active or passive), 5.28, 5.105, 5.112–13, 5.141, 5.179
- volume editor. *See* editors; editor's name; manuscripts, author's responsibilities; multiauthor volumes
- volume numbers
    - abbreviation with, 17.132, 17.134
    - arabic numbers for, 17.83, 17.162
    - for collections of inscriptions, 17.257
    - definition of, 1.165
    - identification of, 1.139–40, 17.161–62
    - in legal style, 17.282–83

- for journals, 17.162, 17.165–66, 17.169, 17.170, 17.178, 17.179
- missing, 17.165
- of multivolume works, 17.83–89, 17.94
- pagination in, 1.167
- in relation to edition number, 17.79
- in series of volumes, 17.90
- in text citations, 16.110
- year as, 17.166

PREV | NEXT

About the 15th Edition | About the University of Chicago Press | Terms of Use | Privacy Policy | Site Map

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{ HELP }

Table of Contents

List of Figures

List of Tables

Index

Go to ¶

GO

Index

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

PREV | NEXT

W

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- Wade-Giles system, 10.100, 10.103, 18.76, table 10.2
- wars, 8.81, 8.121–22
- *we, you, they*, 5.51
- Web pages and sites
  - definition of, p. 839
  - of electronic journals, 1.171, 1.174–76
  - information needed for, 17.237
  - markup for publications on, p. 823
  - for photographic permissions, 4.92
  - preprints on, 1.173
  - for processing permissions requests, 4.88
  - public documents on, 17.332, 17.335, 17.356
  - titles of, 8.199
  - *See also* hypertext links; online sources; URLs
- *Weekly Compilation of Presidential Documents*, 17.315
- *well*, 5.93, 5.192, 6.29
- *West, western*, and such, 8.48–50
- *what*, 5.56–58, 5.60–61, 5.63
- *whether*, 6.53
- *which*
  - appropriate use of, 5.56–63, 5.202
  - comma with, 6.38
  - preposition with, 5.162
  - vs. *that*, 5.202

- *who, whom, whose*, 5.56–58, 5.60–63, 5.162
- *why*, 5.192
- widows (lines), 3.11–12, p. 839. *See also* orphans (lines)
- *will* and *would*, 5.118, 5.121, 5.140
- wills, documentation of, 17.220
- *with*, 5.190
- word division
  - of abbreviations, 7.42
  - of compounds, 7.37
  - in foreign languages, 10.13; Arabic, 10.99; classical Greek, 10.139–42; French, 10.37–40; German, 10.46–48; Hebrew, 10.113; Italian, 10.56–58; Latin, 10.61–64; Polish, 10.69; Russian, 10.123–28; Spanish, 10.80–82
  - of gerunds, 7.38
  - hyphens in, 5.92–93, 6.81
  - of numbers, 7.41
  - pronunciation as basis for, 7.35
  - proofreading for correct, 3.7
  - of proper nouns, 7.40
  - resources on, 7.33
  - in run-in lists, 7.43
  - of two-letter word endings, 7.39
  - typographic considerations in, 7.45
  - of URLs and e-mail addresses, 6.17, 7.44, 17.11
  - after vowel, 7.36
  - words not appropriate for, 7.34
- words
  - coinages, 5.33, 7.14, 8.64
  - derived from names, 5.67, 8.2, 8.64–65, 8.97, 10.29
  - emphasizing particular, 7.49–50, 7.57–59, 11.70, 16.52
  - hyphens in spelled-out, 6.82
  - introductory, punctuation of, 6.25, 6.27–29
  - italicized on first use, 7.55, 7.57
  - marking spacing changes between, 3.25–26
  - missing or illegible, 11.66–67
  - missing or omitted, 6.95
  - “scare quotes” for, 7.58, 10.53
  - scholarly, 7.55, 15.45–46
  - table alignment and, 13.38, tables 13.10, 13.11
  - used as words (e.g., the term *zero*), 7.62

    - *See also* foreign words; historical and cultural terms; *and specific areas (e.g., chemical terminology)*
- word usage
    - bias-free, 5.43, 5.51, 5.203–6
    - dialect and, 5.31, 5.200
    - grammar vs., 5.198
    - prepositions, list of, 5.209
    - in Standard Written English, 5.199, 5.201
    - troublesome words, list of, 5.202
- working papers, academic, 17.217
- works, titles of. *See* titles of works
- works cited, 16.75, fig. 16.15. *See also* bibliographies; reference lists
- works made for hire
    - authorship of, 4.9–12, 4.23
    - categories of, 4.10
    - contributors' chapters as, 4.52
    - copyright and, 4.9–12, 4.23
    - employer as author of, 4.9
    - illustrations as, 4.67, 12.45
    - works ineligible as, 4.11
- works on demand, 4.60
- world, parts of, 8.47–54. *See also* place-names
- World Bank, 17.355
- World Trade Organization, 17.355
- World Wide Web, pp. 839–40
- WYSIWYG, p. 840

PREV | NEXT

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Index

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

PREV | NEXT

X

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- XML, 2.91, pp. 814, 823, 840
- x-rays, 8.160

PREV | NEXT

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Index

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

PREV | NEXT

Y

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- years
  - arabic numbers for, 9.33–34, 9.59
  - in astrophysical contexts, 9.12
  - at beginning of sentence, 9.5
  - inclusive, 9.67–68
  - mega- and giga-, 9.12
  - natural phenomena identified by, 8.83
  - roman numerals for, 9.70
  - *See also* dates; time
- *yes* and *no*, 5.202, 6.29, 7.14, 11.44
- *you*, use of, 5.51
- *your, yours*, use of, 5.52

PREV | NEXT

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Index

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

PREV | NEXT

Z

References are to paragraph numbers except where specified as table, figure, or page numbers. See also glossary of key terms, pp. 823–40.

- *zero* (0)
  - included in decimal fractions (or not), 9.20–21, 9.24, 13.39, tables 13.2, 13.12
  - in table's cells, 13.33
- zip codes, 15.29. *See also* addresses: mailing

PREV | NEXT

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THE CHICAGO MANUAL OF STYLE

Designed by Jill Shimabukuro
Typeset by Graphic Composition, Inc., Athens, Georgia
Printed and bound by Edwards Brothers, Ann Arbor, Michigan

Composed in Scala and Scala Sans, typefaces designed by Martin Majoor in 1994
Printed on 50# Glatfelter Offset
Bound in Arrestox Linen

DISTRIBUTED BY THE CHICAGO DISTRIBUTION CENTER

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