GRACEWING Publishing

House Style

Contents

1 Basic guidelines for authors

These notes are intended to answer the most frequently asked questions which arise when compiling a typescript. Please familiarize yourself with these guidelines before working on your typescript as this will help us to achieve a smooth, efficient and trouble-free publication process. Please ask if you are in doubt about any of these points.

1.1 Introduction

The aim of this document is to provide you with information on the stages involved in publishing your book.
The following pages cover:
• general information on procedures and how to supply your typescript
• specific information on style points to help to minimize inconsistencies and misunderstandings
By presenting your typescript in the form outlined in the following pages, you will help us to produce your book as quickly, accurately and efficiently as possible.
If you feel that any of the information below will present you with difficulties or that your subject matter needs a particular treatment that is not covered, please contact us to discuss it **well in advance of finalizing your typescript**.

1.2 Note for editors of multi-author volumes

If you are the editor of a multi-author volume, please ensure that all involved are aware of the style, spelling, symbols and reference systems that you require. Please note that we will be dealing only with you as the editor and not with the individual contributors. We will keep you up to date with schedules and it will be your responsibility to arrange to liaise with the contributors as necessary at the times when queries are likely or proof-reading/indexing is required. The extent to which contributors will be involved will be a matter for you and the contributors to agree upon.

1.3 Schedule

Publication dates are important and are decided upon in order to ensure that the book is available at the optimum time for selling to the intended readership. Once a date has been decided upon, it is important that deadlines at each stage of the process are met, as this enables us to keep to the schedule. You will be provided with a copy of the schedule for the stages in the production and it would be very helpful to know at an early stage if you expect to be unavailable for checking/answering queries for any of the dates during the copyediting and production of your book.

1.4 Presentation of your text

The text should be delivered to us in **one full and final version**. The author should absolutely avoid sending a succession of revisions which are **no use whatsoever** to the publication process. It is customary nowadays for the text to be supplied in electronic form, namely in Microsoft Word, OpenOffice (LibreOffice) or Word Perfect. If your text has been set up as a Word file on a Mac rather than on a PC you should save your files in Rich Text Format (.rtf) format. Word on a Mac differs from Word on a PC and the two versions (especially in their earlier editions) do not cross-platform well without throwing up all kinds of errors. Rich Text Format (RTF), aims to create a way of interchanging formatted text between applications, and is an optional format for Word that retains most of the design and all content of the original document. Setting your text is easiest if you furnish a separate file for each chapter.

The file should be virus free. A printout copy should only be supplied if the text is very complex (like if it contains many diagrams or tables), and must be printed on one side of the paper only. Please ensure that the printed version of the typescript (if supplied) is the most up to date version and

matches exactly what is on the electronic copy. The production process cannot begin until we have the entire typescript, together with any illustrations if they are to be included within the text.

It is important not to leave insertion of information until a later date as this not only holds up the copy-editing process but also *introduces scope for error and inconsistency*. Please note that it is not always easy to introduce even quite small changes/additions/deletions at stages after the typescript has been set and that this becomes increasingly problematic (and expensive for author and publisher) as the production process progresses. This is the reason why all elements should be sorted out to your satisfaction before you submit the typescript. The electronic text should have **single** line-spacing in the text and **single** line-spacing in the endnotes.

1.5 Part and chapter numbers

If your book has parts and chapters, please use roman numerals (I, II, III) when numbering parts and Arabic numerals (1, 2, 3) when numbering chapters.

1.6 Illustrations

Please supply illustrations digitally in one of the following formats: tif, jpeg, gif, bmp or eps. Digitally provided images will be reproduced at 300 dpi minimum. This means that if you supply a 72 dpi image from a digital camera the *original* size of your image needs to be more than four times larger than the size at which the image will be reproduced in the book. Note that this original size is not the size of a normal photograph, which you may be surprised to know is probably a much reduced version of your picture! Areas of detail that appear in very dark areas of a photograph are particularly difficult to reproduce successfully, especially if there is a strong light contrast in the image. If in any doubt, please send us your photographs to assess before you submit your typescript. If there are any problems, it should be more straightforward for you to resolve them at this early stage.

If you wish to reproduce an image or chart from another publication or something which you have previously published (and you have copyright permission to do so) please send us the original illustration and not a photocopy, as the final result when reproducing a photocopy is often very poor. If necessary we can use illustrations from previously printed material if you send us the book or relevant page. Please note that you will need copyright clearance to use most previously published material. Any reference within previously printed material to copyright permission being granted is relevant to that publication and to no other. Please bear in mind that you will probably need to obtain permission for illustrations *in addition* to any copyright text which you might wish to reproduce. Authors rarely illustrate their work with their own artwork—they borrow or obtain one-off rights to use images from picture libraries, museums and the like.

Drawings or illustrations should be drawn to a professional standard and supplied digitally. If you would like us to arrange for an image to be re-drawn, please take special care to make sure that any handwriting is easy to follow and that the artist, who is unlikely to be familiar with the subject area, will be able to follow lines and arrows easily. Please use capital letters only where you wish capital letters to appear.

2 House preferences and consistency

The details which follow are a brief list of our preferences and the common stylistic points that arise. For a more comprehensive view of writing and style, please consult P. Haffner, *Style Manual for Essays and Theses* (Gracewing: 2010), which is our standard work. One of the key issues in having your book accepted, apart from excellent content and fine English is the consistency of the text, to which we now devote some attention.

2.1 Paragraphs and headings

Every new paragraph is consistently indented a fixed amount (usually between 0.5 and 1 cm). In British style, the first paragraph of a chapter or a section is not indented, but all the subsequent paragraphs are indented. After a block quote, an example or a list, the first normal paragraph is not indented, but all the subsequent paragraphs are indented. The way in which block quotes are constructed, with a specific font size, and right and left indentation, should be consistent throughout the work. Similarly, headings and subheadings should be made with consistently sized and styled fonts (bold or italic or both) and consistent spacing from the text body. Indentation should not be done with tabs or spaces; this causes much more work during typesetting. Rather, indentation is effected by the paragraph set-up within the word-processing program.

2.2 British usage

A decision should be made at the start of the work to adopt British usage; this will govern spellings of words like colour or color. It will also require attention regarding verbs ending in -ize or -ise and their derivatives, the forms in -ize, -ization, (like civilize, civilization or civilise, civilisation).

English spelling	American Spelling
recognise	recognize (sometimes English too)
behaviour	behavior
recognising	recognizing (sometimes English too)
paralyse	paralyze
generalisations	generalizations (sometimes English too)
labelling	labeling
analyse	analyze
programme	program
hypoglycaemia	hypoglycemia
travelling	traveling
revitalise	revitalize (sometimes English too)
practise (the verb)	practice (Am. both verb and noun!)
apologising	apologizing (sometimes English too)
defence	defense
channelled	chanelled
finalised	finalized (sometimes English too)

Some words, because of their origin, must, however, carry the -ise spelling, such as:

advertise, comprise, devise, franchise, revise, advise, compromise, enterprise, improvise, supervise, apprise, demise, excise, incise, surmise, chastise, despise, exercise, premise, surprise.

A special case occurs with words connected with the expression 'fulfil'. Here very special care must be exercised in order to achieve consistency.

English spelling	American Spelling
fulfil	fulfill
fulfilling	fulfiling
fulfilment	fulfillment
fulfiller	fulfiler

Another difference between British and American English lies in the use of quotation marks. In American English, the most basic rule of single and double quotation marks is simply that double quotation marks should be used by default for enclosing quotations. Single quotation marks (or inverted commas), on the other hand, are employed for enclosing quotations that exist within quotations. In British English, at least in standard usage for published books, this rule is inverted, with the default mode being the inverted comma, and double quotation marks being used only for quotes within quotes. Over time, however, this praxis has gradually shifted, and it is now not uncommon to see many followers of British English begin with double quotation marks. In these notes, we have adhered to the British style both in the body of the work, and in the examples.

2.3 References and bibliographies

A consistent method should be employed for making references and constructing bibliographies (of which more later).

2.4 Abbreviations

Abbreviations should be made in a consistent manner, preferably with the aid of a table. Full points should be used in lower case abbreviations. No full points should be used in upper-case abbreviations such as 'US' or 'UK' but please note that people's initials are followed by a full point:

A. A. Milne

Abbreviated units of measurement do not have full points and do not take a final 's' in the plural. Please see 2.17 (f) below.
Clearly, it is preferable in text to use

'for example' rather than 'e.g.'

'and so on' rather than 'etc.'

'that is' rather than 'i.e.'

Those *contractions* ending with the same letter as the original word do not take a full stop, for example:

Mr, not Mr.

Ltd, 1st, eds, vols, Dr, Mrs, Revd

With Scripture references, we propose in the Appendix two consistent tables of Scriptural abbreviations. Use Arabic numerals, dividing chapter and verse by a colon (which is not followed by space), sequences of verses by an en-dash, subsequent verses by a spaced comma:

Mk 6:23–7, 29

Use semicolons to divide distinct references to different chapters of the same book:

Mk 5:17; 14:12

Use semicolons to divide single references to separate books:

Mk 5:17; 2 Co 3:8

2.5 Singular and plural

Some nouns borrowed from foreign languages carry only the straightforward English plural, like:

(Greek) acropolis, acropolises.

(Latin) campus, campuses; census, censuses; octopus, octopuses; album, albums; forum, forums; museum, museums; premium, premiums.

(Italian) canto, cantos; libretto, librettos; soprano, sopranos; sonata, sonatas; opera, operas.

Other nouns, especially ones adopted from Greek and Latin, take only the foreign plural ending, like:

(Greek) analysis, analyses; axis, axes; basis, bases; crisis, crises; diagnosis, diagnoses; oasis, oases; thesis, theses (analogously with hypothesis, parenthesis, synthesis); criterion, criteria; phenomenon, phenomena.

(Latin) alumnus, alumni; cactus, cacti; addendum, addenda; datum, data; desideratum, desiderata; erratum, errata; codex, codices.

(German) lied, lieder.

Other borrowed nouns may carry either the English or the foreign plural. In general, the foreign plural is less common and more formal, or it may have a more specialized sense, as in these words of Greek or Latin origin:

formula (formulas in everyday usage, formulae in mathematics); thesaurus (thesauruses, thesauri); medium (mediums in spiritualism, media for (plural) means of communication); memorandum (memorandums, memoranda); referendum (referendums, referenda); ultimatum (ultimatums, ultimata); corpus (corpuses, corpora); appendix (appendixes for parts of the body, appendixes or appendices for additional parts of a publication); index (indexes for alphabetical lists of references, indices in mathematics).

Some adopted French words may retain the original plural -x, but the plural -s is also found:

adieu (adieus, adieux); milieu (milieus, milieux); tableau (tableaus, tableaux).

No apostrophe should be used before the plural ending of abbreviations (where the -s follows any punctuation), names, numbers, letters, and words not normally used as nouns, like the following:

The 1890s in Europe are widely regarded as years of social decadence.

Rosa and her brother have identical IQs, and they both have PhDs from Harvard.

Nevertheless, care needs to be taken, because the Welsh plural of Jones is Joneses.

Keeping up with the Joneses
and not Keeping up with the Jones' (nor with the Jones's).

2.6 Upper case and lower case

Either one or the other must be used consistently throughout the work. For example if 'Him' is used for God, then this must be done all the way through, with all other personal pronouns.

1. Thus 'You' must be used for God instead of 'you'. Upper case must also be used for personal pronouns referring to Jesus Christ. It is incorrect and unacceptable to use upper case for personal pronouns referring to God and lower case for those referring to Jesus Christ. Upper case is employed for Our Blessed Lady. The choice of upper case also implies that, for example, Creation (the divine action), Incarnation, Resurrection, Ascension and Second Coming all commence with capital letters.

2. Original sin need not be in upper case, however the Fall should be capitalized to indicate that it is not just any fall!

3. Specific organizations and groups also take a capital letter, while general references do not. Thus, the East India Company, but a company.

4. Geographical locations carry an initial capital when they are recognized regions. Thus, the Arun Valley, but the north-west.

5. Historical periods of time are lower case is used in a general sense (e.g. medieval manuscripts) but upper case if they refer to a specific historical period (e.g. Roman remains, the High Middle Ages). A church building in general is specified in lower case, while a particular edifice is in upper case, like St. James' Church.

6. Religious bodies carry an initial capital letter, where the reference is to an institution, for example Catholic, Catholicism, the Catholic Church. The necessary distinction between the particular church (or local church) and the Universal Church is conveyed by the use of lower and upper case respectively.

7. When ecclesiastical and noble forms are attached to the full title, they should always carry an initial capital letter. Thus, one should write Pope Urban VIII, the Queen of England, the Cardinal Archbishop of Westminster, the Duke of Kent. The same holds on other occasions when the titles are specific, such as the Pope, the Queen, the Cardinal, referring to a particular person. When the titles are general, they are in lower case, such as a queen, a cardinal, a duke. However, some publishing houses would put a Pope in upper case even in general. A similar principle can be applied to councils. In general terms, an ecumenical council would be in lower case, but a specific instance like the Second Vatican Council would be in upper case. Local councils follow the same principle, like the 11th Council of Toledo.

8. The names of movements or styles usually take upper case when derived from proper nouns (such as Aristotelian, Thomistic, Romanesque) but otherwise begin in lower case (like baroque, imperialism, modernism).

9. Concerning the definite article: Normally use lower-case 't' before names of associations, companies and other bodies but, for newspapers and periodicals, incorporate the use of 'the' in the title. Consider the following: the Daily Telegraph, the Daily Express, The Times, The Economist, The Independent, The Scotsman, The Tablet.

10. Acts of Parliament: The title of the Act should have no comma between it and the year. Please use a lower-case 't' for 'the' before the name of the Act e.g. the Copyright, Designs and Patents Act 1988.

2.7 Italics

Avoid the use of italics for rhetorical emphasis. Any word or phrase individually discussed should, however, be in italics, and any interpretation of it in single quotation marks.

Example:

C. S. Lewis defined *agape* as 'a selfless love, a love that was passionately committed to the well-being of the other'.

In this example, *agape* is italicised both because it is a Greek word, and also because it is being defined. It may also be desirable to use italics to distinguish one word or phrase from another. If you are in doubt about whether to italicise a word, type it as though it were not italic and see what effect that makes. Single words or short phrases in foreign languages not used as direct quotations should be in italics. Direct, acknowledged, or more substantial quotations should be in normal type, within inverted commas.

Foreign words and phrases which have passed into regular English usage should not be italicised, though the decision between italic and normal type may sometimes be a fine one. In doubtful instances it is usually best to use normal.

The following are examples of words which are no longer italicised:

avant-garde, dilettante, milieu, role,
cliché, ennui, par excellence, salon,
debris, genre, per cent, status quo,
denouement, leitmotif, résumé, vice versa.

Certain Latin words and abbreviations which are in common English usage are also no longer italicised. For example:

cf., e.g., et al., etc., i.e., passim, viz.

Exceptions are made of the Latin *Ibid* (used in endnotes and footnotes), *sic*, frequently used within quotations and therefore conveniently differentiated by the use of italic, and of *circa* (abbreviated as *c.*). Names of institutions or organizations abroad are written in normal letters with initial capitals, like 'Pontificia Università Gregoriana'.

The titles of works published independently (not within another volume) are typically formatted with italics. These include books, plays, long poems published as books, pamphlets, newspapers, magazines, journals, films, radio and television programs, web sites, CDs, DVDs, software, ballets, operas, paintings, and other works and artefacts that stand on their own. In the biological and medical sciences, genera and species should be italicised, but not family:

Gossypium herbaceum is short-fibre cotton, while *Gossypium barbadense* has relatively long fibres.

The genus *Anopheles* belongs to the mosquito family or Culicidae.

The titles of works published within larger works should be in normal type enclosed within single quotation marks. These include articles, essays, stories, short poems, chapters, encyclopaedia entries, sections of online documents, songs, and individual episodes of broadcast programmes. The titles of poems, short stories, or essays which form part of a larger volume or other whole, or the first lines of poems used as titles, should also be given in normal type in single quotation marks:

Thomas Edward Brown's 'My Garden';
Browning's 'Song from "Paracelsus"';
Burns's 'A Red, Red Rose';
Emily Brontë's 'Remembrance';
Robert Hugh Benson's 'At High Mass'.

The titles of collections of manuscripts should be given in normal type without quotation marks. The titles of published or unpublished theses should be given in italic type. Titles of other works which appear within an italicised title should be printed in normal without any quotation marks:

An Approach to Macbeth.

In the citation of legal cases the names of the contending parties are given in italics, but the intervening 'v.' (for 'versus') is in normal:

Bardell v. *Pickwick.*

Titles of films, substantial musical compositions, and works of art are italicized:

When in Rome; *Charles VI*; *Amahl and the Night Visitors*; Beethoven's *Eroica* Symphony; *The Martyrdom of Saint Agatha*; *Die schöne Müllerin*; *The Spy Next Door*; *The Haywain*; *The Last Judgement*; Taverner's *Missa Sancti Wilhelmi.*

Descriptive or numerical titles such as the following, however, take neither italics nor quotation marks:

Beethoven's Third Symphony; Bach's Mass in B minor; Mendelssohn's Andante and Scherzo; Piano Concerto No. 1 in B flat minor.

If a proper name is part of the symphony then that name can carry italics:

Mozart's *Haffner* Symphony.

Titles of songs and other short individual pieces (like those of poems) are given in normal and within single quotation marks:

'Light of the World'; 'Roma, alma parens'; 'Mercury, the Winged Messenger' from Holst's *The Planets.*

Special rules apply to punctuation with italics. There are italic forms of most punctuation marks. The type style (normal or italics) of the main part of any sentence will govern the style of the punctuation marks within or concluding it. If the main part of a sentence is in normal but an italic word within it immediately precedes a punctuation mark, that mark will normally be in normal. However, if the punctuation mark occurs within a phrase or title which is entirely in italics, or if the punctuation mark belongs to the phrase in italics rather than to the sentence as a whole, the punctuation mark will be in italics:

> Where is a crime more brilliantly portrayed than in Agatha Christie's *4.50 from Paddington*?

> *The Floating Admiral* is a collaborative detective novel written by fourteen members of the Detection Club in 1931.

> Dorothy Sayers penned *Creed or Chaos?: Why Christians Must Choose Either Dogma or Disaster*.

> Who was the author of *Why Didn't They Ask Evans?*?

Affairs get more complicated when you have titles within italicised titles. Here I propose substituting normal for italics in titles within italicised titles like:

> *Understanding* At Bertram's Hotel: *Critical Readings*.

> *A Key to Whitehead's* Process and Reality.

This avoids using quotation marks which do not figure in the original.

2.8 Personal names

Where generally accepted English forms of classical names exist (Horace, Livy, Ptolemy, Virgil), they should be adopted. Names of Popes and saints should normally be given in their English form (Gregory, Innocent, Paul, St Thomas Aquinas, St John of the Cross, St Francis of Assisi). Names of foreign kings and queens should normally be given in their English form where one exists (Charles V, Catherine the Great, Ferdinand and Isabella, Francis I, Henry IV, Victor Emmanuel). Those names for which no English form exists (Haakon, Sancho) or for which the English form is quaint or archaic (Alphonse, Lewis for Alfonso, Louis) should retain their foreign form. If in the course of a work it is necessary to refer to some monarchs whose names have acceptable English forms and some which do not, in the interests of consistency it is better to use the foreign form for all:

> The reigns of Fernando III and Alfonso X.

> Henri IV was succeeded by Louis XIII.

Care must be taken over the spelling of names involving Mc, Mac, and similar particles (like McDonald, MacDonald, Macmillan, Mac Liammóir); one should adopt the form used by the individual in question. All these forms are alphabetized taking into account the exact spelling of the particle. Likewise, it is necessary to distinguish between Irish names that retain their original form (Ó Máille) and those that are anglicized (O'Donnell). The Irish girl's name Siobhan is rarely anglicised to Chivorne. Welsh names involving ap, ab (son of) or ferch (daughter of) are neither capitalized nor hyphenated. Names of historical figures are alphabetized under the first name (e.g. Dafydd ap Gwilym, Dafydd ab Owain), while modern names under ap or ab (e.g. ap Gwilym, ab Owen Edwards).

Various systems exist for the transliteration of Russian and other languages using the Cyrillic alphabet. If one is working in the field of Slavonic studies, one should ascertain which system is preferred and conform to it strictly. Russian and other Slavonic names referred to in other contexts should, wherever possible, be given in the form recommended by *The New Oxford Dictionary for Writers and Editors*, even when this conflicts with the Library of Congress system: Dostoevsky, Shostakovich, Tolstoy, Yevtushenko. Note in particular that, except in the one case of Tchaikovsky, Ch- not Tch should be used (e.g. Chekhov) and that the prime (´) should not be used: Gogol, Gorky, Ilya (compare Library of Congress: Gogol´, Gor´ kii, Il´ ia).

Take care with consistency in the capitalization or otherwise of particles in foreign names (like Philippe Du Puy de Clinchamps, Vasco da Gama, Jan Van der Vliedt). Do not abbreviate 'Saint' and 'Sainte' in French surnames:

Françoise de Saint-Clair (not Françoise de St.-Clair).

Hyphenated Asian names do not take a full-stop after the first initial:

Jen-Yi Hwang is J-Y. Hwang not J.-Y. Hwang.

Note how this differs from the abbreviation of Jean-Marc Lafayette, which is J.-M. Lafayette.

2.9 Place names

If there is a current English form for non-English place names (Florence, Havana, Lampeter, Lisbon, Majorca, Moscow, Munich, Naples, Padua, Rheims, Salonika, Venice, Vienna, and so forth), it can be used. However, obsolete English forms (like Carnarvon, Francfort, Leipsic, Leghorn) should be avoided. The forms Luxembourg and Strasbourg have now largely superseded Luxemburg and Strasburg or Strassburg and are therefore recommended. One should be consistent within a given work about the use of English forms like Lyons and Marseilles or the French forms (Lyon, Marseille).

The use or non-use of hyphens in names such as Newcastle upon Tyne, Stratford-upon-Avon should be checked in a reliable reference work. French place names are regularly hyphenated, like Colombey-les-Deux-Églises, Châlons-sur-Marne, Saint-Malo. Where there is an introductory definite article, (as in the cases of Le Havre, Les Baux-de-Provence), the article is not hyphenated to the rest of the place name.

The definite article is no longer used in the names of the countries Lebanon, Sudan and Ukraine, but it is employed for the Gambia, and the Netherlands.

2.10 Punctuation

a. Comma

In a series consisting of three or more elements, the elements are separated by commas.

Men, women, boys, and girls

My parents, the pope, and Mother Teresa

A comma normally precedes a direct quote following a verb of speaking. An indirect quote is normally not preceded by a comma.

He said, "I am leaving."

He said (that) he was leaving.

(*But cf.* The president said that "there is no room for compromise.")

Commas are not used after question marks or exclamation points.

"Get out!" he shouted.

His only book, *Where Has My Sanity Gone?* was met with ruthless criticism.

When a single quotation mark is used within a double quotation mark, both marks follow the comma.

"Today we'll read Frost's 'Stopping by Woods on a Snowy Evening,'" the teacher said.

In general, avoid using commas to mimic speech rhythms.

Put a comma before "and," "but," "or," "nor," "for," "so," and "yet" when they connect independent clauses unless the clauses are closely related and very short.

Do *not* put a comma before the conjunction in a compound predicate consisting of only two members unless it is needed for clarity. The commas in the following examples are *wrong* and should be deleted.

> The stranger offered the child candy, and made shadow puppets with his fingers.

> The faculty is not departmentalized, but is unofficially organized into research groups.

> These workers not only conduct reconnaissance missions, but also build infrastructure for indigenous peoples.

By the same token, a comma is not generally desirable before the conjunction in a compound phrase consisting of only two members.

> The watering hole is located in the centre of a residential district and within a few blocks of medical facilities.

Do *not* put a comma between the grammatical subject of a sentence and its predicate. The comma in the following example is *wrong* and should be deleted.

> To express such an idea to her or to anyone else, would be vain and presumptuous.

When a phrase or clause is introduced by "as," "since," or "while" used in a temporal sense, its use is restrictive and must not be set off by a comma.

> Drive slowly as you pass the school.

> Do not whistle while working.

When "as," "since," or "while" expresses cause or condition, it introduces a nonrestrictive phrase or clause and should be preceded by a comma.

> We must depart immediately, as the bus will not wait.

> Some criminals confessed, while others feigned innocence.

Set off a dependent clause that precedes the main clause by a comma.

> Emblazoned on the company's orange trucks, the name *Gracewing* ensured instant recognition.

When a dependent clause is sandwiched between two main clauses, put a comma before the conjunction, after the conjunction, and after the dependent clause.

> This is the usual procedure, but, since the publisher is responsible, the editor must carefully restock all the red pens in the building every Friday morning.

Use paired commas around a dependent clause inserted into a "that" clause.

> Facts show that, because the older system has been in use for many years, most authors rely on it when the new rules confound them.

(Do not repeat "that" after the second comma.)
Set off nonrestrictive elements by commas; conversely, do not set off restrictive elements.

> My brother, John, makes the decisions. *(I have only one brother.)*

> My brother John makes the decisions. *(I have more than one brother.)*

Use a comma to separate coordinate adjectives modifying the same noun. If "and" can be inserted between the adjectives, they are coordinate. When in doubt, omit the comma.

> a warm, humid climate

> large, air-conditioned buildings

Use a comma to prevent mistaken junction. (But rewrite sentences in which emphasis is not originally parallel.)

> Soon after, the conference was interrupted.

> She recognized the man who entered the room, and gasped.

Use commas between the elements of dates and place names and after the last element. In a sequence of three or more city and state names, use a comma after the cities and a semicolon after the states. Do not use commas with dates that consist of only two elements.

on Tuesday, February 1, 1995, we began . . .

in February 1995 we began . . .

in summer 2001 we began . . .

Princeton, New Jersey, is the home of . . .

Nashville, Tennessee; Athens, Georgia; Norman, Oklahoma; and Waco, Texas

Do not put a comma before "Jr.," "Sr.," "II," or "III" unless the name is inverted.

John J. Jones Jr.

Jones, John J., Jr.

b. Semicolon

When items in a series are long and complex or include internal punctuation, the semicolon is used.

The membership of the international commission was as follows: France, 4; Germany, 5; Great Britain, 1; and the United States, 7.

His problems as a writer centred on poor concept formation; style, substance, and form; and a general misunderstanding of his purpose.

The semicolon follows quotation marks. A semicolon may be used before such expressions as "that is," "namely," and the like if the break in continuity is greater than that signalled by the comma.

He manoeuvred the speaker into changing the course of the discussion; that is, he introduced an issue about which he knew the speaker had particularly strong feelings.

Put a semicolon between independent clauses not connected by a conjunction, "so," or "yet."

c. Colon

A colon should not be used after the introductory phrase before a run-in list if the list is a complement or object of an element in the introductory phrase.

The spices used were sage, thyme, and fennel seed.

Selection criteria include geographic location, total enrolment, and entrance difficulty.

A colon should be used before a run-in list that is in apposition with a noun in the introductory phrase.

The ingredients consisted of the following elements: molybdenum, mercury, etc.

Do not cap a complete sentence or independent clause after a colon except when more than one sentence fulfils the expectation raised by the sentence or phrase preceding the colon.

International students find many interesting activities on campus: There is an international student choral group that performs regularly. In addition, there are many intercultural events on campus.

d. Relative placing of inverted commas with other punctuation

The relationship in British practice between quotation marks and other marks of punctuation is according to the sense. While the rules are somewhat lengthy to state in full, the common-sense approach is to do nothing that changes the meaning of the quotation or renders it confusing to read. In US practice, commas and full points are set inside the closing quotation mark regardless of whether they are part of the quoted material. The resulting ambiguity can cause editorial problems when using material from US sources in British works.

When the punctuation mark is not part of the quoted material, as in the case of single words and phrases, place it outside the closing quotation mark. Usually, only one mark of terminal punctuation is needed.

They were called 'the Boys from Dover', I am told.

Why does he use the word 'poison'?

'What is the use of a book', thought Alice, 'without pictures or conversations?'

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

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

When the requirements of the quotation marks and the main sentence differ, use the stronger mark. In the examples below, the question mark supersedes the weaker full point:

She was heard to mutter, 'Did you do it?'

Can you verify that John said, 'There is only one key to the room'?

When the terminal punctuation of the quoted material and that of the main sentence serve different functions of equal strength or importance, use both:

She had the nerve to ask 'Why are you here?'!

Did he really shout 'Stop thief!'?

When quoting only part of a sentence or phrase, one can standardize punctuation only by ending a grammatically complete sentence with a full point, the full point then falling within the closing quote. This is a legitimate change based on the assumption that the reader is more interested in a quotation's meaning in the context into which it is set than in the quotation's original punctuation in the context from which it was taken. The original passage might read:

It cannot be done. We must give up the task.

One might then quote it as

He concluded that 'We must give up the task.'

'It cannot be done,' he concluded. 'We must give up.'

When the quotation is long, or made up of more than one sentence, it is better to attach the closing point to the long sentence:

Jesus said, 'Do not think that I have come to annul the Law and the Prophets; I have come to fulfil them.'

Moses told you: 'Do not kill. Do not steal. Do not commit adultery.'

When a quotation of a full sentence or longer is followed in text by a reference giving its source in parentheses, the full point falls outside the closing parenthesis, rather than inside the closing quote:

Jesus had instructed His disciples to go out and heal the sick: 'Cure the sick, raise the dead, cleanse those suffering from virulent skin-diseases, drive out devils. You received without charge, give without charge' (Mt 10:8).

To sum up, according to Hart's Rules, punctuation which *actually belongs to the cited text* falls inside the quotation marks, while the other punctuation should remain outside. These rules indicate that where a full sentence, with an initial capital letter, is quoted at the end of the sentence, the full-stop precedes the inverted commas. In all other instances, when only a phrase is quoted, the full-stop should follow the inverted commas. Other punctuation marks are placed in relation to quotation marks according to sense.

Examples:

1) He said: 'It is an excellent idea.'

2) He said it was 'an excellent idea'.

3) 'It is', he said, 'an excellent idea.'

4) 'It is,' he said, 'for the most part, an excellent idea.'

If a short quotation is used at the end of a sentence, the final full-stop should be outside the closing quotation mark:

Do not be afraid of what Stevenson calls 'a little judicious levity'.

This rule applies even when a quotation ends with a full-stop in the original, and when a quotation forms a complete sentence in the original but, as quoted, is integrated within a sentence of introduction or comment without intervening punctuation:

> We learn at once that 'Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress'.

For quotations which are either interrogatory or exclamatory, punctuation marks should appear both before and after the closing quotation mark:

> The pause is followed by Richard's demanding 'will no man say "Amen"?'.

> Why does Shakespeare give Malcolm the banal question 'Oh, by whom?'?

The final full-stop should precede the closing quotation mark only when the quotation forms a complete sentence and is separated from the preceding passage by a punctuation mark. Such a quotation may be interrupted:

> Wilde said, 'He found in stones the sermons he had already hidden there.'

> Soames added: 'Well, I hope you both enjoy yourselves.'

> Hardy's *Satires of Circumstance* was not well received. 'The gloom', wrote Lytton Strachey in his review of it, 'is not even relieved by a little elegance of diction.'

In this last example, the comma after 'gloom' follows the quotation mark as there is no comma in the original. Contrast:

> 'It is a far, far better thing that I do,' Carton asserts, 'than I have ever done.'

Here the original has a comma after 'I do'. But when the quotation ends in a question mark or an exclamation mark, it is not followed by a comma:

> 'What think you of books?' said he.

When a short quotation is followed by a reference in parentheses, the final punctuation should follow the closing parenthesis:

> He assumes the effect to be 'quite deliberate' (p. 29).

> There is no reason to doubt the effect of this 'secret humiliation' (Book 6, Chapter 52).

e. Headings

Headings, sub-headings, table headings and figure captions should not have full stops.

2.11 The possessive

The possessive of proper names ending in a pronounced -s or other sibilant is normally formed by adding an apostrophe and s:

> Alvarez's criticism, Berlioz's symphonies, Cervantes's works, Dickens's characters, in Inigo Jones's day, Keats's poems, Rubens's paintings.

However, the possessive of Moses and of Greek names ending in -es (particularly those having more than two syllables) is frequently formed by means of an apostrophe alone:

> under Moses' leadership, Demosthenes' speeches,
> Sophocles' plays, Xerxes' campaigns.

The possessive of names ending in -us conforms to the normal rule:

> Claudius's successor, Herodotus's Histories, an empire greater than Darius's

An exception occurs when referring to Jesus Christ:

> Jesus' parables, Jesus' apostles, Jesus' miracles

Note that French names ending in an unpronounced -s, -x, or -z follow the normal rule and take an apostrophe and s:

> Rabelais's comedy, Descartes's works,
> Malraux's style, Cherbuliez's novels

It is often still standard practice to form the genitive singular of all nouns ending in 'ss' by adding an apostrophe to both the nominative singular, and of course in the plural.

> a hostess' duties, your Highness' pleasure
> The three hostesses' houses were in Park Lane.
> The party will be at the Joneses' house (plural of Jones being Joneses)

2.12 Diacritics

These are marks attached to *letters* of the alphabet that show (i) how the pronunciation differs from that of the unmarked letter, (ii) where the stress falls in a polysyllabic word or (iii) what tone or pitch goes with a particular word.

When citing German words, use ß (eszett) for ss, but only in lower case (and note that not all ss are ß); in capitals (and small capitals), SS is always used. Use umlauts over ä, ö and ü rather than using the respective diphthongs ae, oe and ue. Remember that, in German, all nouns have initial capitals (e.g. ein Haus, das Sein) and they should retain these when italicized.

In French Upper-case letters carry accents, like:

> RÉSUMÉ

The exception is the preposition *à:*

> A la porte.

Scandinavian characters should be alphabetized as follows:

> Z, *Æ, Ø,* Å (Danish, Norwegian)

> Z, *Þ, Æ,* Ö (Icelandic)

> Z, Å, Ä, Ö (Finnish, Swedish)

There is often inconsistency between dictionaries (and sometimes within the same dictionary) as to the use of accents and other diacritics on words borrowed from other languages.
Two cases are fairly clear:

(i) When a word or, more often, an expression is still felt to be foreign (and an objective decision is not always possible), all diacritics should be retained, like:

> aide-mémoire, ancien régime, à la mode, Aufklärung, la belle époque, bête noire, cause célèbre, déjà vu, éminence grise, Führer, lycée, maître d'hôtel, papier mâché, pièce de résistance, raison d'être, señor, succès de scandale, tête-à-tête.

Such words and expressions are often also italicized.

(ii) Words ending in -é retain their accent: blasé, café, cliché, exposé, fiancé (also fiancée) In such words, any other accents are also retained, for example:

> émigré, pâté, protégé, résumé.

However, in the case of some words that have passed into regular English usage, diacritics are often dropped, as in the following:

> chateau, crepe, debacle, debris, denouement, detente, echelon, elite, fete, hotel, matinee, premiere, regime, role, soiree.

Nevertheless in other words, the accents are maintained:

> crèche, décor, crêpes Suzette, naïve, précis, séance.

The important rule is to be consistent throughout your work with the way that a given word is accented,

2.13 Dashes

There are three types of dashes in current use: The hyphen, the En Dash, and the Em Dash. Here we will see how to use them all correctly.

a) Hyphen (-)

The hyphen is the minus key in Windows-based keyboards. This is a widely used punctuation mark, and should not be mistaken for a dash. The dash is different and has different function than a hyphen.

In formal work, it is usually best to avoid splitting words too often at the end of a line. If you must, be sure to put the hyphen after a complete syllable: splut-ter; sesqui-pedalian. Most word-processors and desktop publishing programs include automatic hyphenation; if you use it, check where the words are split, since the program's algorithm, however sophisticated, will not always put the hyphen where a human would. Also, do not hyphenate an already hyphenated word (e.g. anti-es-tablishment).

A hyphen is used to separate the words in a compound adjective, verb, or adverb. For instance:

The T-rex has a movement-based vision.
My blog is blogger-powered.
John's idea was pooh-poohed.

The hyphen can be used generally for all kinds of word breaks. However, hyphens should be used only when they have a specific purpose. They may serve to separate the parts of a complex word so as to avoid awkward sequences of letters (e.g., re-enter, co-opt) but they normally indicate that two or more words are to be read as a single word with only one main stress. The examples given below show forms that are attributive and have a single main stress and are therefore hyphenated, while predicative and other forms having two main stresses are not hyphenated:

a well-known fact
the facts are well known

a tenth-century manuscript
in the tenth century

a late-eighteenth-century novelist
written in the late eighteenth century.

In phrases such as 'pre- and post-war governments', 'eighteenth- and nineteenth-century literature', where two or more parallel hyphenated terms are combined, a hyphen is left hanging, that is, it is followed by a space. Adverbs ending in -ly are not hyphenated to a following adjective or participle:

a highly contentious argument
a recently published novel
a handsomely bound volume
a frequently occurring mistake.

Collocations of certain monosyllabic adverbs (in particular ill but not well—see above) and a participle often have only one main stress and are therefore hyphenated even when used predicatively:

He is very ill-disposed.
Such a course of action would be ill-advised.

Note that, unlike the words early, late, north, south, and so forth, the prefix mid- always requires a hyphen (except where it forms part of a single word, as in midnight):

The boat sank in mid-Atlantic
a mid-June midnight flight
a mid-sixteenth-century chair
until the mid-nineteenth century.

The presence or absence of a hyphen is often significant:

'two-year-old rabbits' but 'two year-old rabbits'
'a deep-blue lake' but 'a deep blue lake'
'a vice-chancellor' but 'the vice squad'
'to re-cover' but 'to recover'.

Usage shifts over time and forms that were once entirely acceptable may now seem odd or old-fashioned. Some words that used to be hyphenated have now become so common that they are regarded as single unhyphenated words: battlefield, bookshelf, paperback, subcommittee, subtitle. In short, if a compound is in frequent use and is pronounced as a single word it is usually acceptable to write it as one word without a hyphen. There is considerable variation in the use of hyphens and it is almost impossible to formulate comprehensive rules. The best advice is to use a good dictionary or spell checker and to be consistent.

b) En Dash (–)

The En Dash derives its name from its width. It is one 'N' long (En is a typographical unit that is almost as wide as 'N'). The En Dash is used to express a range of values or a distance:

People of age 55–80 are more prone to hypertension.
The Delhi–Sidney flight was late by three hours.

In expressing game scores, the En Dash is used.

India beat Pakistan 250–190.

Use the En Dash in compound adjectives in which the two participant terms themselves are compound.

Hyper-threaded–land-grid-array processor powers my PC.

The En Dash is also to express page ranges like pp. 45–78.

c) Em Dash (—)

The Em Dash derives its name from its width, which is roughly one 'M' long or two 'N' long (Em is a typographical unit twice the length of en—and almost the length of capital 'M'). The Em Dash is used to set off parenthetical elements, which are abrupt. This is different from commas separating parenthetical elements. For instance:

The tea—with cardamom and other spices—was delicious and fragrant.

The Em Dash also separates the final part of a sentence that is logically not part of the sentence (similar to the colon use in this context).

Several friends were present—Jane, John, and Laura, among them.

Though most people prefer to follow the Em Dash without spaces, some people recommend using Em dash or En Dash with spaces around. Always keep an eye on these elements of punctuation when you edit your work. Avoiding mistakes in writing is extremely important for getting published; being careful to avoid even the slightest mistake makes a writer great.

2.14 Parentheses and Brackets

In the strict sense, the term 'brackets' means 'square brackets', like [ ], and should not be confused with parentheses, like ( ). However, since the term is widely misused, it is as well always to specify square brackets, round brackets (or parentheses), angle brackets, like < >, or braces, like { }.

Parentheses are used for parenthetical statements and references within a text, if you are using parenthetic methods of making references. Remember to leave a space outside but not inside the parentheses. When a passage within parentheses falls at the end of a sentence of which it is only a part, the final full-stop is placed outside the closing parenthesis:

She finally passed her driving test (after three unsuccessful attempts).

Parentheses are also used to add the technical name of a species:

> The Japanese wineberry (*Rubus phoenicolasius*) produces small, red fruits on extremely bristly, red stems.

When a complete sentence is within parentheses, the final full-stop should be inside the closing parenthesis. Parentheses may be used within parentheses:

> (His presidential address (1987) made this point clearly.)

Square brackets should be used for the enclosure of phrases or words which have been added to the original text or for editorial and similar comments:

> He adds that 'the lady [Mrs Smith] had suffered great misfortunes'.

> I do not think they should have [two words illegible].

> He swore to tell the truth, the old [*sic*] truth, and nothing but the truth.

2.15 Ellipsis

The word derives from the Ancient Greek: ἔλλειψις, élleipsis, "omission". An ellipsis (…) is used to mark the omission of a word or phrase in a quoted passage. Only three points are used even when there should be a full-stop plus three ellipsis points, marking an omission between sentences. In a quotation of several paragraphs, the omission of an intervening paragraph (or paragraphs) is still indicated by only three ellipsis points (no extra full-stop) at the end of the paragraph preceding the omitted parts. If a paragraph other than the first one begins with a sentence that does not open the paragraph, it should be preceded by three ellipsis points plus the usual paragraph indentation. One space on each side separates the ellipsis from the neighbouring text.
Ellipses should not be used

1. before or after an obviously incomplete sentence;
2. before a block quotation beginning with a complete sentence or an incomplete sentence that completes a sentence in the text;
3. after a block quotation that ends with a complete sentence;
4. before or after a run-in quotation of a complete sentence.

Examples:

> 'Christ … fulfils this prophetic office, not only by the hierarchy … but also by the laity.'

> 'The most important member is Christ, since He is the Head … Therefore the riches of Christ are communicated to all the members.'

2.16 Early forms

The spelling of quotations is generally always that of the book or edition referred to. However, in quotations from early printed books the forms of the letters i and j, u and v, w, the long s (ſ or ʃ), the ampersand (&), the Tironian sign (⁊), the tilde, superior letters in contractions, and other abbreviations are regularized to accord with modern usage. If there are good reasons to the contrary, like, for example, in full bibliographical descriptions, the ancient form is then adopted.

2.17 Numbers

a) Dates and times

A consistent choice should be for English usage 15 September 1993, rather than American usage (September 15, 1993). Moreover it is preferable to adopt '15' for the day and not '15th'. No internal punctuation should be employed except when a day of the week is mentioned, like 'Friday, 12 October 2001'. If it is necessary to refer to a date in both Old and New Calendars, the form '11/21 July 1605' should be used. For dates dependent upon the time of beginning the new year the form '21 January 1564/5' should be adopted. When referring to a period of time use the form 'from 1826

to 1850' (not 'from 1826–50'), 'from January to March 1970' (not 'from January–March 1970'). In citations of the era, 'BC' (before Christ), 'BCE' (before the Christian era, before the common era), and 'CE' (Christian era, common era) follow the year and 'AD' (Anno Domini) precedes it, and small capitals without full-stops are employed:

> 83 BC, 83 BCE, 367 CE, AD 367

With reference to centuries, all of these abbreviations, including 'AD', follow:

> in the fifth century AD

In references to decades, an 's' without an apostrophe should be adopted:

> the 1960s (not the 1960's, nor the 60's)

In references to centuries the ordinal should be spelled out, and not left as a figure:

> In the sixth century it reached its peak; by the twentieth it was over.

Where century numbers are used as an adjective, they require a hyphen:

> In sixth-century graves
> In late twelfth-century Ireland
> In mid-eighteenth-century France

Note the second hyphen after 'mid' in the last example. When citing approximate dates, *circa* should be abbreviated as c.:

> c. 1480, c. 400 BC

In text, spell out the time of day unless you are referring to a precise time.

> Committee meetings never end before five.

> Her parents insisted that she be home by midnight at the weekend.

> The bus leaves Emsworth at 6:45 each evening.

> Vatican radio will air the interview tomorrow morning at 8:30.

Always use figures with a.m. and p.m. Never use morning with a.m., or evening with p.m., and never use o'clock with a.m. or p.m.

> 8 a.m., 12 p.m. (noon), 4:30 in the morning,   12 a.m. (midnight), 9:45 p.m., 6 o'clock

In text, do not use zeros with even hours, except for consistency within a series:

> Ottawa will return to standard time at 2 a.m. Sunday.

> Morning classes were scheduled for 8:30, 10:00, and 11:30.

Be consistent in your use of the twelve hour or the twenty-four hour clock.

b) Numerals

Note that 'billion' means 'a million million' in UK English, but 'a thousand million' in US English. Numbers up to one hundred, including ordinals, should be written in words when the context is not statistical. Figures should be used for volume, part, chapter, and page numbers; but note this usage:

> The third chapter is longer than the fourth.

Figures are also used for years, including those below one hundred. However, numbers at the beginning of sentences and approximate numbers should be expressed in words. Also, when referring to a round quantity (hundred, thousand, million and so forth), it should be spelt out:

> The first thousand went free; the next hundred had to pay.

> The fire destroyed about five thousand books.

> She lived and wrote a thousand years ago.

Words should be preferred to figures where inelegance due to mixed forms would otherwise result:

> He asked for ninety dollars and received nine hundred and ninety.

Avoid successive numerals in a single expression:

> 15 two-inch ball-bearings, five three-room apartments

In expressing inclusive numbers falling within the same hundred, the complete number should be given, and not just the last two figures:

> 13–15, 44–47, 100–122, 104–108, 1933–1939

In particular, dates before the Christian era should be stated in full since the shorter form could be misleading:

> Nebuchadnezzar (1792–1750 BC) (not (1792–50 BC))

Numbers up to 999 are written without a comma, like 589; those from 1,000 upwards take a comma, like 125,397; those with seven or more digits take two or more commas, separating groups of three digits counting from the right, for example:

> 9,999,000,000

However, where digits align in columns, in copy such as tables or accounts, commas must be consistently included or omitted in all numbers above 999.
Always use numerals for ages:

> Charles was 25, his sister a mere 16.

> A 22-year-old man found a 70-year-old woman yesterday.

Note the use of hyphens in the second example.
Form plurals of spelled-out numbers following the rules for forming the plurals of other nouns.

> sixes, hundreds

Never start a sentence with a numeral; either spell it out or rewrite the sentence to avoid this. For a series of specified quantities, use numbers, even for single-digit figures with the exception of one:

> In the fire, they reported that 120 were unhurt, 20 were missing, 5 were seriously injured but only one was killed.

In the main body of the text for a single quantity use per cent (not percent and not the % symbol):

> The population rose by 54 per cent
> 45.24 per cent

When many percentages are being given use the % symbol:

> Of the remaining 8,200, 26% were from Cavan, 73% were from Mayo and 1% was from Donegal.

Always use the symbol % in the notes.
Do not use the comma and or 'No.' in an address:

> 10 Downing Street

When making a comparison between quantities one often needs to make a choice between the words fewer and less. Generally, when we're talking about countable things, we use the word fewer; when we're talking about measurable quantities that we cannot count, we use the word less. Use *fewer* when referring to a countable amount that could be expressed as a specific number; *fewer* is used to modify a plural noun. Use *less* when making comparisons that do not lend themselves to numeric amounts. Use less to describe uncountable quantities, collective amounts, and degree; *less* is also used to modify a singular noun. The terms *fewer* and *less* are not interchangeable.

Examples:

> I have fewer papers to mark than last year.

She had fewer chores, but she also had less energy.

You'll need less paper if you type your report.

The town spent less than four percent of its budget on snow removal.

Another practical rule to consider is that if you can substitute much as the modifier, then use less; if you can substitute many, use fewer.

c) Fractions

Fractions written as words should be hyphenated:

two-thirds, three-fifths

In mathematical material, fractions are written numerically:

¼, ½, ⅔, ¾, ⅘

Decimal points should be marked on the baseline. A zero must precede the decimal point in numbers smaller than 1; but omit zeros after the decimal point unless necessary to indicate exact measurement.

0.67, 0.3, 1.5 (not 1.50)

d) Roman numerals

The use of Roman numerals is usually confined to a few specific purposes:

1. large capitals for the ordinals of monarchs and popes (Edward VII, Pius XII), and for major subdivisions within a text;
2. large capitals for volume numbers of books (journals and series take arabic numerals), also for the acts of plays, for 'books' or other major subdivisions of long poems, novels, and the like, and for certain other documents
3. small capitals for centuries in some languages other than English (xvie siècle, siglo xvii); however, in Cyrillic script large capitals are used;
4. lower case for the preliminary pages of a book or journal, where these are numbered separately, and for minor subdivisions within a text; inclusive numbers are written out in full, like 'xxiv–xxviii' and not 'xxiv–viii'.

e) Currency

Words should be used to express simple sums of money occurring in normal prose:

The manuscript was sold for ten shillings in 1965.
The painting costs twenty-five dollars.
The fee was three hundred euro.

Names of foreign currencies should be given in their English form where one is in common use, e.g. 'mark' or 'deutschmark' (not 'deutsche Mark'), '[Swedish] crown', and so forth. Note too the use of English plurals such as 'drachmas, pfennigs' (but '[Italian] lire'). Sums of money which are awkward to express in words, or sums occurring in statistical tables, may be written in figures. British currency before 1971 should be shown in the following form:

The ring was sold for £197 12s. 6d. in 1965.

British decimal currency should be expressed in pounds and pence separated by a full-stop on the line, not by a comma:

£12.65 (not £12,65 or £12.65p)

Sums below one pound should be shown thus (without a full-stop after 'p'):

84p, 6p

The same conventions apply to sums expressed in euro, dollars, or yen:

€25.46, $500, $8.95, 25c, ¥2000

Where it is necessary to specify that reference is to the American, Canadian, or some other dollar, an appropriate abbreviation precedes the symbol without a full-stop or a space:

US$, CAD$, A$ (or Aus$), NZ$

In most cases, abbreviations for (Swiss) francs, Scandinavian crowns, or pre-2002 European currencies follow the figure, from which they are separated by a space, and are not followed by a full-stop:

95 F, 250 Kr

BF, FF, SwF, DKr, NKr, SKr where it is necessary to specify Belgian, French, Swiss, Danish, Norwegian, or Swedish currency.

However, the abbreviation 'DM' for the German mark precedes the figure and is separated from it by a space:

DM 8

The names of other currencies are best written out in full:

350 escudos, 500 pesetas, 20 roubles

f) Weights and measures

In non-mathematical contexts one should express weights and measures in words:

The recipe for *Absinthe Martini* takes only two ounces of gin.

In statistical works or in subjects where frequent reference is made to them, weights and measures may be expressed in figures with appropriate abbreviations:

The priory is situated 3 km from the village of Crowthorne.

The same 12 mm capitals were used by three Berlin printers at different times.

Where measurements of temperature are abbreviated, the symbol belongs with the abbreviation, and the abbreviation takes no point.

10°C, 87°F

Note that most of these abbreviations do not take a full-stop or plural 's': 1 kg, 15 kg, 1 mm, 6 cm, 15 m, 4 l (litres), 2 ft, 100 lb, 10 oz, but, to avoid ambiguity, use 'in.' for 'inch(es)'.

3 Stylistic hints

3.1 Basic points

Certain *stylistic* hints should be borne in mind. Repetition of words or phrases should be avoided within a given paragraph. A thesaurus should be employed if necessary; many word-processing programs are equipped with one. Conciseness is intimately connected to clarity, and remains a struggle for every writer. Given that writing is a gradual and spontaneous activity, assignments come into being with a great deal of stress and mess. As our ideas swirl around us, and as we struggle to give them order, clarity, and vigour, our words swirl around us, too. It is typical for good writers to produce wordy early drafts, and then work through several stages of revision to find and eliminate all the excess. Many writers are so accustomed to padding their writing that it's hard even to imagine how to cut the surplus. Writing to required page lengths is one of the reasons many writers are good at wordiness. Sometimes, though, wordiness just seems to happen. It can start with doubling of words. Instead of 'mutual agreement', simply use 'agreement'. Instead of 'future prospects' just 'prospects'. 'Whether or not' can be reduced to 'whether'. Error is generally inadvertent, so the expression 'inadvertent error' can simply become 'error'.

Here's a typical example from a corporate technical manual. The passage specifies the protocol for tracking changes in an accounting system:

> To ensure that the new system being developed, or the existing system being modified, will provide users with the timely, accurate, and complete information they require to properly perform their functions and responsibilities, it is necessary to assure that the new or modified system will cover all necessary aspects of the present automated or manual systems being replaced. To gain this assurance, it is essential that documentation be made of the entities of the present systems which will be modified or eliminated.

Revising this isn't easy. For one thing, what information can be dispensed with, and what should be preserved? Is it important, for instance, to note that information should be 'timely, accurate, and complete'? Or is this obvious from the context? There's no absolute right answer. It depends on what your own ideas are, and what your readers expect. Here's one possible revision that maintains a fairly formal tone:

> To ensure that users have all the information needed to do their jobs, the new system must preserve the present system's critical functions. Therefore, all modifications to the present system must be documented.

Here is a slightly less formal version:

> Make sure to document all changes to the current system, so that all original functions can be recovered if necessary.

Here is another example:

> The last point I would like to make is that in regard to men-women relationships, it is important to keep in mind that the greatest changes have probably occurred in the way men and women are working next to one another.

The sentence can be revised as follows:

> The greatest changes in how men and women treat each other have probably occurred in the workplace.

Avoid beginning sentences with 'And', 'But' or with a numeral. Instead of 'And' use 'Moreover' or 'Furthermore'. In place of 'But' employ 'However'. Never use 'etcetera' or etc. at the end of sentence; this indicates a lack of knowledge. A reference would probably help at this point, or else a formulation with the word 'including'. Another abbreviation to be avoided is 'e.g.', which should simply be substituted with 'for example' or 'such as'. Instead of 'viz', adopt 'namely' or 'for instance'. The abbreviation 'i.e.' should be replaced by 'that is' or 'therefore'. The expression 'in fact' should simply be omitted wherever possible. On the other hand, the terms 'indeed', 'thus' and 'therefore' may be used, albeit sparingly.

The use of language should be optimised in order to convey the desired meaning in the minimum number of words. Know how to use the right images, in order to say what you mean and mean what you say. A check should be made to see if the expression is clear. It is wise to come back to the written work after a suitable period of time has elapsed, in order to gain distance from it. Alternatively, the comments of a friend or colleague may be helpful.

Care should be taken to ensure that quotations really fit in with the flow of the text. Quotations are a minefield. There are a thousand things that can go wrong—putting too much stress on quotations, quoting too much, quoting the wrong passages, blurring the line between your voice and those of the sources you quote, disrupting the flow of your argument, and so on. Quoting too much is one of the commonest mistakes inexperienced writers make, as if they think it's disrespectful to an original text to cut it into small pieces. However, there's nothing disrespectful about helping a quote make an emphatic point. Whenever you quote, be aware of what you're looking for, and try to seize upon a sharp and pithy excerpt.

The text should be even and consistent in its style; there should be no foreign bodies of irrelevant material or embroidery in the writing. Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word be full of meaning.

Many expressions in common use violate this principle. In particular, the expression 'the fact that' should be revised out of every sentence in which it occurs.

Phrase	Revision
The question as to whether	Whether
used for fuel purposes	used for fuel
he is a man who	he
in a hasty manner	hastily
this is a subject which	this subject
there is no doubt but that	doubtless
His story is a strange one.	His story is strange.

The excessive use of relative structures renders sentences weak or bloated. Expressions like who is, which was, are often superfluous.

Instead of:

His brother, who is a member of the same firm.

Revise to:

His brother, a member of the same firm.

Instead of:

Trafalgar, which was Nelson's last battle.

Revise to:

Trafalgar, Nelson's last battle

Instead of:

The novel, which is entitled Ulysses, takes place.

Revise to:

The novel Ulysses takes place.

Instead of:

It was Nelson who said

Revise to:

Nelson said

Instead of:

I think that X is the case

Revise to:

X is the case, as this evidence shows:

Instead of:

There is a tendency among many writers who may be seen to display certain signs of lack of confidence that their sentences will be overloaded with relative clauses and other words which are generally useless in function.

Revise to:

Many hesitant writers overload their sentences with relative clauses and other useless words.

A further problem is the employment of passive verbs, which should be changed to the active voice, if possible with a personal subject.

Weak:

It is felt that an exercise program should be attempted by this patient before any surgery is performed.

Improved:

The patient should attempt an exercise program before surgery.

Weak:

The bevelling jig is said by most users to be faulty.

Improved:

Most users say the bevelling jig is faulty.

A common violation of conciseness is the presentation of a single complex idea, step by step, in a series of sentences which might to advantage be combined into one.

Long sentence:

Macbeth was very ambitious. This led him to wish to become king of Scotland. The witches told him that this wish of his would come true. The king of Scotland at this time was Duncan. Encouraged by his wife, Macbeth murdered Duncan. He was thus enabled to succeed Duncan as king. (55 words.)

Revision:

Encouraged by his wife, Macbeth achieved his ambition and realized the prediction of the witches by murdering Duncan and becoming king of Scotland in his place. (26 words.)

The ability to write a good parallel sentence is invaluable in essay work. Parallelism is one of the most useful and flexible techniques. It refers to any structure which brings together parallel elements, be these nouns, adjectives, verbs, adverbs, or larger structures. Done well, parallelism imparts grace and power to passages:

The prince's strength is also his weakness; his self-reliance is also isolation.

Faulty parallelism, on the other hand, produces an effect in your reader similar to changing gears without using the clutch. A successful parallel sentence reads smoothly, while a faulty parallel sentence lurches awkwardly. The previous sentence is an example of good parallelism because it obeys the technique's central rule: The grammatical elements of parallel clauses must match. The following sentence is an example of poor parallelism because the verb form changes:

This is a debate begun in Greece and which continues into modern times.

'Begun' is a participial adjective while 'continues' is an active verb. The sentence should read:

This debate began in Greece and continues into modern times.

The rule applies not only to verbs but also to nouns, adjectives, adverbs and other parts of speech. In the following sentence, for example, a noun has been mixed with a pair of verbal nouns (gerunds):

I acquired my considerable fortune by investing carefully, hard work and marrying a rich woman.

The sentence should read:

I acquired my considerable fortune by investing carefully, working hard and marrying a rich woman.

3.2 Clichés

Clichés should be avoided. Most clichés were once pithy, clever sayings in which someone encapsulated an idea or feeling. Unfortunately, thousands of other people used and reused those sayings, until they became hackneyed, trite and tiresome. Because they are catchy and concise, clichés stick in the brain and immediately occur to the stymied writer. However, using a worn-out phrase is tantamount to admitting that you have not been able to think of anything more interesting to say. Don't be deceived into thinking that if you put quotation marks around a cliché it suddenly becomes respectable. On the contrary, you will simply convince your reader that you ran out of ideas. Some clichés to avoid include the following:

    avoid like the plague, better late than never,
    bright and early, butterflies in my stomach,
    cool as a cucumber, death warmed up,
    easier said than done, far and few between,
    green with envy, hotter than hell, in this day and age,
    last but not least, laughing like a hyena, lazy as sin,
    like water off a duck's back, long-lost, love at first sight, proud as a peacock, selling like hotcakes,
    sleep like a log, slowly but surely, sweating like a pig, white as a sheet, work like a dog.

Stock phrases like these are also best used as little as possible:

    within the framework of, at this point in time,
    in the final analysis, at the earliest possible moment,
    as a matter of fact, relieved of the position,
    a steep learning curve.

3.3 Jargon

Jargon is unnecessarily technical language which provides polysyllabic replacements for perfectly adequate simple words. Organizations such as the military and the government are renowned for their ability to bury simple statements under a ton of verbiage. The process seems to arise from a fear that official proclamations do not sound official enough. Jargon is also used to make something unpalatable sound more acceptable. In the 1991 Gulf War, the phrase 'collateral damage' was coined by the military to avoid having to admit that even the smartest bomb caused civilian causalities; similarly, while the transformation of 'dustman' into 'sanitation engineer' or 'ecological worker' removes the sexist connotation of the original, it is also an attempt to cover up the verbal smell of refuse. In both these examples, the initial urge to create the jargon came from the desire to make something unpleasant seem acceptable; many euphemisms of this kind give an impression of insincerity at the same time as generating wordiness: 'passed away' for 'died', 'comfort station' for 'lavatory', and so on.

Increasing specialization in our society contributes to the spread of jargon, a substantial portion of which is derived from technical vocabulary. Many of these new words are necessary in their original contexts, but they have also begun to creep into areas where they are unappreciated. Computer terms such as 'interface' and 'output' can be confusing when applied to real life. Literary criticism is a rich source of jargon, and businesses are particularly guilty of creating terms that are meaningless in their generality (like 'functional management options').

The one grammatical characteristic of jargon that is readily identifiable is the suffix 'ise'. Words such as 'systematized' and 'prioritised' permeate official writing, resulting in the creation of such unnecessary synonyms as 'finalize' (for 'finish') and the popular 'utilize', which appears to be trying to erase 'use' from the face of the earth. Avoid the frequent use (not 'utilization') of 'ise' words; they are pretentious, and there are probably simpler words that accomplish the same task. Jargon is intended to impress, but it also seems intended to intimidate and confuse. It can also be unintentionally comic, if it is used in a context where it is clearly inappropriate.

Even the most pithy historical phrases can be rendered innocuous by jargon phraseology. For example, Julius Caesar's boasts 'I came, I saw, I conquered' ('*Veni, vidi, vici*') when rendered into socspeak become:

    Upon the advent of the investigator, his hegemony became minimally coextensive with the areal unit
    rendered visible by his successive displacements in space.

3.4 Politically-correct language

A further current trap for writers is politically-correct language. Politically-correct restrictions on what we can say and how we say it have been imposed by custom and convention.

    Political correctness is the communal tyranny that erupted in the 1980s. It was a spontaneous declaration
    that particular ideas, expressions and behaviour, which were then legal, should be forbidden by law, and
    people who transgressed should be punished. It started with a few voices but grew in popularity until it

> became unwritten and written law within the community. With those who were publicly declared as being not politically correct becoming the object of persecution by the mob, if not prosecution by the state.

Political correctness can be traced back to Germany of the 1920s, where Communist academics sought to impose their Marxist views on students. The modern politically correct movement began at the University of Wisconsin-Madison.

3.5 Inclusive language

If you want to say 'he' or 'she' regularly but you are finding that it is becoming too repetitive or cumbersome, you could try to reword some instances to avoid using pronouns. Consider using the plural 'they' if it seems appropriate. If rewording is not possible, it is preferable to use 'he or she', not 's/he' or 'he/she'. Avoid using the word 'man' to refer to the species and avoid its use in stereotyped clichés e.g. 'they decided he was the right man for the job'.

4 Structural hints

4.1 Spelling

Please take particular care to double check that spelling of names of people and places are correct throughout. This also applies to names of publications, especially non-English language names. Any non-English language words should be double checked. Copy-editors work on the understanding that authors have ensured accuracy of spelling (and punctuation) of unusual words. If there are any unusual characters or symbols or anything out of the ordinary that the copy-editor or typesetter is likely to regard as unfamiliar, please list them on a separate sheet of paper, showing exactly how they should appear. When printing out your typescript from file, please double check that any special characters have been correctly printed out.

4.2 Quotation Marks

Please use single quotation marks throughout, but double quotation marks for a quote within a quote. Displayed quotes have no quotation marks, so any quotes within a displayed quote will have single quotation marks. Quotations of more than forty words should be displayed. Please indent them or type as a paragraph with a line space above and below. Introductory ellipses should be avoided but concluding ellipses are acceptable. Ellipses should be used to signify omitted text. Original spellings should be used. Add [*sic*] if necessary. Make a decision on capitalizing or not capitalizing the first word of all quotes.

4.3 Spaces

Figures and abbreviated measurements should be closed up e.g. 20km not 20 km.
Please note that there should be **one character space between sentences** and not two.

4.4 Paragraphs

Please indent the first line of any new paragraph but if the new paragraph starts under a heading, please do not indent the first line. A paragraph following displayed text does not have its first line indented. It will help the copy-editor if you can leave a space between new paragraphs.

4.5 Headings and sub-headings

The hierarchy used should be as simple as possible and there should not be too many levels of sub-headings, as this is confusing and almost always unnecessary. Please limit yourself to two levels of sub-headings within a chapter and make sure that the copy-editor will be able to distinguish easily which headings are at which level. It should be noted that details of font, weight and other typographic considerations are entirely the province of the designer.

4.6 Tables

a. Tables should not have anything in them that a typesetter cannot set using a keyboard.

b. Tables should be presented on separate sheets of paper, one per page.

c. Tables should be numbered decimally by chapter.

d. Please indicate the ideal location on the page in the typescript but please note that the typesetter may not be able to place it exactly where indicated. If this is likely to cause a problem, please indicate what would and what would not be acceptable.

e. If the table has any notes, they should be indicated in the table by superscript a/b/c etc., not by asterisks, daggers or other symbols and notes should be given under the table together with source information.

f. Please check carefully that the tables are consistent with the text in the use of abbreviations, units of measurement and content.

4.7 Captions

If there are tables, figures, maps or other illustrations, a list of captions should be supplied. Captions should be consistent and clear. They usually take the form:

Figure xxx: [space here] The title of the figure, taking initial capital for the first word and any proper nouns.

The source details relevant to each image should be supplied in the table of images at the front of the book, but not alongside the caption within the text. No full-stop is used after a caption unless it is run in on the same line with a legend. The full-stop may be omitted from the end of a short legend that resembles a caption. If a legend consists of two or more sentences, however, it should have sentence-style punctuation. Please note that you should clear permission to use any material from other published works.

4.8 References

Sources should be indicated using superscript note indicators after the quotation, outside full stops. The source itself should then be given in a numbered note at the end of the chapter. Gracewing generally prefers endnotes to footnotes. If an author desires footnotes for a good reason, he or she can ask for them. Notes should be presented in one batch, single-spaced and numbered in one sequence through each chapter. Notes to headings should be avoided if at all possible. Note-indicators in the text should be superscript numerals, without parentheses, outside any punctuation. Note numbers, following on sequentially in the text, should never be set in tables as the positioning of the tables may have to be changed during the process of making up the pages. Tables should have their own superscript indicators a/b/c etc. The system you use should be clear, consistent, well-ordered and unambiguous. It is often helpful to go back and read your references over again after a break in order to identify any inconsistencies that may have crept in. Keep all notes to that which is necessary; they should not represent a disproportionate amount of the text.

Please avoid 'op cit', 'loc cit', 'idem' and 'eadem'. *Ibid.* (note full point) can be used to refer to the immediately preceding reference, or part of it, indicated by the page number (*Ibid*., p. 32). Please do not use *Ibid* if there are two references to different works in the preceding note as this becomes confusing. *Ibid*. should be in italics. In the shortened references in the short title system, use 'et al.' consistently for books with three or more authors. In the full bibliographic entry, wherever it occurs, all of the authors' names should be given. It is preferable to give details of both the publisher and the place of publication. Place names should be consistently in or consistently out rather than a mixture of the two. Abbreviations in bibliographies should be spelt out or explained but abbreviations for US states are acceptable. Please make sure that this is using a consistent, recognized full set of abbreviations (preferably the two-letter ZIP codes) preceded by a comma.

a. Books

The basic model format for citing books is the following, which can be applied to various cases. The initial(s) and surname of the author must be supplied. It is preferable just to cite the initials rather than the full Christian name as the latter may not always be easy to find. In any case, consistency would not allow the use sometimes of full Christian names and sometimes of initials. Then the title and sub-title of the book duly italicized, the place of publication (city and publishing house) and the date of publication should be furnished. The page number(s) are then listed.

> 1. A. B. Author, *Title of Published Book* (City of publisher: name of publisher, year), pp. xxx–yyy.

b. Articles

The basic model format for citing articles is the following, which can be applied to various cases. The initial(s) and name of the author must be given, the title of the article in inverted commas, the title of the periodical duly italicized, specifying also the volume number and year of the periodical. Sometimes, if the journal has pages which begin again for every month or every issue of a given year, it is also necessary to specify the number which indicates the particular issue within a given year: e.g. 17/1, where '17' is the volume number and '1' is the issue number. Also check carefully when the year begins for a given periodical; it is not always in January! If the periodical is published in more than one language edition or has a name that could be confused with another journal, the place of publication should be indicated in parentheses after the name of the periodical. The page number(s) are then listed.

> 1. A. B. Author, 'Title of article' in *Title of Periodical* vol. p/issue q (Year), pp. Xxx–yyy.

A book or article must be cited in full, as above, the first time it is quoted in each chapter. Thereafter, it is cited in an abbreviated form, at the author's discretion. For further examples and rules, please consult P. Haffner, *Style Manual for Essays and Theses* (Gracewing: 2010).

4.9 Bibliography

The basic principle is that the author's surname comes first. Further entries under the same author or author group should repeat the name(s). Use either a) author's surname + initial(s) or b) author's surname + Christian name(s). Please do not mix both a) and b) in the same work.

a. Books

The standard formula for a book bibliography item is the following, which can be applied to various cases. The initial(s) and surname of the author must be given. It is preferable just to cite the initials rather than the full Christian name as the latter may not always be easy to find. In any case, consistency would not allow the use sometimes of full Christian names and sometimes of initials. Then the title and sub-title of the book duly italicized, the place of publication (city and publishing house) and the date of publication should be supplied. If the title on the front cover or spine of the book differs from the title on the title page, use the title on the title page for the bibliography.

> Author, A. *Title: Subtitle*. City or Town: Publisher, Year of Publication.

b. Articles

Articles should be organized in alphabetical order, according to author. Two articles by the same author are put in chronological order starting with the oldest. For an article from a newspaper, magazine, book or encyclopaedia, 'In' is used to denote the source. The standard formula for an article bibliography item is the following, which can be applied to various cases:

> Author. 'Title: Subtitle of Article'. In: *Title of Magazine, Journal, or Newspaper* (Day, Month, Year of Publication), page number(s).

For further examples, please consult P. Haffner, *Style Manual for Essays and Theses* (Gracewing: 2010).

4.10 Index

This is a useful and often necessary item for a book. Generally, the index should be constructed by the author, only after final proof stage has been reached. Only the text proper *with its references* is indexed. Forewords, prefaces, and bibliographies are not taken into account. Generally it is an index of proper names that is required, as the subjects should be clearly delineated in the table of contents. However, it is possible to make an index of names and a separate index of subjects, or else a combined index. Consistency should be ensured in the use of alphabetical order as regards peoples' names. ALL names must be included in the index, not just the most well-known ones.

4.11 Translations

If translations are employed in your work, the official English version should be employed for Church or State documents, as well as for private books or articles. The body of your text, including quotations, should be consistently in English, and, if deemed necessary because it sheds light on the question at hand, the original text in a foreign language may be cited in the endnote.

4.12 Legal issues

Err on the side of caution if there is any danger of text being interpreted as libellous. Personal criticism of living individuals should not be made without very careful consideration of the possible legal consequences.

5 Book production line

5.1 Copy-editing

The copy-editor's job is to mark up the typescript for the typesetter, inserting instructions. It is the author's responsibility to ensure that the typescript is well written and that the facts, grammar, use of punctuation, syntax and spelling are accurate. The copy-editor may make changes, if it is felt to be necessary for the sake of consistency or to clarify for the reader. These changes may include hyphenation, capitalization, occasional minor rephrasing and so forth, but these will only be where the copy-editor feels that they are necessary and these points should not be left by the author for the copy-editor to sort out. The copy-editor must not be relied upon to sort out time-consuming problems. If the copy-editor feels that something needs clarification, he or she will contact you with queries. These are sometimes numerous as we feel that it is better to query anything that is less than 100% clear than to make assumptions. Substantial re-writes should not be expected and any major changes, or where there is a possibility that the meaning may be affected, will be passed to you as author for verification before proceeding.

5.2 Proofs

Proofreading is the final stage of the editing process, focusing on errors such as misspellings and mistakes in grammar and punctuation. You should proofread only after you have finished all of your other editing revisions. Don't rely entirely on spelling checkers. These can be useful tools but they are far from foolproof. Spell checkers have a limited dictionary, so some words that show up as misspelled may really just not be in their memory. In addition, spell checkers will not catch misspellings that form another valid word. For example, if you type "your" instead of "you're," "to" instead of "too," or "there" instead of "their", the spell checker won't catch the error. Grammar checkers can be even more problematic. These programs work with a limited number of rules, so they can't identify every error and often make mistakes. They also fail to give thorough explanations to help you understand why a sentence should be revised. You may want to use a grammar checker to help you identify potential run-on sentences or too-frequent use of the passive voice, but you need to be able to evaluate the feedback it provides. Read slowly, and read every word. Try reading

out loud, which forces you to say each word and also lets you hear how the words sound together. When you read silently or too quickly, you may skip over errors or make unconscious corrections.

We now require a completely ready (but not set) text at submission stage. This means that we need the text to be completely free of typos and any other problems when you submit. If the text is considered to be not yet ready in this respect, we will send it back to the author for further correction. We want to avoid at all costs that authors make changes at the proof stage. That stage is just to check that it has been set properly, and **is no longer an occasion for additions or corrections**. This is also necessary because we are now producing ebooks. Therefore, to avoid authors reading two sets of proofs (one for print and one for ebooks), we need texts to be ready at submissions stage. Gracewing will generally supply up to two sets of proofs, in electronic (pdf-portable document format) form. Please make sure that you have an up-to-date version of *Adobe Acrobat Reader* or its equivalent installed on your computer so as to be able to read your proofs. With each set of proofs, you are asked to detail your clear corrections in another document, like MS Word. The way in which proofs should be formulated is in the manner of an ordered list, from the beginning of the book to the end, with entries like: Page x, paragraph y, line z, change 'this' to 'that'.

No corrections will be accepted unless they are part of the official first and second proofs: in other words **we don't accept a series of piecemeal corrections**. Only after the final proof stage should you construct your Index and insert the page numbers in the Table of Contents. Excessive corrections and insertions at the proof stage will result in the author being charged for the extra time involved for the typesetter.

<div align="right">

Rev. Dr Paul Haffner,
Theological and Editorial Director
22 February 2019

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Appendix 1: Scripture Abbreviations NJB

Old Testament

Book	Abbreviation
Genesis	Gn
Exodus	Ex
Leviticus	Lv
Numbers	Nb
Deuteronomy	Dt
Joshua	Jos
Judges	Jg
Ruth	Rt
1 Samuel	1 S
2 Samuel	2 S
1 Kings	1 K
2 Kings	2 K
1 Chronicles	1 Ch
2 Chronicles	2 Ch
Ezra	Ezr
Nehemiah	Ne
Tobit	Tb
Judith	Jdt
Esther	Est
1 Maccabees	1 M
2 Maccabees	2 M
Job	Jb
Psalms	Ps
Proverbs	Pr
Ecclesiastes	Qo
Song of Songs	Sg
Wisdom	Ws
Ecclesiasticus	Si
Isaiah	Is
Jeremiah	Jr
Lamentations	Lm
Baruch	Ba
Ezekiel	Ezk
Daniel	Da
Hosea	Ho
Joel	Jl
Amos	Am
Obadiah	Ob
Jonah	Jon
Micah	Mi
Nahum	Na
Habakkuk	Hab
Zephaniah	Zp
Haggai	Hg
Zechariah	Zc
Malachi	Ml

New Testament

Book	Abbreviation
Matthew	Mt
Mark	Mk
Luke	Lk
John	Jn
Acts	Ac
Romans	Rm
1 Corinthians	1 Co
2 Corinthians	2 Co
Galatians	Ga
Ephesians	Ep
Philippians	Ph
Colossians	Col
1 Thessalonians	1 Th
2 Thessalonians	2 Th
1 Timothy	1 Tm
2 Timothy	2 Tm
Titus	Tt
Philemon	Phm
Hebrews	Heb
James	Jm
1 Peter	1 P
2 Peter	2 P
1 John	1 Jn
2 John	2 Jn
3 John	3 Jn
Jude	Jude
Revelation	Rev

Appendix 2: Scripture Abbreviations RSV

Old Testament

Book	Abbreviation
Genesis	Gen
Exodus	Ex
Leviticus	Lev
Numbers	Num
Deuteronomy	Deut
Joshua	Josh
Judges	Judg
Ruth	Ruth
1 Samuel	1 Sam
2 Samuel	2 Sam
1 Kings	1 Kings
2 Kings	2 Kings
1 Chronicles	1 Chr
2 Chronicles	2 Chr
Ezra	Ezra
Nehemiah	Neh
Tobit	Tob
Judith	Jdt
Esther	Esth
1 Maccabees	1 Macc
2 Maccabees	2 Macc
Job	Job
Psalms	Ps
Proverbs	Prov
Ecclesiastes	Eccl
Song of Songs	Song
Wisdom	Wis
Ecclesiasticus	Sir
Isaiah	Isa
Jeremiah	Jer
Lamentations	Lam
Baruch	Bar
Ezekiel	Ezek
Daniel	Dan
Hosea	Hos
Joel	Joel
Amos	Am
Obadiah	Ob
Jonah	Jon
Micah	Mic
Nahum	Nah
Habakkuk	Hab
Zephaniah	Zeph
Haggai	Hag
Zechariah	Zech
Malachi	Mal

New Testament

Book	Abbreviation
Matthew	Mt
Mark	Mk
Luke	Lk
John	Jn
Acts	Acts
Romans	Rom
1 Corinthians	1 Cor
2 Corinthians	2 Cor
Galatians	Gal
Ephesians	Eph
Philippians	Phil
Colossians	Col
1 Thessalonians	1 Thess
2 Thessalonians	2 Thess
1 Timothy	1 Tim
2 Timothy	2 Tim
Titus	Titus
Philemon	Philem
Hebrews	Heb
James	Jas
1 Peter	1 Pet
2 Peter	2 Pet
1 John	1 Jn
2 John	2 Jn
3 John	3 Jn
Jude	Jude
Revelation	Rev