

Explanatory Notes

Entries

MAIN ENTRIES

A boldface letter or a combination of such letters, including punctuation marks and diacritics where needed, that is set flush with the left-hand margin of each column of type is a main entry or entry word. The main entry may consist of letters set solid, of letters joined by a hyphen or a slash, or of letters separated by one or more spaces:

¹**alone** . . . *adj*
au-to-da-fé . . . *n*
and/or . . . *conj*
automatic pilot *n*

The material in lightface type that follows each main entry on the same line and on succeeding indented lines explains and justifies its inclusion in the dictionary.

Variation in the styling of compound words in English is frequent and widespread. It is often completely acceptable to choose freely among open, hyphenated, and closed alternatives (as *life style*, *life-style*, or *lifestyle*). However, to show all the stylings that are found for English compounds would require space that can be better used for other information. So this dictionary limits itself to a single styling for a compound:

peace-mak-er
pell-mell
boom box

When a compound is widely used and one styling predominates, that styling is shown. When a compound is uncommon or when the evidence indicates that two or three stylings are approximately equal in frequency, the styling shown is based on the analogy of similar compounds.

ABBREVIATIONS AND SYMBOLS

Abbreviations and symbols for chemical elements are included as main entries in the vocabulary:

ca *abbr* *circa*
Ca *symbol* *calcium*

Abbreviations have been normalized to one form. In practice, however, there is considerable variation in the use of periods and in capitalization (as *mph*, *m.p.h.*, *Mph*, and *MPH*), and stylings other than those given in this dictionary are often acceptable.

For a list of abbreviations regularly used in this dictionary, see the section Abbreviations in This Work elsewhere in the front matter. Many of these are also in general use, but as a rule an abbreviation is entered either in the vocabulary or in that list, not both.

ORDER OF MAIN ENTRIES

The main entries follow one another in alphabetical order letter by letter without regard to intervening spaces or hyphens: *battle royal* follows *battlement* and *earth-shattering* follows *earthshaking*. Those containing an Arabic numeral are alphabetized as if the numeral were

spelled out: *3-D* comes between *three-color* and *three-decker*. Those that often begin with the abbreviation *St.* in common usage have the abbreviation spelled out: *Saint Anthony's fire*.

Full words come before parts of words made up of the same letters. Solid compounds come first and are followed by hyphenated compounds and then open compounds. Lowercase entries come before entries that begin with a capital letter:

³**semi** . . . *n*
semi- . . . *prefix*
take-out . . . *n*
take-out . . . *adj*
take out *vt*
tim-o-thy . . . *n*
Tim-o-thy . . . *n*

HOMOGRAPHS

When one main entry has exactly the same written form as another, the two are distinguished by superscript numerals preceding each word:

¹**melt** . . . *vb* ¹**pine** . . . *n*
²**melt** *n* ²**pine** *vi*

Sometimes such homographs are related: the two entries *melt* are derived from the same root. Sometimes there is no relationship: the two entries *pine* are unrelated beyond the accident of spelling. The order of homographs is usually historical: the one first used in English is entered first. A homograph derived from an earlier homograph by functional shift, however, follows its parent immediately, with the result that occasionally one homograph appears ahead of another that is older in usage. For example, of the three entries *kennel* the second (a verb) is derived from the first (a noun). Even though the unrelated third entry *kennel* was used in English many years before the second, it follows the two related entries.

Abbreviations and symbols that are homographs of other entries are listed last:

¹**bus** . . . *n*
²**bus** *vb*
³**bus** *abbr*

GUIDE WORDS

A pair of guide words is printed at the top of each page. The entries that fall alphabetically between the guide words are found on that page.

It is important to remember that alphabetical order rather than position of an entry on the page determines the selection of guide words. The first guide word is the alphabetically first entry on the page. The second guide word is usually the alphabetically last entry on the page:

glee • **globular cluster**

The entry need not be a main entry. Another boldface word—a variant, an inflected form, or a defined or unde-

lined run-on—may be selected as a guide word. For this reason the last printed main entry on a page is not always the last entry alphabetically:

IQ • ironness

On the page where these guide words are used, *ironmongery* is the last printed entry, but *ironness*, a derivative word run on at ²*iron*, is the last entry alphabetically and so has been chosen as the second guide word.

All guide words must themselves be in alphabetical order from page to page throughout the dictionary; thus, the alphabetically last entry on a page is not used if it follows alphabetically the first guide word on the next page:

joint • Jotun

On the page where these guide words are found, *Jotunn*, a variant at the entry *Jotun*, is the last entry alphabetically, but it is not used as the second guide word because it follows alphabetically the entry *Jotunheim*, which is the first guide word on the next page. To use *Jotunn* would violate the alphabetical order of guide words from page to page, and so the entry *Jotun* is the second guide word instead.

END-OF-LINE DIVISION

The centered dots within entry words indicate division points at which a hyphen may be put at the end of a line of print or writing. Thus the noun *pos·si·bil·i·ty* may be ended on one line with:

pos-
possi-
possibil-
possibili-

and continued on the next with:

sibility
bility
ity
ty

Centered dots are not shown after a single initial letter or before a single terminal letter because printers seldom cut off a single letter:

aswirl . . . *adj*
mouthy . . . *adj*
idea . . . *n*

Nor are they shown at second and succeeding homographs unless these differ among themselves:

¹ re·form . . . <i>vb</i>	¹ min·ute . . . <i>n</i>
² reform <i>n</i>	² minute <i>vt</i>
³ reform <i>adj</i>	³ mi·nute . . . <i>adj</i>

There are acceptable alternative end-of-line divisions just as there are acceptable variant spellings and pronunciations. It is, for example, all but impossible to produce a convincing argument that either of the divisions *aus·ter·i·ty*, *au·ster·i·ty* is better than the other. But space cannot be taken for entries like *aus·ter·i·ty* or *au·ster·i·ty*, and *aus·s·ter·i·ty* would likely be confusing to many. No more than one division is, therefore, shown for an entry in this dictionary.

Many words have two or more common pronunciation variants, and the same end-of-line division is not always appropriate for each of them. The division *fla·gel·lar*, for example, best fits the variant \flə-ˈjɛ-lər\ whereas the division *flag·el·lar* best fits the variant \ˈfla-jə-lər\. In instances

like this, the division falling farther to the left is used, regardless of the order of the pronunciations:

fla·gel·lar \flə-ˈjɛ-lər, ˈfla-jə-lər\

For more information on centered dots within entry words see the paragraph on hyphens in the Guide to Pronunciation.

A double hyphen at the end of a line in this dictionary stands for a hyphen that belongs at that point in a hyphenated word and that is retained when the word is written as a unit on one line.

lemon thyme *n* (1629) : a thyme (*Thymus citriodorus*) having lemon-scented leaves used as a seasoning; *also* : its leaves

VARIANTS

When a main entry is followed by the word *or* and another spelling, the two spellings occur with equal or nearly equal frequency and can be considered equal variants. Both are standard, and either one may be used according to personal inclination:

ocher *or* **ochre**

If two variants joined by *or* are out of alphabetical order, they remain equal variants. The one printed first is, however, slightly more common than the second:

pol·ly·wog *or* **pol·li·wog**

When another spelling is joined to the main entry by the word *also*, the spelling after *also* occurs appreciably less often and thus is considered a secondary variant:

can·cel·la·tion *also* **can·cel·ation**

Secondary variants belong to standard usage and may be used according to personal inclination. If there are two secondary variants, the second is joined to the first by *or*. Once the word *also* is used to signal a secondary variant, all following variants are joined by *or*:

¹**Shake·spear·ean** *or* **Shake·spear·ian** *also* **Shak·sper·ean** *or* **Shak·sper·ian**

The use of *or* to indicate equal variants and *also* to indicate secondary variants applies not only to main entries, but to all boldface entry words, including inflected forms and run-on entries.

Variants of main entries whose spelling places them alphabetically more than a column away from the main entry are entered at their own alphabetical places as well as at the main entry:

gibe *or* **jibe** . . . *vb*
¹**jibe** *var of* GIBE
¹**rhyme** *also* **rime** . . . *n*
rhyme·ster *also* **rime·ster** . . . *n*
³**rime**, **rimester** *var of* RHYME, RHYMESTER

Variants having a usage label appear only at their own alphabetical places:

metre . . . *chiefly Brit var of* METER
agin . . . *dial var of* AGAINST

RUN-ON ENTRIES

The defined senses of a main entry may be followed by one or more derivatives or by a homograph with a different functional label. These are run-on entries. Each is introduced by a lightface dash and each has a functional la-

bel. They are not defined, however, since their meanings are readily derivable from the meaning of the root word:

slay . . . *vb* . . . — **slay-er** *n*
spir-it-ed . . . *adj* . . . — **spir-it-ed-ly** *adv* — **spir-it-ed-ness** *n*
stac-ca-to . . . *adj* . . . — **staccato** *adv* — **staccato** *n*

The defined senses of a main entry may be followed by one or more phrases containing the entry word or an inflected form of it. These are also run-on entries. Each is introduced by a lightface dash but there is no functional label. They are, however, defined since their meanings are more than the sum of the meanings of their elements:

¹**hole** . . . *n* . . . — **in the hole** 1 : . . .
¹**live** . . . *vb* . . . — **live it up** : . . .

Defined phrases of this sort are run on at the entry constituting the first major element in the phrase. The first major element is ordinarily a verb or a noun, but when these are absent another part of speech may serve instead:

¹**but** . . . *conj* . . . — **but what** : . . .

When there are variants, however, the run-on appears at the entry constituting the first major invariable element in the phrase:

¹**clock** . . . *n* . . . — **kill the clock** *or* **run out the clock** : . . .
¹**hand** . . . *n* . . . — **on all hands** *or* **on every hand** : . . .

A run-on entry is an independent entry with respect to function and status. Labels at the main entry do not apply unless they are repeated.

Attention is called to the definition of *vocabulary entry* in this book. The term *dictionary entry* includes all vocabulary entries as well as all boldface entries in the separate sections of the back matter headed “Foreign Words and Phrases,” “Biographical Names,” and “Geographical Names.”

Pronunciation

Pronunciation is indicated between a pair of reversed virgules \ \ following the entry word. The symbols used are listed in the chart printed inside the back cover of this dictionary and on the page facing the first page of the dictionary proper. An abbreviated list appears at the bottom of the second column on each right-hand page of the vocabulary. Explanations of the symbols are given in the Guide to Pronunciation.

SYLLABLES

A hyphen is used in the pronunciation to show syllabic division. These hyphens sometimes coincide with the centered dots in the entry word that indicate end-of-line division; sometimes they do not:

ab-sen-tee \ab-sən-¹tē\
¹**met-ric** \¹me-trik\
¹

STRESS

A high-set mark \¹ indicates primary (strongest) stress or accent; a low-set mark \₁ indicates secondary (medium) stress or accent:

heart-beat \¹hārt-₁bēt\
¹

The stress mark stands at the beginning of the syllable that receives the stress.

Stress marks are an indication of the relative prominence of the syllables in a word. In running speech the primary stress can vary in English words for several contextual and semantic reasons. Because the variation is so great, this book shows the primary stress of a word in its pronunciation as a single word out of context.

VARIANT PRONUNCIATIONS

The presence of variant pronunciations indicates that not all educated speakers pronounce words the same way. A second-place variant is not to be regarded as less acceptable than the pronunciation that is given first. It may, in fact, be used by as many educated speakers as the first variant, but the requirements of the printed page make one precede the other:

apri-cot \¹a-prə-kāt, ¹ā\
for-eign \¹fōr-ən, ¹fār\
¹

A variant that is appreciably less common than the preceding variant is preceded by the word *also*:

¹**al-loy** \¹a-₁lōi *also* ə-¹lōi\
¹

A variant preceded by *sometimes* is even less common, though it does occur in educated speech:

in-vei-gle \in-¹vā-gəl *sometimes* -¹vē\
¹

Sometimes a regional label precedes a variant:

¹**great** \¹grāt, *Southern also* ¹gre(ə)t\
¹

The label *dial* precedes a variant that is noteworthy or common in a dialect or dialects of American English, but that is not considered to be a standard pronunciation:

ask \ask, ¹äsk; *dial* ¹aks\
¹

The symbol \÷\ is placed before a pronunciation variant that occurs in educated speech but that is considered by some to be unacceptable:

nu-cle-ar \¹nü-klē-ər, ¹nyü-, ÷-kyə-lər\
¹

This symbol refers only to the immediately following variant and not to subsequent variants separated from it by a comma or a semicolon.

PARENTHESSES IN PRONUNCIATIONS

Symbols enclosed by parentheses represent elements that are present in the pronunciation of some speakers but are absent from the pronunciation of other speakers, or elements that are present in some but absent from other utterances of the same speaker:

¹**twin-kle** \¹twiŋ-kəl\ *vb* . . . **twin-king** \-k(ə)liŋ\
sat-is-fac-to-ry \sə-təs-¹fak-t(ə)rē\
re-sponse \ri-¹spän(t)s\
¹

Thus, the parentheses at *twinkling* mean that there are some who pronounce the ə\ between \k\ and \l\ and others who do not pronounce it.

PARTIAL AND ABSENT PRONUNCIATIONS

When a main entry has less than a full pronunciation, the missing part is to be supplied from a pronunciation in a preceding entry or within the same pair of reversed virgules:

cham-pi-on-ship \-₁ship\
¹

Ma-dei-ra \mə-ˈdī-rə, -ˈdēr-\

The pronunciation of the first three syllables of *championship* is found at the main entry *champion*:

¹**cham-pi-on** \ˈcham-pē-ən\

The hyphens before and after \ˈdēr\ in the pronunciation of *Madeira* indicate that both the first and the last parts of the pronunciation are to be taken from the immediately preceding pronunciation.

Partial pronunciations are usually shown when two or more variants have a part in common. When a variation of stress is involved, a partial pronunciation may be terminated at the stress mark which stands at the beginning of a syllable not shown:

di-verse \dī-ˈvərs, də-ˈ, ˈdī-ɹ\

an-cho-vy \ˈan-ɹchō-vē, an-ˈ\

In general, no pronunciation is indicated for open compounds consisting of two or more English words that have own-place entry:

witch doctor *n*

A pronunciation is shown, however, for any element of an open compound that does not have entry at its own alphabetical place:

di-phos-pho-gly-cer-ic acid \(\,dī-ˈfās-fō-gli-ɹ,ser-ik-\

sieve of Er-a-tos-the-nes \-,er-ə-ˈtās-thə-nēz\

Only the first entry in a sequence of numbered homographs is given a pronunciation if their pronunciations are the same:

¹**re-ward** \ri-ˈwɔrd\

²**reward**

Pronunciations are shown for obsolete words only if they occur in Shakespeare:

clois-tress \ˈklɔi-strəs\ *n* . . . *obs*

The pronunciation of unpronounced derivatives and compounds run on at a main entry is a combination of the pronunciation at the main entry and the pronunciation of the suffix or final element as given at its alphabetical place in the vocabulary:

— **oval-ness** *n*

— **shot in the dark**

Thus, the pronunciation of *ovalness* is the sum of the pronunciations of *oval* and *-ness*; that of *shot in the dark*, the sum of the pronunciation of the four elements that make up the phrase.

The notation *sic* is used at a few pronunciation respellings which are correct but are at variance with the spelling of the word.

Ki-ri-bati \ˈkir-ə-,bas—*sic*\

Functional Labels

An italic label indicating a part of speech or some other functional classification follows the pronunciation or, if no pronunciation is given, the main entry. The main traditional parts of speech are indicated as follows:

¹**bold** . . . *adj*

hand-i-ly . . . *adv*

¹**but** . . . *conj*

oops . . . *interj*

bo-le-ro . . .

²**under** *prep*

some-one . . . *pron*

¹**shrink** . . . *vb*

If a verb is both transitive and intransitive, the labels *vt* and *vi* introduce the subdivisions:

flat-ten . . . *vb* . . . *vt* . . . ~ *vi*

A boldface swung dash ~ is used to stand for the main entry (as *flatten*) and separate the subdivisions of the verb. If there is no subdivision, *vt* or *vi* takes the place of *vb*:

²**fleece** *vt*

ap-per-tain . . . *vi*

Labeling a verb as transitive, however, does not preclude occasional intransitive use (as in absolute constructions).

Other italicized labels used to indicate functional classifications that are not traditional parts of speech are:

geog *abbr*

poly- *comb form*

-logy *n comb form*

-iferous *adj comb form*

super- *prefix*

Gram-my . . . *service mark*

¹**-ic** *adj suffix*

²**-ward** or **-wards** *adv suffix*

-itis *n suffix*

-ize *vb suffix*

Ly-cra . . . *trademark*

-nd *symbol*

¹**may** . . . *verbal auxiliary*

gid-dy-ap . . . *vb imper*

me-thinks . . . *vb impersonal*

NC-17 . . . *certification mark*

Two functional labels are sometimes combined:

zilch . . . *adj or n*

afloat . . . *adj or adv*

Functional labels are not shown for main entries that are noun phrases having a preposition in the middle:

ball of fire (ca. 1900) : a person of unusual energy . . .

Functional labels are also not shown for phrases that are defined run-on entries.

Inflected Forms

In comparison with some other languages, English does not have many inflected forms. Of those which it has, several are inflected forms of words belonging to small, closed groups (as the personal pronouns or the demonstratives). These forms can readily be found at their own alphabetical places with a full entry (as *whom*, the objective case form of *who*) or with a cross-reference in small capital letters to another entry (as *those*, the plural form of *that*).

Most other inflected forms, however, are covered explicitly or by implication at the main entry for the base form. These are the plurals of nouns, the principal parts of verbs (the past tense, the past participle when it differs from the past tense, and the present participle), and the comparative and superlative forms of adjectives and adverbs. In general, it may be said that when these inflected forms are created in a manner considered regular in English (as by adding *-s* or *-es* to nouns, *-ed* and *-ing* to verbs, and *-er* and *-est* to adjectives and adverbs) and when it seems that there is nothing about the formation likely to give the dictionary user doubts, the inflected form is not shown in order to save space for information more likely to be sought. Inflected forms are also not shown at undefined run-ons or at some entries bearing a limiting label:

gour-mand . . . *n* . . . — **gour-man-dize** . . . *vi*

¹**fem-i-nine** . . . *adj* . . . — **fem-i-nine-ness** . . . *n*

²lake *n* . . . — laky . . . *adj*

²cote . . . *vt* . . . *obs* : to pass by

crouse . . . *adj* . . . chiefly Scot : BRISK, LIVELY

On the other hand, if the inflected form is created in an irregular way or if the dictionary user is likely to have doubts about it (even though it is formed regularly), the inflected form is shown in boldface, either in full or cut back to a convenient and easily recognizable point. Full details about the kinds of entries at which inflected forms are shown and the kinds at which they are not shown are given in the three following sections.

NOUNS

The plurals of nouns are shown in this dictionary when suffixation brings about a change of final *-y* to *-i-*, when the noun ends in a consonant plus *-o*, when the noun ends in *-oo* or *-ey*, when the noun has an irregular plural or a zero plural or a foreign plural, when the noun is a compound that pluralizes any element but the last, when a final consonant is doubled, when the noun has variant plurals, and when it is believed that the dictionary user might have reasonable doubts about the spelling of the plural or when the plural is spelled in a way contrary to expectations:

²spy *n, pl spies*

si-lo . . . *n, pl silos*

²shampoo *n, pl shampoos*

gal-ley . . . *n, pl galleys*

¹mouse . . . *n, pl mice*

moose . . . *n, pl moose*

cri-te-ri-on . . . *n, pl -ria*

son-in-law . . . *n, pl sons-in-law*

¹quiz . . . *n, pl quiz-zes*

¹fish . . . *n, pl fish or fish-es*

cor-gi . . . *n, pl corgis*

³dry *n, pl dries*

Cutback inflected forms are used when the noun has three or more syllables:

ame-ni-ty . . . *n, pl -ties*

The plurals of nouns are usually not shown when the base word is unchanged by suffixation, when the noun is a compound whose second element is readily recognizable as a regular free form entered at its own place, or when the noun is unlikely to occur in the plural:

¹night . . . *n*

²crunch *n*

fore-foot . . . *n*

mo-nog-a-my . . . *n*

Nouns that are plural in form and that regularly occur in plural construction are labeled *n pl*:

munch-ies . . . *n pl*

Nouns that are plural in form but that are not always construed as plurals are appropriately labeled:

ro-bot-ics . . . *n pl but sing in constr*

two bits *n pl but sing or pl in constr*

A noun that is singular in construction takes a singular verb when it is used as a subject; a noun that is plural in

construction takes a plural verb when it is used as a subject.

VERBS

The principal parts of verbs are shown in this dictionary when suffixation brings about a doubling of a final consonant or an elision of a final *-e* or a change of final *-y* to *-i-*, when final *-c* changes to *-ck* in suffixation, when the verb ends in *-ey*, when the inflection is irregular, when there are variant inflected forms, and when it is believed that the dictionary user might have reasonable doubts about the spelling of an inflected form or when the inflected form is spelled in a way contrary to expectations:

²snag *vt snagged; snag-ging*

¹move . . . *vb moved; mov-ing*

¹cry . . . *vb cried; cry-ing*

²frolic *vi frolicked; frolick-ing*

¹sur-vey . . . *vb sur-veyed; sur-vey-ing*

¹drive . . . *vb drove . . . ; driv-en . . . ; driv-ing*

²bus *vb bused also bussed; bus-ing also bus-sing*

²visa *vt vi-saed . . . ; vi-sa-ing*

²chagrin *vt cha-grined . . . ; cha-grin-ing*

The principal parts of a regularly inflected verb are shown when it is desirable to indicate the pronunciation of one of the inflected forms:

learn . . . *vb learned* \ˈlɜrnd, ˈlɜrnt\; **learn-ing**

rip-en . . . *vb rip-ened; rip-en-ing* \ˈri-pə-nɪŋ, ˈri-p-nɪŋ\

Cutback inflected forms are often used when the verb has three or more syllables, when it is a disyllable that ends in *-l* and has variant spellings, and when it is a compound whose second element is readily recognized as an irregular verb:

elim-i-nate . . . *vb -nat-ed; -nat-ing*

³quarrel *vi -reled or -relled; -rel-ing or -rel-ling*

¹re-take . . . *vt -took . . . ; -tak-en . . . ; -tak-ing*

The principal parts of verbs are usually not shown when the base word is unchanged by suffixation or when the verb is a compound whose second element is readily recognizable as a regular free form entered at its own place:

¹jump . . . *vb*

pre-judge . . . *vt*

Another inflected form of English verbs is the third person singular of the present tense, which is regularly formed by the addition of *-s* or *-es* to the base form of the verb. This inflected form is not shown except at a handful of entries (as *have* and *do*) for which it is in some way anomalous.

ADJECTIVES & ADVERBS

The comparative and superlative forms of adjectives and adverbs are shown in this dictionary when suffixation brings about a doubling of a final consonant or an elision of a final *-e* or a change of final *-y* to *-i-*, when the word ends in *-ey*, when the inflection is irregular, and when there are variant inflected forms:

¹red . . . *adj red-der; red-dest*

¹tame . . . *adj tam-er; tam-est*

¹kind-ly . . . *adj kind-li-er; -est*

¹ear-ly . . . *adv ear-li-er; -est*

dic-ey . . . *adj* **dic-i-er**; **-est**

¹**good** . . . *adj* **bet-ter** . . . ; **best**

¹**bad** . . . *adj* **worse** . . . ; **worst**

¹**far** . . . *adv* **far-ther** . . . or **fur-ther** . . . ; **far-thest** or **fur-thest**

The superlative forms of adjectives and adverbs of two or more syllables are usually cut back:

³**fancy** *adj* **fan-ci-er**; **-est**

¹**ear-ly** . . . *adv* **ear-li-er**; **-est**

The comparative and superlative forms of regularly inflected adjectives and adverbs are shown when it is desirable to indicate the pronunciation of the inflected forms:

¹**young** . . . *adj* **youn-ger** \ˈyʊŋ-gər\; **youn-gest** \ˈyʊŋ-gəst\

The inclusion of inflected forms in *-er* and *-est* at adjective and adverb entries means nothing more about the use of *more* and *most* with these adjectives and adverbs than that their comparative and superlative degrees may be expressed in either way; *lazier* or *more lazy*; *laziest* or *most lazy*.

At a few adjective entries only the superlative form is shown:

³**mere** *adj*, *superlative* **mer-est**

The absence of the comparative form indicates that there is no evidence of its use.

The comparative and superlative forms of adjectives and adverbs are not shown when the base word is unchanged by suffixation or when the word is a compound whose second element is readily recognizable as a regular free form entered at its own place:

¹**near** . . . *adv*

un-wary . . . *adj*

The comparative and superlative forms of adverbs are not shown when they are identical with the inflected forms of a preceding adjective homograph:

¹**hot** . . . *adj* **hot-ter**; **hot-test**

²**hot** *adv*

Capitalization

Most entries in this dictionary begin with a lowercase letter. A few of these have an italicized label *often cap*, which indicates that the word is as likely to be capitalized as not, that it is as acceptable with an uppercase initial as it is with one in lowercase. Some entries begin with an uppercase letter, which indicates that the word is usually capitalized. The absence of an initial capital or of an *often cap* label indicates that the word is not ordinarily capitalized:

lunk-head . . . *n*

gar-gan-tuan . . . *adj*, *often cap*

Mo-hawk . . . *n*

The capitalization of entries that are open or hyphenated compounds is similarly indicated by the form of the entry or by an italicized label:

obstacle course *n*

neo-Ex-pres-sion-ism . . . *n*, *often cap N*

off-off-Broadway *n*, *often cap both Os*

un-Amer-i-can . . . *adj*

Dutch oven *n*

Old Glory *n*

A word that is capitalized in some senses and lowercase in others shows variations from the form of the main entry by the use of italicized labels at the appropriate senses:

re-nais-sance . . . *n* . . . ¹ *cap* . . . ² *often cap*

Shet-land . . . *n* . . . ² *often not cap*

Trin-i-ty . . . *n* . . . ² *not cap*

Attributive Nouns

The italicized label *often attrib* placed after the functional label *n* indicates that the noun is often used as an adjective equivalent in attributive position before another noun:

¹**bot-tle** . . . *n*, *often attrib*

busi-ness . . . *n*, *often attrib*

Examples of the attributive use of these nouns are *bottle opener* and *business ethics*.

While any noun may occasionally be used attributively, the label *often attrib* is limited to those having broad attributive use. This label is not used when an adjective homograph (as *iron* or *paper*) is entered. And it is not used at open compounds (as *health food*) that may be used attributively with an inserted hyphen (as in *health-food store*).

Etymology

The matter in boldface square brackets preceding the definition is the etymology. Meanings given in roman type within these brackets are not definitions of the entry, but are meanings of the Middle English, Old English, or non-English words within the brackets.

The etymology traces a vocabulary entry as far back as possible in English (as to Old English), tells from what language and in what form it came into English, and (except in the case of such words outside the general vocabulary of English as *bascule* and *zloty*) traces the pre-English source as far back as possible if the source is an Indo-European language. These etyma are printed in italics.

OLD, MIDDLE, AND MODERN ENGLISH

The etymology usually gives the Middle English and the Old English forms of words in the following style:

¹**nap** . . . *vi* . . . [ME *nappen*, fr. OE *hnappian* . . .]

¹**old** . . . *adj* [ME, fr. OE *eald* . . .]

An etymology in which a word is traced back to Middle English but not to Old English indicates that the word is found in Middle English but not in those texts that have survived from the Old English period:

¹**slab** . . . *n* [ME *slabbe*]

¹**nag** . . . *n* . . . [ME *nagge*; akin to D *negge* small horse]

An etymology in which a word is traced back directly to Old English with no intervening mention of Middle English indicates that the word has not survived continuously from Old English times to the present. Rather, it died out after the Old English period and has been revived in modern times:

ge-mot . . . *n* [OE *gemōt* . . .]

thegn . . . *n* [OE . . .]

An etymology is not usually given for a word created in English by the combination of existing constituents or by

functional shift. This indicates that the identity of the constituents is expected to be self-evident to the user.

book-shelf . . . *n* . . . : an open shelf for holding books

¹**fire-proof** . . . *adj* . . . : proof against or resistant to fire

off-put-ting . . . *adj* . . . : that puts one off : REPELLENT, DISCONCERTING

penal code *n* . . . : a code of laws concerning crimes and offenses and their punishment

³**stalk** *n* . . . **1** : the act of stalking

In the case of a family of words obviously related to a common English word but differing from it by containing various easily recognizable suffixes, an etymology is usually given only at the base word, even though some of the derivatives may have been formed in a language other than English:

¹**equal** . . . *adj* [ME, fr. L *aequalis*, fr. *aequus* level, equal] . . . **1 a** (**1**) : of the same measure, quantity, amount, or number as another

equal-i-ty . . . *n* . . . **1** : the quality or state of being equal

equal-ize . . . *vt* . . . **1** : to make equal

While *equalize* was formed in Modern English, *equality* was actually borrowed into Middle English (via Anglo-French) from Latin *aequalitas*.

Incorporating material from major scholarly reference works completed in recent years, the etymologies of late Old and Middle English words borrowed from French now apply the label “Anglo-French” (abbreviated AF) to all medieval French words known to have been used in French documents written in Britain before about 1400. This treatment acknowledges that literate English speakers then were typically bilingual or trilingual readers and writers who cultivated distinctive varieties of Latin and French as well as of English, and that words moved easily from one to another of these three languages. The label “Anglo-French” should not be taken to mean that the etymon is attested exclusively in Anglo-French, for in the great majority of cases the word has a cognate form in the continental northern French of Picardy and Normandy or the French of Paris and its surroundings. Because Anglo-French is one dialect of medieval French, it falls within the domain of wider labels “Old French” and “Middle French,” which cover all dialects of French in their respective time frames. A similar caution applies to derivative words:

¹**jour-ney** . . . *n* . . . [ME, fr. AF *jernee* day, day’s journey, fr. *jur* day, fr. LL *diurnum* . . .]

This etymology does not mean that the derivation of *journee* from *jur* took place only in Anglo-French. Forms corresponding to Anglo-French *jernee* exist in other dialects of Old and Middle French, as well as in Old Occitan, and the word survives in Modern French as *ournée*, “day.”

LANGUAGES OTHER THAN ENGLISH

The etymology gives the language from which words borrowed into English have come. It also gives the form or a transliteration of the word in that language if the form differs from that in English:

¹**mar-ble** . . . *n* [ME, fr. AF *marbre*, fr. L *marmor*, fr. Gk *marmaros*]

how-it-zer . . . *n* [D *houwitzer*, ultim. fr. Czech *houfnice* ballista]

souk . . . *n* [Ar *sūq* market]

In a few cases the expression “ultim. fr.” replaces the more usual “fr.” This expression indicates that one or more intermediate steps have been omitted in tracing the derivation of the form preceding the expression from the form following it:

tri-lo-bite . . . *n* [ultim. fr. Gk *trilobos* three-lobed, fr. *tri-* + *lobos* lobe]

When a language name that is not itself an entry in the dictionary is used in an etymology, a short parenthetical definition will immediately follow the name:

kook-a-bur-ra . . . *n* [Wiradhuri (Australian aboriginal language of central New South Wales) *gugubarra*]

However, subfamily, language, or dialect names modified by qualifiers that simply add geographical orientation—as “Interior Salish,” “MF (Picard dial.),” or “Southern Paiute”—will not be further defined as long as both the qualifier and the word being qualified are both entries in the dictionary.

Words cited from certain American Indian languages and from some other languages that are infrequently printed have been rendered with the phonetic symbols used by scholars of those languages. These symbols include the following: a raised dot to the right of a vowel letter to mark vowel length; a hook below a vowel letter to mark nasality; an apostrophe over a consonant letter to mark glottal release; a superscript *w* to the right of a consonant letter to mark labialization; the symbol *ɔ* to render \ø\; the symbol *i* to render a high central vowel; the Greek letters β, δ, and γ to render voiced labial, dental, and velar fricatives; the symbol θ to render \th\; the symbol *x* to render \k\; the symbol ʔ to render a glottal stop; and the symbol λ̣ (“crossed lambda”) for a voiceless lateral affricate. Examples of these symbols can be found at etymologies for the words *Athabaskan*, *babassu*, *coho*, *fist*, *Lhasa apso*, *pollatch*, and *sego lily*.

ASSUMED OR RECONSTRUCTED FORMS

An asterisk placed before a word means that it is assumed to have existed or has been reconstructed by means of comparative evidence. In some cases, the assumption may be due to lack of evidence:

⁴**bore** *n* [ME **bore* wave, fr. ON *bāra*] (1601)

The word is unattested before Modern English, though the likelihood is strong that it was borrowed from Scandinavian much earlier. The case of the word *battlement* is somewhat different:

bat-tle-ment . . . *n* [ME *batelment*, fr. AF **bataillement*, fr. *batailler* to fortify with battlements — more at BATTLE]

It is highly probable that *bataillement* existed in Anglo-French, given that both the underlying verb *batailler* and the Middle English derivative *batelment* are attested.

The asterisk is invariably used before words labeled VL, which stands for “Vulgar Latin,” the traditional name for the unrecorded spoken Latin of both the uneducated and educated, especially in the final centuries of the Roman Empire. Vulgar Latin forms can be reconstructed on the basis of their later outcome in the Romance languages and of their relationship with known Latin words:

¹**can-vas** . . . *n* [ME *canevas*, fr. AF *canevas*, *chanevaz*, fr. VL **cannabaceus* hempen, fr. L *cannabis* hemp . . .]

WORDS OF UNKNOWN ORIGIN

When the source of a word appearing as a main entry is unknown, the expression “origin unknown” is usually used. Only in exceptional circumstances (as with some ethnic names) does the absence of an etymology mean that it has not been possible to furnish an informative etymology. More often, it means that no etymology is believed to be necessary. This is the case, for instance, with most of the entries identified as variants and with many derivatives.

ETYMOLOGIES OF TECHNICAL WORDS

Much of the technical vocabulary of the sciences and other specialized studies consists of words or word elements that are current in two or more languages, with only such slight modifications as are necessary to adapt them to the structure of the individual language in each case. Many words and word elements of this kind have become sufficiently a part of the general vocabulary of English as to require entry in an abridged dictionary. Because of the vast extent of the relevant published material in many languages and in many scientific and other specialized fields, it is impracticable to ascertain the language of origin of every such term. Yet it would not be accurate to formulate a statement about the origin of any such term in a way that could be interpreted as implying that it was coined in English. Accordingly, whenever a term that is entered in this dictionary belongs recognizably to this class of internationally current terms and whenever no positive evidence is at hand to show that it was coined in English, the etymology recognizes its international status and the possibility that it originated elsewhere than in English by use of the label ISV (for International Scientific Vocabulary):

- mega-watt** . . . *n* [ISV]
phy-lo-ge-net-ic . . . *adj* [ISV, fr. NL *phylogenesis* . . .]
¹-ol *n* suffix [ISV, fr. *alcohol*]

COMPRESSION OF INFORMATION

An etymology giving the name of a language (including ME or OE) and not giving the foreign (or Middle English or Old English) form indicates that this form is the same as that of the entry word:

- ka-pok** . . . *n* [Malay]
¹po-grom . . . *n* [Yiddish, fr. Russ . . .]
¹dumb . . . *adj* [ME, fr. OE . . .]

An etymology giving the name of a language (including ME or OE) and the form in that language but not giving the foreign (or Middle English or Old English) meaning indicates that this meaning is the same as that expressed in the first definition in the entry:

- ¹wea-ry** . . . *adj* . . . [ME *wery*, fr. OE *wērig* . . .] . . . **1** : exhausted in strength . . .

When a word from a foreign language (or Middle English or Old English) is a key element in the etymologies of several related entries that are found close together, the meaning of the word is usually given at only one of the entries:

- ve-lo-ce** . . . *adv* or *adj* [It, fr. L *veloc-*, *velox*]
ve-loc-i-pede . . . *n* [F *vélocipède*, fr. L *veloc-*, *velox* + *ped-*, *pes* foot — more at FOOT]
ve-loc-i-ty . . . *n* . . . [MF *vélocité*, fr. L *velocitat-*, *velocitas*, fr. *veloc-*, *velox* quick; prob. akin to L *vegēre* to enliven — more at WAKE]

When an etymology includes the expression “by alter.” and the altered form is not cited, the form is the term given in small capital letters as the definition:

- ole** . . . *adj* [by alter.] . . . OLD

When the origin of a word is traced to the name of a person or place not further identified, additional information may be found in the Biographical Names or Geographical Names section in the back matter:

- far-ad** . . . *n* [Michael *Faraday*]
jodh-pur . . . *n* [*Jodhpur*, India]

RELATED WORDS

When a word of Indo-European origin has been traced back to the earliest language in which it is attested, words descended from the same Indo-European base in other languages (especially Old High German, Latin, Greek, and Sanskrit) are usually given:

- na-vel** . . . *n* [ME, fr. OE *nafela*; akin to OHG *nabalo* navel, L *umbilicus*, Gk *omphalos*]
¹wind . . . *n* . . . [ME, fr. OE; akin to OHG *wint* wind, L *ventus*, Gk *aēnai* to blow, Skt *vāti* it blows]

Sometimes, however, to avoid space-consuming repetition, the expression “more at” directs the user to another entry where the cognates are given:

- ho-ly** . . . *adj* . . . [ME, fr. OE *hālig*; akin to OE *hāl* whole — more at WHOLE]

Besides the use of “akin to” to denote relatedness, some etymologies make special use of “akin to” as part of a longer formula “of . . . origin; akin to. . . .” This formula indicates that a word was borrowed from some language belonging to a group of languages whose name is inserted in the blank before the word *origin*, that it is impossible to say that the word in question is a borrowing of a particular attested word in a particular language of the source group, and that the form cited in the blank after the expression *akin to* is related to the word in question as attested within the source group:

- ba-nana** . . . *n* . . . [Sp or Pg; Sp, fr. Pg. of African origin; akin to Wolof *banaana* banana]
²briar *n* [. . . F *bruyère* heath, fr. MF *bruiere*, fr. VL **brucaria*, fr. LL *brucus* heather, of Celt origin; akin to OIr *froech* heather; akin to Gk *ereikē* heather]

This last example shows the two contrasting uses of “akin to.” The word cited immediately after “of Celt origin; akin to” is an attested Celtic word descended from the same etymon as the unattested Celtic source of the Latin word. The word cited after the second “akin to” is evidence that the Celtic etymon has deeper relations within Indo-European.

Dates

At most main entries a date will be found enclosed in parentheses immediately preceding the boldface colon or the number that introduces the first sense:

- ex-po-sé** also **ex-po-se** . . . *n* [F *exposé*, fr. pp. of *exposer*] (1803) **1** : a formal statement of facts **2** : an exposure of something discreditable

This is the date of the earliest recorded use in English, as far as it could be determined, of the sense which the date precedes. Several caveats are appropriate at this point. First, a few classes of main entries that are not complete words (as prefixes, suffixes, and combining forms) or are not generic words (as trademarks) are not given dates. Second, the date given applies only to the first sense of the word entered in this dictionary and not necessarily to the word’s very earliest meaning in English. Many words, especially those with long histories, have obsolete, archaic, or uncommon senses that are not entered in this dictionary, and such senses have been excluded from consideration in determining the date:

- green-horn** . . . *n* [Obs. *greenhorn* animal with green or young horns] (1682) **1** : an inexperienced or naive person

The 1682 date is for sense 1, not for the word as a whole. *Greenhorn* also has an obsolete sense, “animal with green

or young horns,” that was recorded as early as 1460, but since this sense is not entered, it is ignored for purposes of dating. Third, the printed date should not be taken to mark the very first time that the word—or even the sense—was used in English. Many words were certainly in spoken use for decades or even longer before they passed into the written language. The date is for the earliest written or printed use that the editors have been able to discover. This fact means further that any date is subject to change as evidence of still earlier use may emerge, and many dates given now can confidently be expected to yield to others in future printings and editions.

A date will appear in one of three different styles:

- nuclear family** *n* (1947) : a family group that consists only of father, mother, and children
- ¹**moon-light** . . . *n* (14c) : the light of the moon
- ¹**sheet** . . . *n* [ME *shete*, fr. OE *scēte*, *scīete*; . . .] (bef. 12c) **1 a** : a broad piece of cloth; *esp* : BEDSHEET

The style that names a year (as 1947) is the one used for the period from the sixteenth century to the present. The style that names only a century (as 14c) is the one used for the period from the twelfth century through the fifteenth century, a span that roughly approximates the period of Middle English. The style (bef. 12c) is used for the period before the twelfth century back to the earliest records of English, a span that approximates the period of Old English. Words first attested after 1500 can usually be dated to a single year because the precise dates of publication of modern printed texts are known. If a word must be dated from a modern text of uncertain chronology, it will be assigned the latest possible date of the text’s publication prefixed by the abbreviation *ca.* (for *circa*). For words from the Old and Middle English periods the examples of use on which the dates depend very often occur in manuscripts which are themselves of uncertain date and which may record a text whose date of composition is highly conjectural. To date words from these periods by year would frequently give a quite misleading impression of the state of our knowledge, and so the broader formulas involving centuries are used instead.

Each date reflects a particular instance of the use of a word, most often within a continuous text. In cases where the earliest appearance of a word dated by year is not from continuous text but from a source (as a dictionary or glossary) that defines or explains the word instead of simply using it, the year is preceded by *ca.*:

- magnesium hydroxide** *n* (ca. 1909) : a slightly alkaline crystalline compound Mg(OH)₂ . . .

In such instances, *ca.* indicates that while the source providing the date attests that the word was in use in the relevant sense at that time, it does not offer an example of the normal use of the word and thus gives no better than an approximate date for such use. For the example above no use has so far been found that is earlier than its appearance as an entry in Webster’s New International Dictionary, published in 1909, so the date is given with the qualifying abbreviation.

Usage

USAGE LABELS

Three types of status labels are used in this dictionary—temporal, regional, and stylistic—to signal that a word or a sense of a word is not part of the standard vocabulary of English.

The temporal label *obs* for “obsolete” means that there is no evidence of use since 1755:

- ¹**per-du** . . . *n* . . . *obs*

- gov-ern-ment** . . . *n* . . . **2 obs**

The label *obs* is a comment on the word being defined. When a thing, as distinguished from the word used to designate it, is obsolete, appropriate orientation is usually given in the definition:

- ¹**cat-a-pult** . . . *n* . . . **1** : an ancient military device for hurling missiles
- far-thin-gale** . . . *n* . . . : a support (as of hoops) worn esp. in the 16th century beneath a skirt to expand it at the hipline

The temporal label *archaic* means that a word or sense once in common use is found today only sporadically or in special contexts:

- ¹**goody** . . . *n* . . . *archaic*
- lon-gi-tude** . . . *n* . . . **2 archaic**

A word or sense limited in use to a specific region of the U.S. has a regional label. Some regional labels correspond loosely to areas defined in Hans Kurath’s *Word Geography of the Eastern United States*. The adverb *chiefly* precedes a label when the word has some currency outside the specified region, and a double label is used to indicate considerable currency in each of two specific regions:

- pung** . . . *n* . . . *NewEng*
- ban-quette** . . . *n* . . . **1 . . . b Southern**
- ³**pas-tor** . . . *n* . . . *chiefly Southwest*
- do-gie** . . . *n* . . . *chiefly West*
- gal-lery** . . . *n* . . . **2 . . . b Southern & Midland**
- ¹**pot-latch** . . . *n* . . . **2 Northwest**
- smear-case** . . . *n* . . . *chiefly Midland*
- crul-ler** . . . *n* . . . **2 Northern & Midland**

Words current in all regions of the U.S. have no label.

A word or sense limited in use to one of the other countries of the English-speaking world has an appropriate regional label:

- cut-ty sark** . . . *n* . . . *chiefly Scot*
- lar-ri-kin** . . . *n* . . . *chiefly Austral*
- in-da-ba** . . . *n* . . . *chiefly SoAfr*
- spal-peen** . . . *n* . . . *chiefly Irish*
- ¹**bon-net** . . . *n* . . . **2 a Brit**
- book off** *vi* . . . *chiefly Canad*
- ¹**din-kum** . . . *adj* . . . *Austral & NewZeal*
- gar-ron** . . . *n* . . . *Scot & Irish*

The label *Brit* indicates that a word or sense is current in the United Kingdom or in more than one nation of the Commonwealth (as the United Kingdom, Australia, and Canada).

The label *dial* for “dialect” indicates that the pattern of use of a word or sense is too complex for summary labeling; it usually includes several regional varieties of American English or of American and British English:

- least-ways** . . . *adv* . . . *dial*

The label *dial Brit* indicates currency in several dialects of the Commonwealth; *dial Eng* indicates currency in one or more provincial dialects of England:

- bo-gle** . . . *n* . . . *dial Brit*
- ¹**hob** . . . *n* . . . **1 dial Eng**

The stylistic label *slang* is used with words or senses that are especially appropriate in contexts of extreme informality, that are usually not limited to a particular region or

area of interest, and that are composed typically of shortened or altered forms or extravagant or facetious figures of speech:

- ⁴**barb** *n* . . . *slang* : BARBITURATE
²**skinny** *n* . . . *slang* : inside information : DOPE
bread-bas-ket . . . *n* . . . ¹ *slang* : STOMACH

There is no satisfactory objective test for slang, especially with reference to a word out of context. No word, in fact, is invariably slang, and many standard words can be given slang applications.

The stylistic label *nonstand* for “nonstandard” is used for a few words or senses that are disapproved by many but that have some currency in reputable contexts:

- learn** . . . *vb* . . . ² *a nonstand*
ir-re-gard-less . . . *adv* . . . *nonstand*

The stylistic labels *disparaging*, *offensive*, *obscene*, and *vulgar* are used for those words or senses that in common use are intended to hurt or shock or that are likely to give offense even when they are used without such an intent:

- grin-go** . . . *n* . . . *often disparaging*
piss away *vt* . . . *sometimes vulgar*

A subject label or guide phrase is sometimes used to indicate the specific application of a word or sense:

- ²**break** *n* . . . ⁵ . . . ^d *mining*
an-ti-mag-net-ic . . . *adj* . . . *of a watch*
¹**hu-mor** . . . *n* . . . ² *a in medieval physiology*

In general, however, subject orientation lies in the definition:

Di-do . . . *n* . . . : a legendary queen of Carthage in Virgil's *Aeneid* who kills herself when Aeneas leaves her

je-té . . . *n* . . . : a springing jump in ballet made from one foot to the other in any direction

ILLUSTRATIONS OF USAGE

Definitions are sometimes followed by verbal illustrations that show a typical use of the word in context. These illustrations are enclosed in angle brackets, and the word being illustrated is usually replaced by a lightface swung dash. The swung dash stands for the boldface entry word, and it may be followed by an italicized suffix:

- ¹**key** . . . *n* . . . ³ *a* . . . <the ~ to a riddle>
com-mit . . . *vt* . . . ¹ . . . ^c . . . <~ it to memory>
²**plummet** *vi* . . . ² . . . <prices ~ed>
weak . . . *adj* . . . ⁴ . . . ^b . . . (2) . . . <history was my ~est subject>

The swung dash is not used when the form of the boldface entry word is changed in suffixation, and it is not used for open compounds:

- ¹**true** . . . *adj* . . . ⁸ . . . <in the truest sense>
turn off *vt* . . . ⁴ . . . <turn the water off>

Illustrative quotations are also used to show words in typical contexts:

con-flict-ed . . . *adj* . . . <this unhappy and ~ modern woman —John Updike>

Omissions in quotations are indicated by ellipses:

alien-ation . . . *n* . . . ¹ . . . <~ . . . from the values of one's society and family —S. L. Halleck>

USAGE NOTES

Definitions are sometimes followed by usage notes that give supplementary information about such matters as idiom, syntax, semantic relationship, and status. A usage note is introduced by a lightface dash:

- ¹**inch** . . . *n* . . . ⁵ : . . . — usu. used in the phrase *give an inch*
²**drum** . . . *vt* . . . ² : . . . — usu. used with *out*
¹**so** . . . *adv* . . . ¹ *a* : . . . — often used as a substitute for a preceding clause
¹**sfor-zan-do** . . . *adj* or *adv* . . . : . . . — used as a direction in music
hajji . . . *n* . . . : . . . — often used as a title

Two or more usage notes are separated by a semicolon:

- ²**thine** *pron* . . . : that which belongs to thee — used without a following noun as a pronoun equivalent in meaning to the adjective *thy*; used esp. in ecclesiastical or literary language and still surviving in the speech of Friends esp. among themselves

Sometimes a usage note calls attention to one or more terms with the same denotation as the main entry:

water moccasin *n* . . . ¹ : a venomous semiaquatic pit viper (*Agkistrodon piscivorus*) chiefly of the southeastern U.S. that is closely related to the copperhead — called also *cottonmouth*, *cottonmouth moccasin*

The called-also terms are shown in italic type. If such a term falls alphabetically more than a column away from the main entry, it is entered at its own place with the sole definition being a synonymous cross-reference to the entry where it appears in the usage note:

- cot-ton-mouth** . . . *n* . . . : WATER MOCCASIN
cottonmouth moccasin *n* . . . : WATER MOCCASIN

Sometimes a usage note is used in place of a definition. Some function words (as conjunctions and prepositions) have little or no semantic content; most interjections express feelings but are otherwise untranslatable into meaning; and some other words (as oaths and honorific titles) are more amenable to comment than to definition:

- ¹**of** . . . *prep* . . . ¹ — used as a function word to indicate a point of reckoning
¹**oyez** . . . *vb imper* . . . — used by a court or public crier to gain attention before a proclamation
¹**or** . . . *conj* . . . ¹ — used as a function word to indicate an alternative
gosh . . . *interj* . . . — used as a mild oath to express surprise
sir . . . *n* . . . ² *a* — used as a usu. respectful form of address

USAGE PARAGRAPHS

Brief usage paragraphs have been placed at a number of entries for terms that are considered to present problems of confused or disputed usage. A usage paragraph typically summarizes the historical background of the item and its associated body of opinion, compares these with available evidence of current usage, and often adds a few words of suitable advice for the dictionary user.

Each paragraph is signaled by an indented boldface italic *usage*. Where appropriate, discussion is keyed by sense number to the definition of the meaning in question. Most paragraphs incorporate appropriate verbal illustrations and illustrative quotations to clarify and exemplify the points being made:

ag-gra-vate . . . *vt* . . . ¹ *obs a* : to make heavy : BURDEN **b** : INCREASE ² : to make worse, more serious, or more severe : intensify unpleasantly <problems have been *aggravated* by neglect> ³ *a* : to rouse to displeasure or anger by usu. persistent and often petty goading **b** : to produce inflammation in *usage* Although *aggravate* has been used in sense 3a since the 17th century, it has been the object of disapproval only since about 1870. It is used in expository prose <when his silly conceit . . . about his not-very-good early work has begun to *aggravate* us —William Styron>

but seems to be more common in speech and casual writing (a good profession for him, because bus drivers get *aggravated* —Jackie Gleason (interview, 1986) (& now this letter comes to *aggravate* me a thousand times worse —Mark Twain (letter, 1864)). Sense 2 is far more common than sense 3a in published prose. Such is not the case, however, with *aggravation* and *aggravating*. *Aggravation* is used in sense 3 somewhat more than in its earlier senses; *aggravating* has practically no use other than to express annoyance.

When a second word is also discussed in a paragraph, the main entry for that word is followed by a run-on *usage* see . . . , which refers to the entry where the paragraph may be found:

²**af-fect** . . . *vb* . . . *usage* see EFFECT

Definitions

DIVISION OF SENSES

A boldface colon is used in this dictionary to introduce a definition:

¹**coo-per** . . . *n* . . . : one that makes or repairs wooden casks or tubs

It is also used to separate two or more definitions of a single sense:

un-cage . . . *vt* . . . : to release from or as if from a cage : free from restraint

Boldface Arabic numerals separate the senses of a word that has more than one sense:

¹**gloom** . . . *vb* . . . *vi* . . . **1** : to look, feel, or act sullen or despondent **2** : to be or become overcast **3** : to loom up dimly

Boldface lowercase letters separate the subsenses of a word:

¹**grand** . . . *adj* . . . **5 a** : LAVISH, SUMPTUOUS . . . **b** : marked by a regal form and dignity **c** : fine or imposing in appearance or impression **d** : LOFTY, SUBLIME

Lightface numerals in parentheses indicate a further division of subsenses:

take out *vt* **1 a** (1) : DEDUCT, SEPARATE (2) : EXCLUDE, OMIT (3) : WITHDRAW, WITHHOLD

A lightface colon following a definition and immediately preceding two or more subsenses indicates that the subsenses are subsumed by the preceding definition:

²**crunch** *n* . . . **3** : a tight or critical situation: as **a** : a critical point in the buildup of pressure between opposing elements . . . **b** : a severe economic squeeze . . . **c** : SHORTAGE

se-quoia . . . *n* . . . : either of two huge coniferous California trees of the bald cypress family that may reach a height of over 300 feet (90 meters): **a** : GIANT SEQUOIA **b** : REDWOOD **3a**

The word *as* may or may not follow the lightface colon. Its presence (as at ²*crunch*) indicates that the following subsenses are typical or significant examples. Its absence (as at *sequoia*) indicates that the subsenses which follow are exhaustive.

The system of separating the various senses of a word by numerals and letters is a lexical convenience. It reflects something of their semantic relationship, but it does not evaluate senses or set up a hierarchy of importance among them.

Sometimes a particular semantic relationship between senses is suggested by the use of one of four italic sense dividers: *esp*, *specif*, *also*, or *broadly*.

The sense divider *esp* (for *especially*) is used to introduce the most common meaning subsumed in the more general preceding definition:

²**slick** *adj* . . . **3 a** : characterized by subtlety or nimble wit : CLEVER; *esp* : WILY

The sense divider *specif* (for *specifically*) is used to introduce a common but highly restricted meaning subsumed in the more general preceding definition:

pon-tiff . . . *n* . . . **2** : BISHOP; *specif*, *often cap* : POPE **1**

The sense divider *also* is used to introduce a meaning that is closely related to but may be considered less important than the preceding sense:

chi-na . . . *n* . . . **1** : PORCELAIN; *also* : vitreous porcelain wares (as dishes, vases, or ornaments) for domestic use

The sense divider *broadly* is used to introduce an extended or wider meaning of the preceding definition:

flot-sam . . . *n* . . . **1** : floating wreckage of a ship or its cargo; *broadly* : floating debris

ORDER OF SENSES

The order of senses within an entry is historical: the sense known to have been first used in English is entered first. This is not to be taken to mean, however, that each sense of a multisense word developed from the immediately preceding sense. It is altogether possible that sense 1 of a word has given rise to sense 2 and sense 2 to sense 3, but frequently sense 2 and sense 3 may have arisen independently of one another from sense 1.

When a numbered sense is further subdivided into lettered subsenses, the inclusion of particular subsenses within a sense is based upon their semantic relationship to one another, but their order is likewise historical: subsense 1a is earlier than 1b, 1b is earlier than 1c, and so forth. Divisions of subsenses indicated by lightface numerals in parentheses are also in historical order with respect to one another. Subsenses may be out of historical order, however, with respect to the broader numbered senses:

¹**job** . . . *n* . . . (ca. 1627) **1 a** : a piece of work; *esp* : a small miscellaneous piece of work undertaken on order at a stated rate **b** : the object or material on which work is being done **c** : something produced by or as if by work (do a better ~ next time) **d** : an example of a usu. specified type : ITEM (a 14,000-square-foot ~ with . . . seven bedrooms —Rick Telander) **2 a** : something done for private advantage (suspected the whole incident was a put-up ~) **b** : a criminal enterprise; *specif* : ROBBERY **c** : a damaging or destructive bit of work (did a ~ on him) **3 a** (1) : something that has to be done : TASK (2) : an undertaking requiring unusual exertion (it was a real ~ to talk over that noise) **b** : a specific duty, role, or function **c** : a regular remunerative position **d** *chiefly Brit* : state of affairs — usu. used with *bad* or *good* (it was a good ~ you didn't hit the old man —E. L. Thomas) **4** : plastic surgery for cosmetic purposes (a nose ~)

At *job* the date indicates that the earliest unit of meaning, sense 1a, was born in the seventeenth century, and it is readily apparent how the following subsenses are linked to it and to each other by the idea of work. Even subsense 1d is so linked, because while it does not apply exclusively to manufactured items, it often does so, as the illustrative quotation suggests. Yet 1d did not exist before the 1920s, while 2a and 3a (1) both belong to the seventeenth century, although they are later than 1a. Even subsense 3d is earlier than 1d, as it is found in the works of Dickens.

Historical order also determines whether transitive or intransitive senses are given first at verbs which have both kinds. If the earliest sense is transitive, all the transitive senses precede all the intransitive senses.

OMISSION OF A SENSE

Occasionally the dictionary user, having turned to an entry, may not find a particular sense that was expected or hoped for. This usually means no more than that the editors judged the sense insufficiently common or otherwise important to include in a dictionary of this scope. Such a sense will frequently be found at the appropriate entry in a dictionary (as Webster's Third New International Dictio-

nary) that has room for less common words and meanings. One special case is worth noting, however.

At times it would be possible to include the definition of a meaning at more than one entry (as at a simple verb and a verb-adverb collocation or at a verb and an adjective derived from a participle of that verb). To save space for other information such double coverage is avoided, and the meaning is generally defined only at the base form. For the derivative term the meaning is then considered to be essentially self-explanatory and is not defined. For example *cast off* has a sense “to get rid of” in such typical contexts as “cast off all restraint,” and so has the simple verb *cast* in contexts like “cast all restraint to the winds.” This meaning is defined as sense 1e(2) of *cast* and is omitted from the entry *cast off*, where the dictionary user will find a number of senses that cannot be considered self-explanatory in relation to the entries for *cast* and *off*. Likewise, the entry for the adjective *picked* gives only one sense —“CHOICE, PRIME”—which is not the meaning of *picked* in such a context as “the picked fruit lay stacked in boxes awaiting shipment.” A definition suitable for this use is not given at *picked* because one is given at the first homograph *pick*, the verb from which the adjective *picked* is derived, as sense 3a—“to gather by plucking.”

INFORMATION AT INDIVIDUAL SENSES

Information coming between the entry word and the first definition of a multisense word applies to all senses and subsenses. Information applicable only to some senses or subsenses is given between the appropriate boldface numeral or letter and the symbolic colon. A variety of kinds of information is offered in this way:

- ²**palm** *n* . . . **3** [L *palmus*, fr. *palma*]
²**rally** *n* . . . **4** also **ral-lye**
¹**disk** or **disc** . . . *n* . . . **4** . . . **a** *usu disc*
cru-ci-fix-ion . . . *n* . . . **1 a cap**
¹**tile** . . . *n* . . . **1 pl tiles** or **tile a** . . .
del-i-ca-tes-sen . . . *n pl* . . . **1** . . . **2** *sing, pl delicatessens*
fix-ing . . . *n* . . . **2 pl**
²**die** . . . *n, pl dice* . . . or **dies** . . . **1 pl dice** . . . **2 pl dies** . . . **3 pl dies**
¹**folk** . . . *n, pl folk* or **folks** . . . **5 folks pl**

At *palm* the subetymology indicates that the third sense, while ultimately derived from the same source (Latin *palma*) as the other senses of the word, has a different immediate etymon (Latin *palmus*), from which it receives its meaning. At *rally* one is told that in the fourth sense the word has a variant spelling not used for other senses and that this variant is a secondary or less common one. At *disk* the italic label of sense 4a indicates that, while the spelling *disk* is overall somewhat the more common (since it precedes *disc* out of alphabetical order at the beginning of the entry), *disc* is the usual spelling for this particular sense. At *crucifixion* the label *cap* points out the one meaning of the word in which it is capitalized. At the first homograph *tile* no plural is shown at the beginning of the entry because the usual plural, *tiles*, is regular. The subsenses of sense 1, however, have a zero plural as well as the usual one, and so both plurals appear in boldface at sense 1. At *delicatessen* the situation is different: the entry as a whole is labeled a plural noun, but sense 2 is used as a singular. In this sense *delicatessen* can take the plural ending *-s* when needed, a fact that is indicated by the appearance of the plural in boldface at the sense. At *fixing* the italic abbreviation simply means that when used in this sense the word is always written in its plural form, *fixings*. At the second homograph *die* the actual distribution of the variant plurals can be given sense by sense in italic type because both variants are shown in boldface earlier in the entry. At the first homograph *folk* a singular noun is

shown with variant plurals of nearly equal frequency, when all senses are taken into account. The fifth sense, however, is unique in being always plural in form and construction. The form of the plural for this sense is *folks*, as shown, and the placement of the form before the label instead of after it (as at the senses of *die*) means that this sense is always plural.

When an italicized label or guide phrase follows a boldface numeral, the label or phrase applies only to that specific numbered sense and its subsenses. It does not apply to any other boldface numbered senses:

- ¹**boot** . . . *n* . . . **1** *archaic* . . . **2** *chiefly dial* . . . **3** *obs*
¹**fa-vor** . . . *n* . . . **2** *archaic a* . . . **b** (1) . . . (2) . . . **3**

At *boot* the *archaic* label applies only to sense 1, the *chiefly dial* label only to sense 2, and the *obs* label only to sense 3. At *favor* the *archaic* label applies to all the subsenses of sense 2 but not to sense 3.

When an italicized label or guide phrase follows a boldface letter, the label or phrase applies only to that specific lettered sense and its subsenses. It does not apply to any other boldface lettered senses:

- ²**stour** *n* . . . **1 a** *archaic* . . . **b** *dial Brit*

The *archaic* label applies to sense 1a but not to sense 1b. The *dial Brit* label applies to sense 1b but not to sense 1a.

When an italicized label or guide phrase follows a parenthesized numeral, the label or phrase applies only to that specific numbered sense:

- in-car-na-tion** . . . *n* . . . **1 a** (1) . . . (2) *cap*

The *cap* label applies to sense 1a(2) and to no other subsenses of the word.

EXPANSIONS OF ABBREVIATIONS

Entries for abbreviations lack definitions. Instead such an entry is given an expansion, which is simply the full word or phrase from which the abbreviation was originally created. Because an expansion is not a definition, it is not introduced by a boldface colon. When more than one expansion is given for an abbreviation, the expansions are listed in alphabetical order and are separated by boldface numerals, except that closely related expansions are grouped together:

- cir** *abbr* **1** circle; circular **2** circuit **3** circumference

For an abbreviation that originated in another language, the foreign expansion is given in an etymology, followed by an idiomatic English equivalent. When such an expansion is listed along with other expansions in a single entry, alphabetical order within the entry is based on the foreign expansion rather than its English equivalent.

- pp** *abbr* **1** pages **2** per person **3** [L *per procuracionem*] by proxy **4** *pianissimo*

Names of Plants, Animals & Microorganisms

The most familiar names of living and formerly living things are the common, or vernacular, names determined by popular usage, in which one organism may have several names (as *mountain lion*, *cougar*, and *painter*), different organisms may have the same name (as *dolphin*), and there may be variation in meaning or overlapping of the categories denoted by the names (as *whale*, *dolphin*, and *porpoise*).

In contrast, the scientific names of biological classification are governed by four highly prescriptive, internation-

ally recognized codes of nomenclature for botany, zoology, bacteriology, and virology. The vocabularies of these nomenclatures have been developed and used by scientists for the purpose of identifying and indicating the relationships of plants, animals, and microorganisms. These systems of names classify each kind of organism into a hierarchy of groups—taxa—with each kind of organism having one—and only one—correct name and belonging to one—and only one—taxon at each level of classification in the hierarchy.

The taxonomic names of biological classification are used in this dictionary at entries that define common names of plants, animals, and microorganisms, as well as diseases of or products relating to plants, animals, or microorganisms that do not themselves have common names that qualify for entry here. Names from several different codes of nomenclature may appear in the same definition. Each is enclosed in parentheses, usually following an orienting noun:

Rocky Mountain spotted fever *n* . . . : an acute disease . . . that is caused by a rickettsia (*Rickettsia rickettsii*) usu. transmitted by an ixodid tick and esp. either the American dog tick or a wood tick (*Dermacentor andersoni*)

sand-fly fever . . . *n* . . . : a disease . . . caused by any of several single-stranded RNA viruses (genus *Phlebovirus* of the family *Bunyaviridae*) transmitted by the bite of a sand fly (esp. *Phlebotomus papatasi*) . . .

Within the parentheses the prescriptive principles of the relevant nomenclature hold, but as soon as the reader steps outside the parentheses the rules of general usage hold. For example, the genus name *Apatosaurus* for a group of large herbivorous dinosaurs is now the valid name in biological classification for the formerly accepted *Brontosaurus*. While *apatosaurus* is available as a common name, it has been slow in displacing *brontosaurus* in popular usage. So the main definition of the dinosaur is placed at the vocabulary entry for *brontosaurus*, while only a cross-reference in small capitals appears at *apatosaurus*. However, within the parenthetical identification, the genus name *Apatosaurus* appears first, with *Brontosaurus* listed second as a synonym:

apato-sau-rus . . . *n* . . . : BRONTOSAURUS

bron-to-sau-rus . . . also **bron-to-saur** . . . *n* . . . : any of a genus (*Apatosaurus* syn. *Brontosaurus*) of large sauropod dinosaurs of the Jurassic — called also *apatosaurus*

Taxonomic names are used in definitions in this dictionary to provide precise identifications through which defined terms may be pursued in technical writings. Because of their specialized nature, taxonomic names as such are not included as dictionary entries. However, many common names entered in this dictionary have been derived directly from genus names and other taxonomic names, often with little or no modification. In written text it is particularly important to distinguish between a common name and the taxonomic name from which it is derived. In contrast to the styling rules for taxonomic names (discussed below), common names (as “clostridium,” “drosophila,” and “enterovirus”) are not usually capitalized or italicized, and common names derived from genus names can have a plural form even though genus names themselves are never pluralized.

The entries defining plants, animals, and microorganisms are usually oriented to higher taxa by common, vernacular terms within the definitions (as “alga” at *seaweed*, “thrush” at *robin*, and “picornaviruses” at *enterovirus*) or by technical adjectives (as “composite” at *daisy* and “oscine” at *warbler*).

When the vernacular name of a plant or animal is used to identify the vernacular name of the taxonomic family to which the plant or animal belongs, that information will be given in parentheses in the definition of the plant or animal, and definitions for other organisms within that family will refer to the vernacular family name:

²**rose** . . . *n* . . . **1 a** : any of a genus (*Rosa* of the family Rosaceae, the rose family) of usu. prickly shrubs . . .

ap-ple . . . *n*, often *attrib* . . . **1** : the fleshy usu. rounded red, yellow, or green edible pome of a usu. cultivated tree (genus *Malus*) of the rose family; also : an apple tree

¹**squir-rel** . . . *n* . . . **1** : any of various small or medium-sized rodents (family Scuridae, the squirrel family): as . . .

chip-munk . . . *n* . . . : any of a genus (*Tamias*) of small striped No. American and Asian rodents of the squirrel family

LINNAEAN NOMENCLATURE OF PLANTS, ANIMALS & BACTERIA

The nomenclatural codes for botany, zoology, and bacteriology follow the binomial nomenclature of Carolus Linnaeus, who employed a New Latin vocabulary for the names of organisms and the names of ranks in the hierarchy of classification.

The fundamental taxon is the genus. It includes a group of closely related kinds of plants (as *Prunus*, which includes the wild and cultivated cherries, apricots, peaches, and almonds), a group of closely related kinds of animals (as *Canis*, which includes domestic dogs, coyotes, jackals, and wolves), or a group of closely related kinds of bacteria (as *Streptococcus*, which includes numerous pathogens of humans and domestic animals). The genus name is an italicized and capitalized singular noun.

The unique name of each kind of organism or species in the Linnaean systems is the binomial or species name, which consists of two parts: a genus name and an italicized lowercase word—the specific epithet—denoting the species. A trinomial is used to name a variety or a subspecies and consists of a binomial plus an italicized lowercase word denoting the variety or subspecies. For example, the cultivated cabbage (*Brassica oleracea capitata*), the cauliflower (*Brassica oleracea botrytis*), and brussels sprouts (*Brassica oleracea gemmifera*) belong to the same species (*Brassica oleracea*) of cole.

The genus name in a binomial or trinomial may be abbreviated to its initial letter if it has previously been spelled out in full within the same text. In this dictionary, a genus name is abbreviated only when it is used more than once in senses not separated by a boldface sense number.

nas-tur-tium . . . *n* . . . : any of a genus (*Tropaecolum* of the family Tropeaeaceae, the nasturtium family) . . . ; esp : either of two widely cultivated ornamentals (*T. majus* and *T. minus*)

Names of taxa higher than the genus (as family, order, and class) are capitalized plural nouns that are often used with singular verbs and that are not abbreviated in normal use. They are not italicized.

¹**bee-tle** . . . *n* . . . **1** : any of an order (Coleoptera) of insects . . .

A genus name in good standing cannot be the name of two different groups of animals, groups of plants, or groups of bacteria. At least one of the applications must be invalid. However, since the nomenclatural codes are independent, an animal genus and a plant genus, for example, may validly receive the same name. Thus, a number of cabbage butterflies (as *Pieris rapae*) are placed in a genus of animals that has the same name as the plant genus to which the Japanese andromeda (*Pieris japonica*) belongs. Although no two higher taxa of plants or of bacteria are permitted to have the same name, the rules of zoological nomenclature do not apply to taxa above the family, and so, for example, it is possible for widely separated groups of animals to be placed in families or orders with identical taxonomic names.

Sometimes two or more different New Latin names can be found used in current literature for the same organism or group. This happens when old monographs and field guides are kept in print after name changes occur, when there are legitimate differences of opinion about the validity of the names, and when the rules of priority are not applied. To help the reader in recognizing an organism or

group, some entries in this dictionary give two taxonomic names connected by “syn.” (for “synonym”):

wa-ter-mel-on . . . *n* . . . **1** : a large oblong or roundish fruit with a hard green or white rind . . . **2** : a widely cultivated African vine (*Citrullus lunatus* syn. *C. vulgaris*) of the gourd family that bears watermelons

VIRUS NOMENCLATURE

The system of naming viruses evolved in a series of reports by a committee of the International Union of Microbiological Societies. The report published in 2000 with the title *Virus Taxonomy: Seventh Report of the International Committee on Taxonomy of Viruses* is the one followed in this dictionary. The code of nomenclature developed there is independent of the three Linnaean systems governing the taxonomy of plants, animals, and bacteria and differs in the way names are constructed and written.

Except as noted below, the names for species, genera, and families of viruses used in this dictionary are those that are recognized by the International Committee on Taxonomy of Viruses. Such names appear in italics and are preceded by the name of the taxon (“species,” “genus,” or “family”) in roman before the italicized name.

The name of a species consists of an italicized phrase in which the first word is capitalized, other words are lower-case unless derived from a proper name, and the last word is *virus*.

The name of a genus is usually a single capitalized word ending in *-virus*.

The name of a family is a single capitalized word ending in *-viridae*.

small-pox . . . *n* . . . : an acute contagious febrile disease of humans that is caused by a poxvirus (species *Variola virus* of the genus *Orthopoxvirus*), . . .

The name of the family in this case can be found at the entry for *poxvirus*:

pox-vi-rus . . . *n* . . . : any of a family (*Poxviridae*) of brick-shaped or ovoid double-stranded DNA viruses . . .

Unlike the Linnaean codes, virus nomenclature does not have in place a protocol for handling synonyms, names that were once in good standing but have been replaced by others. Several names (as family *Myxoviridae* and family *Papovaviridae*) that were in good standing in the *Sixth Report of the International Committee on Virus Taxonomy* are not found in any of the indices of the *Seventh Report*. At best a word or two of explanation is offered in the taxa replacing them. In order to provide continuity, common names for members of defunct taxa are retained in this dictionary when those names are still in common use:

pa-po-va-vi-rus . . . *n* . . . : any of a former family (*Papovaviridae*) of double-stranded DNA viruses associated with various neoplasms of mammals that included the papillomaviruses and polyomaviruses

The names of the two families to which the papovaviruses are now assigned can be found at the definitions of *papillomavirus* and *polyomavirus*.

Cross-Reference

Four different kinds of cross-references are used in this dictionary: directional, synonymous, cognate, and inflectional. In each instance the cross-reference is readily recognized by the lightface small capitals in which it is printed.

A cross-reference following a lightface dash and beginning with *see* or *compare* is a directional cross-reference. It directs the dictionary user to look elsewhere for further information. A *compare* cross-reference is regularly appended to a definition; a *see* cross-reference may stand alone:

wel-ter-weight . . . *n* . . . — compare LIGHTWEIGHT, MIDDLEWEIGHT

1ri-al . . . *n* . . . — see MONEY table

A cross-reference immediately following a boldface colon is a synonymous cross-reference. It may stand alone as the only definitional matter for an entry or for a sense or subsense of an entry; it may follow an analytical definition; it may be one of two synonymous cross-references separated by a comma:

gar-ban-zo . . . *n* . . . : CHICKPEA

1ne-glect . . . *vt* . . . **1** : to give little attention or respect to : DISREGARD

2main *adj* . . . **1** : CHIEF, PRINCIPAL

A synonymous cross-reference indicates that a definition at the entry cross-referred to can be substituted as a definition for the entry or the sense or subsense in which the cross-reference appears.

A cross-reference following an italic *var of* is a cognate cross-reference:

kaftan *var of* CAFTAN

Sometimes a cognate cross-reference has a limiting label preceding *var of* as a specific indication that the variant is not standard English:

haul-ier . . . *Brit var of* HAULER

2hist . . . *dial var of* HOIST

sher-ris . . . *archaic var of* SHERRY

A cross-reference following an italic label that identifies an entry as an inflected form of a noun, of an adjective or adverb, or of a verb is an inflectional cross-reference. Inflectional cross-references appear only when the inflected form falls at least a column away from the entry cross-referred to:

calves *pl of* CALF

3wound . . . *past and past part of* WIND

When guidance seems needed as to which one of several homographs or which sense of a multisense word is being referred to, a superscript numeral may precede the cross-reference or a sense number may follow it or both:

1toss . . . *vt* . . . **3** . . . **c** : MATCH 5a

Synonyms

Brief paragraphs discriminating words of closely associated meaning from one another have been placed at a number of entries. They are signaled by an indented boldface italic *syn*. Each paragraph begins with a list of the words to be discussed in it, followed by a concise statement of the element of meaning that the words have in common. The discriminations themselves are amplified with verbal illustrations:

cautious . . . *adj* . . .

syn CAUTIOUS, CIRCUMSPECT, WARY, CHARY mean prudently watchful and discreet in the face of danger or risk. CAUTIOUS implies the exercise of forethought usu. prompted by fear of danger (a *cautious* driver). CIRCUMSPECT suggests less fear and stresses the surveying of all possible consequences before acting or deciding (circumspect in his business dealings). WARY emphasizes suspiciousness and alertness in watching for danger and cunning in escaping it (keeps a *wary* eye on the competition). CHARY implies a cautious reluctance to give, act, or speak freely (chary of signing papers without having read them first).

When a word is included in a synonym paragraph, the main entry for that word is followed by a run-on *syn* see . . . , which refers to the entry where the synonym paragraph appears:

cir-cum-spect . . . *adj* . . . **syn** see CAUTIOUS

When a word is a main entry at which there is a synonym paragraph and is also included in another paragraph elsewhere, the paragraph at the main entry is followed by a run-on **syn** see in addition . . . , which refers to the entry where the other paragraph may be found:

¹**nat-u-ral** . . . *adj.* . . .
syn NATURAL, INGENUOUS, NAIVE, UNSOPHISTICATED, ARTLESS mean free from pretension or calculation . . . **syn** see in addition REGULAR

¹**reg-u-lar** . . . *adj.* . . .
syn REGULAR, NORMAL, TYPICAL, NATURAL mean being of the sort or kind that is expected as usual, ordinary, or average . . .

Combining Forms, Prefixes & Suffixes

An entry that begins or ends with a hyphen is a word element that forms part of an English compound:

- mega-** or **meg-** *comb form* . . . 1 . . . **b** . . . <megahit>
- logy** *n comb form* . . . 1 . . . <phraseology>
- lyze** *vb comb form* . . . <electrolyze>
- like** *adj comb form* . . . <bell-like> <ladylike>
- pre-** *prefix* . . . 1 **a** (1) . . . <prehistoric>
- ¹**-ory** *n suffix* . . . 1 . . . <observatory>
- ¹**-ic** *adj suffix* . . . 2 **a** . . . <aldermanic>
- ²**-ly** *adv suffix* . . . 1 **a** . . . <slowly>
- ize** *vb suffix* . . . 2 **a** . . . <crystallize>

Combining forms, prefixes, and suffixes are entered in this dictionary for three reasons: to make easier the writing of etymologies of words in which these word elements occur over and over again; to make understandable the meaning of many undefined run-ons which for reasons of space would be omitted if they had to be given etymologies and definitions; and to make recognizable the meaningful elements of new words that are not well enough established in the language to warrant dictionary entry.

Lists of Undefined Words

Lists of undefined words occur after the entries of these prefixes and combining forms:

anti-	multi-	re-
co-	non-	self-
counter-	out-	sub-
hyper-	over-	super-
inter-	post-	ultra-
mis-	pre-	un-

These words are not defined because they are self-explanatory; their meanings are simply the sum of a meaning of the prefix or combining form and a meaning of the root word. Centered dots are shown to save the dictionary user the trouble of consulting another entry. The lists are not exhaustive of all the words that might be, or actually have been, formed with these prefixes and combining forms. The dictionary has room for only the most common or important examples.

Guide to Pronunciation

Pronunciation is not an intrinsic component of the dictionary. For some languages, such as Spanish, Swahili, and Finnish, the correspondence between orthography and pronunciation is so close that a dictionary need only spell a word correctly to indicate its pronunciation. Modern English, however, displays no such consistency in sound and spelling, and so a dictionary of English must devote considerable attention to the pronunciation of the language. The English lexicon contains numerous eye rhymes such as *love*, *move*, and *rove*, words which do not sound alike despite their similar spellings. On the other hand, it also contains rhyming words such as *breeze*, *cheese*, *ease*, *frieze*, and *sleaze* whose rhymes are all spelled differently.

This grand mismatch between words that look alike and words that sound alike does at least serve to record something of the history of the English-speaking peoples and their language. Spelling often indicates whether a word comes down from the native Anglo-Saxon word stock or was adopted in successive ages from the speech of a missionary monk chanting Latin, a seafaring Viking dicking in Old Norse, a Norman nobleman giving orders in French, or a young immigrant to turn-of-the-century America. For example, the sound \sh\ is spelled as *sh* in native English *shore*, as *ch* in the French loan *champagne*, as *sk* in one pronunciation of the Norwegian loan *ski*, as *si* in the Renaissance Latin loan *emulsion*, and as *sch* in the recent Yiddish loan *schlep*. English vowels present different complexities of sound and spelling, due in large part to the fact that William Caxton introduced printing to England in A.D. 1476, many decades before the sound change known as the Great Vowel Shift had run its course. With the rise of printing came an increasingly fixed set of spelling conventions, but the conventionalized spellings soon lost their connection to pronunciation as the vowel shift continued. The stressed vowels of *sane* and *sanity* are therefore identical in spelling though now quite different in quality. For the trained observer the vagaries of English orthography contain a wealth of linguistic history; for most others, however, this disparity between sound and spelling is just a continual nuisance at school or work.

Readers often turn to the dictionary wanting to learn the exact pronunciation of a word, only to discover that the word may have several pronunciations, as is the case for *deity*, *economic*, *envelope*, and *greasy*, among many others. The inclusion of variant pronunciations disappoints those who want their dictionary to list one "correct" pronunciation. In truth, though, there can be no objective standard for correct pronunciation other than the usage of thoughtful and, in particular, educated speakers of English. Among such speakers one hears much variation in pronunciation.

Dictionaries of English before the modern era usually ignored pronunciation variants, instead indicating a single pronunciation by marking the entry word with diacritics to indicate stress and letter values. These systems were cumbersome, however, and reflected the dialectal biases of the editors more than the facts about how a word was actually spoken. Lexicographers came eventually to recognize the need for separate respellings which could record the entire range of accepted variants along with appropriate notes about dialectal distribution or usage.

This dictionary records many types of variation in pronunciation. Distinctions between British and American speech are frequently noted, as are differences among the three major dialect areas of the U.S.—Northern, Southern, and Midland. Words that have distinctive pronuncia-

tions in Canada, such as *decal* and *khaki*, have those pronunciations duly noted. Pronunciations peculiar to certain spheres of activity are also represented, as for example the variants of *athwart* and *tackle* heard in nautical use. Finally, a wide range of unpredictable variations are included, such as the pronunciation of *economic* with either \e\ or \ē\. Unpredictable variations frequently cut across the boundaries of geographical dialects, sometimes running along the lines of social class, ethnicity, or gender instead. In fine, this dictionary attempts to include—either explicitly or by implication—all pronunciation variants of a word that are used by educated speakers of the English language.

The pronunciations in this dictionary are informed chiefly by the Merriam-Webster pronunciation file. This file contains citations that are transcriptions of words used by native speakers of English in the course of utterances heard in speeches, interviews, and conversations. In this extensive collection of 3 × 5 slips of paper, one finds the pronunciations of a host of people: politicians, professors, curators, artists, musicians, doctors, engineers, preachers, activists, journalists, and many others. The Merriam-Webster pronunciation editors have been collecting these citations from live speech and from radio, television, and shortwave broadcasts since the 1930s. It is primarily on the basis of this large and growing file that questions of usage and acceptability in pronunciation are answered. All of the pronunciations recorded in this book can be documented as falling within the range of generally acceptable variation, unless they are accompanied by a restricting usage note or symbol or a regional label.

No system of indicating pronunciation is self-explanatory. The following discussion sets out the signification and use of the pronunciation symbols in this book, with special attention to those areas where experience has shown that dictionary users may have questions. More detailed information can be found in the Guide to Pronunciation in Webster's Third New International Dictionary. The order of symbols discussed below is the same as the order on the page of Pronunciation Symbols, with the exception that the symbols which are not letter characters are here listed first. Those characters which have corresponding symbols in the International Phonetic Alphabet (IPA) are shown with their IPA equivalents.

∖ ∖ All pronunciation information is printed between reversed virgules. Pronunciation symbols are printed in roman type and all other information, such as labels and notes, is printed in italics.

∖ ∖ ∖ A high-set stress mark precedes a syllable with primary (strongest) stress; a low-set mark precedes a syllable with secondary (medium) stress; a third level of weak stress requires no mark at all: \ˈpen-mən-ˌʃɪp\.

Since the nineteenth century the International Phonetics Association has recommended that stress marks precede the stressed syllable, and linguists worldwide have adopted this practice on the basic principle that before a syllable can be uttered the speaker must know what degree of stress to give it.

∖ - ∖ Hyphens are used to separate syllables in pronunciation transcriptions. In actual speech, of course, there is no pause between the syllables of a word.

The placement of hyphens is based on phonetic principles, such as vowel length, nasalization, variation due to the position of a consonant in a syllable, and other nuances of the spoken word. The syllable breaks shown in this book reflect the careful pronunciation of a single word out of context. Syllabication tends to change in rapid or running speech: a consonant at the end of a syllable may shift into a following syllable, and unstressed vowels may be elided. The numerous variations in pronunciation that a word may have in running speech are of interest to phoneticians but are well outside the scope of a dictionary of general English.

The centered dots in boldface entry words indicate potential end-of-line division points and not syllabication. These division points are determined by considerations of both morphology and pronunciation, among others. Further discussion of end-of-line division is contained in the section of that name within the Explanatory Notes. In this book a consistent approach has been pursued, both toward word division based on traditional formulas and toward syllabication based on phonetic principles. As a result, the hyphens indicating syllable breaks and the centered dots indicating end-of-line division often do not fall in the same places.

() Parentheses are used in pronunciations to indicate that whatever is symbolized between them is present in some utterances but not in others; thus *factory* \ˈfak-t(ə)rē\ is pronounced both \ˈfak-tə-rē\ and \ˈfak-trē\, *industry* \ˈin-(ɹ)dəs-trē\ is pronounced both \ˈin-dəs-trē\ and \ˈin-dəs-trē\. In some phonetic environments, as in *fence* \ˈfɛn(t)s\ and *boil* \ˈbɔɪ(-ə)\, it may be difficult to determine whether the sound shown in parentheses is or is not present in a given utterance; even the usage of a single speaker may vary considerably.

**, ; ** Variant pronunciations are separated by commas; groups of variants are separated by semicolons. The order of variants does not mean that the first is in any way preferable to or more acceptable than the others. All of the variants in this book, except those restricted by a regional or usage label, are widely used in acceptable educated speech. If evidence reveals that a particular variant is used more frequently than another, the former will be given first. This should not, however, prejudice anyone against the second or subsequent variants. In many cases the numerical distribution of variants is equal, but one of them, of course, must be printed first.

÷ The obelus, or division sign, is placed before a pronunciation variant that occurs in educated speech but that is considered by some to be questionable or unacceptable. This symbol is used sparingly and primarily for variants that have been objected to over a period of time in print by commentators on usage, in schools by teachers, or in correspondence that has come to the Merriam-Webster editorial department. In most cases the objection is based on orthographic or etymological arguments. For instance, the second variant of *cupola* \ˈkyū-pə-lə, ÷-lō\, though used frequently in speech, is objected to because *a* is very rarely pronounced \ō\ in English. The pronunciation \ˈlɪ-ber-ē\ is similarly marked at the entry for *library* because some people insist that both *r*'s should be pronounced.

ə in unstressed syllables as in *banana*, *collide*, *abut* (IPA [ə]). This neutral vowel, called *schwa*, may be represented orthographically by any of the letters *a*, *e*, *i*, *o*, *u*, *y*, and by many combinations of letters. In running speech unstressed vowels are regularly pronounced as ə\ in American and British speech.

Speakers of r-dropping dialects will often insert an \r\ after \ə\ when \ə\ precedes another vowel. (See the section on \r\.)

ə in stressed syllables as in *humdrum*, *abut*. (IPA [ʌ]).

Some speakers pronounce \ə\ and \ō\ identically before \l\, with the result that word pairs like *gull* and *goal* are homophones. The sound produced in such cases is usually the same sound that other speakers use for \ō\.

ə immediately preceding \l\, \n\, \m\, \ŋ\, as in *bat-tle*, *cotton*, and one pronunciation of *open* \ō-pʰm\ and of *and* \əŋ\ as in one pronunciation of the phrase *lock and key* \lɔk-əŋ-ˈkē\. The symbol \ə\ preceding these consonants does not itself represent a sound. It signifies instead that the following consonant is syllabic; that is, the consonant itself forms the nucleus of a syllable that does not contain a vowel.

In the pronunciation of some French or French-derived words \ə\ is placed immediately after \l\, \m\, \r\ to indicate one nonsyllabic pronunciation of these consonants, as in the French words *table* "table," *prisme* "prism," and *titre* "title," each of which in isolation and in some contexts is a one-syllable word.

ər as in *further*, *merger*, *bird* (IPA [ɜ, ə]). (See the section on \r\.) Actually, this is usually a single sound, not a sequence of \ə\ followed by \r\. Speakers of r-dropping dialects will pronounce \ər\ without r-color (IPA [ɜ, ə]) when unstressed, [ə] when unstressed, when it precedes a consonant or pause, but will insert a following \r\ when \ər\ precedes another vowel.

ər-, ər as in two different pronunciations of *hurry*. Most U.S. speakers pronounce \ˈhər-ē\ with the \ər\ representing the same sounds as in *bird* \ˈbɜrd\. Usually in metropolitan New York and southern England and frequently in New England and the southeastern U.S. the vowel is much the same as the vowel of *hum* followed by a syllable-initial variety of \r\. This pronunciation of *hurry* is represented as \ˈhə-rē\ in this book. Both types of pronunciation are shown for words composed of a single meaningful unit (or *morpheme*) as in *current*, *hurry*, and *worry*. In words such as *furry*, *stirring*, and *purring* in which a vowel or vowel-initial suffix is added to a word ending in *r* or *rr* (as *fur*, *stir*, and *purr*), the second type of pronunciation outlined above is heard only occasionally and is not shown in this dictionary.

a as in *mat*, *map*, *mad*, *gag*, *snap*, *patch* (IPA [æ]). Some variation in this vowel is occasioned by the consonant that follows it; thus, for some speakers *map*, *mad*, and *gag* have noticeably different vowel sounds. There is a very small number of words otherwise identical in pronunciation that these speakers may distinguish solely by variation of this vowel, as in the two words *can* (put into cans; be able) in the sentence "Let's can what we can." However, this distinction is sufficiently infrequent that the traditional practice of using a single symbol is followed in this book.

Many varieties of English do not allow \a\ to be followed by an \r\ which begins the following syllable. In such a case, the sequence of \a-r\ is replaced by \er\, and word pairs like *arrow* and *aero* are homophones. This is not always indicated in transcription. The reader should assume that any sequences of \a-r\ will be \er\ for such speakers.

When it precedes \ŋ\, \a\ is often followed by a \y\ sound. The resulting vowel sounds much like \ā\ for many speakers.

ā as in *day*, *fade*, *date*, *aorta*, *drape*, *cape* (IPA [e, eɪ, ei]). In most English speech this is actually a diphthong. In lowland South Carolina, in coastal Georgia and Florida, and occasionally elsewhere \ā\ is pronounced as a monophthong. As a diphthong \ā\ has a first element \e\ or monophthongal \ā\ and a second element \i\.

Before \l\, speakers may lose the second element \i\ and insert \ə\. Thus, a word like *ale* would be IPA [əɪ]. Alter-

nately, many speakers will keep the second element \i and add a following \ə which creates a new syllable. Thus, the word *trail* will be $\text{\}^{\text{t}}\text{r}\text{\a}\text{\i}\text{\l}$, rhyming with *betrayal*.

\ä as in *bother*, *cot* (IPA [a]). The symbol \ä represents the vowel of *cot*, *cod*, and the stressed vowel of *collar* in the speech of those who pronounce this vowel differently from the vowel in *caught*, *cawed*, and *caller*, represented by \ò . In U.S. speech \ä is pronounced with little or no rounding of the lips, and it is fairly long in duration, especially before voiced consonants. In southern England \ä is usually accompanied by some lip rounding and is relatively short in duration. The vowel \ò generally has appreciable lip rounding. Many U.S. speakers do not distinguish between *cot—caught*, *cod—cawed*, and *collar—caller*, usually because they lack or have less lip rounding in the words transcribed with \ò . Though the symbols \ä and \ò are used throughout this book to distinguish the members of the above pairs and similar words, the speakers who rhyme these pairs will automatically reproduce a sound that is consistent with their own speech.

In transcription of foreign words, the symbol \ä is also used to represent IPA [a], a vowel which is generally pronounced farther forward in the mouth than \ä but not as far forward as \a . Some speakers may also have such a vowel in words like *balm* which contrasts with the vowel in words like *bomb*. Such a contrast is rare, however, and it is not represented in this dictionary.

Speakers of r-dropping dialects will usually insert an \r after \ä when \ä precedes another vowel. (See the section on \r .)

\är as in *car*, *heart*, *aardvark*, *bazaar*, *bizarre* (IPA [aə, aɚ, əɚ]). The initial element of this diphthong may vary from \ä to a vowel pronounced farther forward in the mouth than \ä , or it may be a vowel with some lip rounding resembling \ò . Speakers of r-dropping dialects will pronounce \är as a long vowel (IPA [ɑ:, a:ɪ]) when it precedes a consonant or pause, and may distinguish \är in *cart* from \ä in *cot* by the length and quality of the vowel, not by the presence of \r . However, speakers of r-dropping dialects will usually insert an \r after \är when it precedes a vowel. (See the section on \r .)

\au as in *now*, *loud*, *out* (IPA [au, au]). The initial element of this diphthong may vary from \a to \ä , the first being more common in Southern and south Midland speech than elsewhere. In coastal areas of the southern U.S. and in parts of Canada this diphthong is often realized as \əu when immediately preceding a voiceless consonant, as in the noun *house* and in *out*.

Many varieties of English do not allow \au to be followed by \l in the same syllable. Speakers of such varieties will insert a following \ə which creates a new syllable. This is indicated by the transcription $\text{\au}(-\text{\ə})$. For such speakers, *owl* will rhyme with *avowal*. Also, many varieties of English do not allow \au to be followed by \r in the same syllable. Speakers of such varieties will transform the following \r into \ər , thus creating a new syllable. This is indicated by the transcription $\text{\au}(-\text{\ə})\text{\r}$. For such speakers, *scour* will rhyme with *plower*.

\b as in *baby*, *rib* (IPA [b]).

\ch as in *chin*, *nature* $\text{\}^{\text{n}\text{\a}}\text{\c}\text{\h}\text{\ər}$ (IPA [tʃ]). Actually, this sound is \t + \sh . The distinction between the phrases *why choose* and *white shoes* is maintained by a difference in the syllabication of the \t and the \sh in each case and the consequent use of different varieties (or *allophones*) of \t .

\d as in *did*, *adder* (IPA [d]). (See the section on \t below for a discussion of the flap allophone of

\d .) Many speakers pronounce \d like \j when it occurs before \r in the same syllable.

\e as in *bet*, *bed*, *peck* (IPA [ɛ]). In Southern and Midland dialects this vowel before nasal consonants often has a raised articulation that approximates \i , so that *pen* has nearly the pronunciation $\text{\}^{\text{p}}\text{\i}\text{\n}$.

Many varieties of English do not allow \e to be followed by an \r which begins the following syllable. In such a case, the sequence of \e-r is replaced by \er , and word pairs like *very* and *vary* are homophones. This is not always indicated in transcription. The reader should assume that any sequences of \e-r will be \er for such speakers.

\er as in *bare*, *fair*, *wear*, *derriere*, *millionaire* (IPA [ɛə, ɛə]). The initial element of this diphthong may vary from \e to \ä . Speakers of r-dropping dialects will pronounce \er without any r-color on the second element (IPA [ɛə, ɛə]) when it precedes a consonant or pause, but will usually insert an \r after \er when it precedes a vowel. (See the section on \r .)

\ē , \ē in stressed syllables as in *beat*, *nose-bleed*, *evenly*, *easy* (IPA [i]).

Many speakers will insert \ə after \ē when it precedes \l . Additionally, some speakers pronounce \ē and \i identically before \l , with the result that word pairs like *heel* and *hill* are homophones. The sound pronounced in such cases may be either \ē or \i as pronounced by those who distinguish the two.

\ē in unstressed syllables, as in *easy*, *mealy* (IPA [i, i]). Though the fact is not shown in this book, some dialects such as southern British and southern U.S. often, if not usually, pronounce \i instead of unstressed \ē .

\f as in *fifty*, *cuff* (IPA [f]).

\g as in *go*, *big*, *gift* (IPA [g]).

\h as in *hat*, *ahead* (IPA [h]).

\hw as in *whale* as pronounced by those who do not have the same pronunciation for both *whale* and *wail*. Some U.S. speakers distinguish these two words as $\text{\}^{\text{h}}\text{\w}\text{\ä}$ and $\text{\}^{\text{w}}\text{\ä}$ respectively, though frequently in the U.S. and usually in southern England $\text{\}^{\text{w}}\text{\ä}$ is used for both. Some linguists consider \hw to be a single sound, a voiceless \w (IPA [ɸ]).

\i as in *tip*, *banish*, *active* (IPA [ɪ]).

Some speakers pronounce \ē and \i identically before \l , with the result that word pairs like *heel* and *hill* are homophones. The sound pronounced in such cases may be either \ē or \i as pronounced by those who distinguish the two.

When it precedes \ŋ , \i is often followed by a \y sound. The resulting sound often greatly resembles \ē .

\ir as in *near*, *deer*, *mere*, *pier*, *souvenir* (IPA [ɪə, ɪə]). The initial element of this diphthong may vary from \ē to \i . Speakers of r-dropping dialects will pronounce \ir without any r-color on the second element (IPA [ɪə, ɪə]) when it precedes a consonant or pause, but will usually insert an \r after \ir when it precedes a vowel. (See the section on \r .)

\ī as in *site*, *side*, *buy*, *tripe* (IPA [aɪ, ai, ai, ai]). Actually, this sound is a diphthong, usually composed of \ä + \i . In Southern speech, especially before a

pause or voiced consonant, as in *shy* and *five*, the second element \i may not be pronounced (IPA [a:]). Chiefly in eastern Virginia, coastal South Carolina, and parts of Canada the diphthong is approximately \iə + \i before voiceless consonants, as in *nice* and *write* (IPA [aɪ]).

Many varieties of English do not allow \i to be followed by \l in the same syllable. Speakers of such varieties will insert a following \ə which creates a new syllable. This is indicated by the transcription \i(-ə)\l . For such speakers, *file* will rhyme with *denial*. Also, many varieties of English do not allow \i to be followed by \r in the same syllable. Speakers of such varieties will transform the following \r into \ər , thus creating a new syllable. This is indicated by the transcription \i(-ə)r . For such speakers, *fire* will rhyme with *higher*.

\j as in *job*, *gem*, *edge*, *join*, *judge*. Actually, this sound is \d + \zh (IPA [dʒ]). Assuming the anglicization of *Jeanne d'Arc* as $\text{\zhän-}^{\text{d}}\text{\därk}$, the distinction between the sentences *They betray John Dark* and *They betrayed Jeanne d'Arc* is maintained by a difference in the syllabication of the \d and the \zh in each case and the consequent use of different varieties (or *allophones*) of \d .

\k as in *kin*, *cook*, *ache* (IPA [k]).

\k as in German *ich* “I,” *Buch* “book,” and one pronunciation of English *loch*. Actually, there are two distinct sounds in German; the \k in *ich* (IPA [ç]) is pronounced toward the front of the mouth and the \k in *Buch* is pronounced toward the back (IPA [x]). In English, however, no two words otherwise identical are distinguished by these two varieties of \k , and therefore only a single symbol is necessary.

\l as in *lily*, *pool* (IPA [l, ɫ]). In words such as *battle* and *fiddle* the \l is a syllabic consonant (IPA [l]). (See the section on \ə above.)

\m as in *murmur*, *dim*, *nymph* (IPA [m]). In pronunciation variants of some words, such as *open* and *happen*, \m is a syllabic consonant (IPA [m]). (See the section on \ə above.)

\n as in *no*, *own* (IPA [n]). In words such as *cotton* and *sudden*, the \n is a syllabic consonant (IPA [n]). (See the section on \ə above.)

\n indicates that a preceding vowel or diphthong is pronounced with the nasal passages open, as in French *un bon vin blanc* $\text{\œ}^{\text{n}}\text{-bô}^{\text{n}}\text{-va}^{\text{n}}\text{-blâ}^{\text{n}}$ “a good white wine.”

\ŋ as in *sing* \sɪŋ , *singer* \sɪŋ-ər , *finger* \fɪŋ-gər , *ink* \ɪŋk (IPA [ŋ]). In some rare contexts \ŋ may be a syllabic consonant (IPA [ŋ]). (See the section on \ə above.)

\ō as in *bone*, *know*, *beau* (IPA [o, ou, ou]). Especially in positions of emphasis, such as when it occurs at the end of a word or has primary stress, \ō tends to become diphthongal, moving from \ō toward a second element \u . In southern England and in some U.S. speech, particularly in the Philadelphia area and in the Pennsylvania-Ohio-West Virginia border area, the first element is often approximately \ə . In coastal South Carolina, Georgia, and Florida stressed \ō is often monophthongal when final, but when a consonant follows it is often a diphthong moving from \ō to \ə . In this book the symbol \ō represents all of the above variants. As an unstressed vowel before another vowel, \ō is often pronounced as a schwa with slight lip rounding that is separated from the following vowel by the glide \w , as in *following* \fä-lə-

\wɪŋ . This reduced variant is not usually shown at individual entries.

\ō as in *saw*, *all*, *gnaw*, *caught* (IPA [ɔ]). (See the section on \ä .)

Speakers of r-dropping dialects will usually insert an \r after \ō when \ō precedes another vowel. (See the section on \r .)

\œ as in French *boeuf* “beef,” German *Hölle* “hell” (IPA [œ]). This vowel, which occurs only in foreign-derived terms and names, can be approximated by attempting to pronounce the vowel \e with the lips moderately rounded as for the vowel \u . This vowel is often anglicized as the \ər of *bird* by those who do not “drop their r’s” or as the corresponding vowel of *bird* used by those who do (see the section on \r).

This symbol is also used to represent the vowel in French *feu* “fire,” German *Höhle* “hole” (IPA [ø]). This vowel, which occurs primarily in foreign-derived terms and names, can be approximated by attempting to pronounce a monophthongal vowel \ā with the lips fully rounded as for the vowel \u . This vowel also occurs in Scots and thus is used in the pronunciation of *guidwillie*, mainly restricted to Scotland.

\oi as in *coin*, *destroy* (IPA [ɔɪ, ɔi, oɪ, oɪ]). In some Southern speech, especially before a consonant in the same word, the second element may disappear or be replaced by \ə . Some utterances of *drawing* and *sawing* have a sequence of vowel sounds identical to that in *coin*, but because *drawing* and *sawing* are analyzed by many as two-syllable words they are transcribed with a parenthesized hyphen: $\text{\d}^{\text{r}}\text{\ō}(-)\text{\ɪŋ}$, $\text{\s}^{\text{o}}(-)\text{\ɪŋ}$.

Many varieties of English do not allow \oi to be followed by \l in the same syllable. Speakers of such varieties will insert a following \ə which creates a new syllable. This is indicated by the transcription \oi(-ə)\l . For such speakers, *oil* will rhyme with *loyal*.

\ör as in *boar*, *port*, *door*, *shore* (IPA [oə, ɔə]). The initial element of this diphthong may vary from \ō to \ö . Speakers of r-dropping dialects will usually pronounce \ör the same as \ō . (See the section on \r .) Historically, there has been a contrast between the vowel in words like *ore*, *bore*, *porch*, *sport*, and *hoarse* on one hand and the vowel in words like *or*, *for*, *torch*, *short*, and *horse* on the other hand. The vowel in the former set of words has been much like \ō , and the vowel in the latter set like \ö . However, the number of speakers that make such a distinction is currently very small, and we have not represented the distinction in this dictionary.

\p as in *pepper*, *lip* (IPA [p]).

\r as in *red*, *rarity*. What is transcribed here as \r in reality represents several distinct sounds. Before a stressed vowel \r denotes a continuant produced with the tongue tip slightly behind the teethridge (IPA [ɹ]). This sound is usually voiceless when it follows a voiceless stop, as in *pray*, *tree*, and *cram*.

In Received Pronunciation \r is sometimes pronounced as a flap (IPA [ɾ]) in the same contexts in which \t and \d occur as flaps in American English. (See the section on \t below.) Occasionally the flap may be heard after consonants, as in *bright* and *grow*. In other dialects of British English, particularly Scots, \r may be pronounced as an alveolar trill (IPA [r]) or as a uvular trill (IPA [R]).

In some dialects, especially those of the southeastern U.S., eastern New England, New York City, and southern England, \r is not pronounced or is pronounced as \ə after a vowel in the same syllable. Such dialects are often referred to as r-dropping dialects. This term is somewhat misleading, since speakers of such dialects will often pronounce an \r in certain situations where speakers of non-

r-dropping dialects will not have an `\r\`. This matter is discussed in some of the other sections of this Guide.

`\ S \` as in *source*, *less* (IPA [s]).

`\ sh \` as in *shy*, *mission*, *machine*, *special* (IPA [ʃ]). Actually, this is a single sound, not two. When the two sounds `\s\` and `\h\` occur in sequence, they are separated by a hyphen in this book, as in *grasshopper* `\ˈgras-
hā-pər\`.

`\ t \` as in *tie*, *attack*, *late*, *later*, *latter* (IPA [t]). In some contexts, as when a stressed or unstressed vowel precedes and an unstressed vowel or `\l\` follows, the sound represented by *t* or *tt* is pronounced in most American speech as a voiced flap produced by the tongue tip tapping the teethridge (IPA [ɾ]). In similar contexts the sound represented by *d* or *dd* has the same pronunciation. Thus, the pairs *ladder* and *latter*, *leader* and *liter*, *parody* and *parity* are often homophones. At the end of a syllable `\t\` often has an incomplete articulation with no release, or it is accompanied or replaced by a glottal closure. When `\t\` occurs before the syllabic consonant `\n\` as in *button* `\ˈbət-
tən\`, the glottal allophone is often heard. This may reflect a syllabification of `\t\` with the preceding stressed syllable (i.e., `\ˈbət-
n\`).

Many speakers pronounce `\t\` like `\ch\` when it occurs before `\r\` in the same syllable.

`\ th \` as in *thin*, *ether* (IPA [θ]). Actually, this is a single sound, not two. When the two sounds `\t\` and `\h\` occur in sequence they are separated by a hyphen in this book, as in *knighthood* `\ˈnīt-
hüd\`. In some dialects of American English, `\th\` is regularly replaced by `\f\`.

`\ th \` as in *then*, *either*, *this* (IPA [ð]). Actually, this is a single sound, not two. The difference between `\th\` and `\th\` is that the former is pronounced without and the latter with vibration of the vocal cords.

`\ ü \` as in *rule*, *youth*, *union* `\ˈyün-yən\`, *few* `\ˈfyü\` (IPA [u]). As an unstressed vowel before another vowel, `\ü\` is often pronounced as a schwa with slight lip rounding that is separated from the following vowel by the glide `\w\`, as in *valuing* `\ˈval-yə-wɪŋ\`. This reduced variant is not usually shown at individual entries. Younger speakers of American English often use a more centralized and less rounded pronunciation of `\ü\` in certain words (as *news* and *musician*), both in stressed and especially in unstressed syllables.

Some speakers pronounce `\ü\` and `\u\` identically before `\l\`, with the result that word pairs like *pool* and *pull* are homophones. The sound pronounced in such cases may be either `\ü\` or `\u\` as pronounced by those who distinguish the two.

`\ ü \` as in *pull*, *wood*, *book* (IPA [u]). Some speakers pronounce `\ü\` and `\u\` identically before `\l\`, with the result that word pairs like *pool* and *pull* are homophones. The sound pronounced in such cases may be ei-

ther `\ü\` or `\u\` as pronounced by those who distinguish the two.

`\ ue \` as in German *füllen* “to fill,” *hübsch* “handsome” (IPA [y]). This vowel, which occurs only in foreign-derived terms and names, can be approximated by attempting to pronounce the vowel `\i\` with the lips moderately rounded as for the vowel `\ü\`.

This symbol is also used to represent the vowel in French *rue* “street,” German *fühlen* “to feel” (IPA [y]). This vowel, which occurs only in foreign-derived terms and names, can be approximated by attempting to pronounce the vowel `\e\` with the lips fully rounded as for the vowel `\ü\`.

`\ ür \` as in *poor*, *tour*, *insure* (IPA [uə, uə]). The initial element of this diphthong may vary from `\ü\` to `\ü\`. Speakers of r-dropping dialects will pronounce `\ür\` without any r-color on the second element (IPA [uə, uə]) when it precedes a consonant or pause, but will usually insert an `\r\` after `\ür\` when it precedes a vowel. (See the section on `\r\`.) Many speakers do not have the diphthong `\ür\` and have merged it with either `\ər\` (when it follows palatal consonants such as `\sh\`, `\ch\`, or `\y\` in words like *sure*, *mature*, or *obscure*) or `\ór\` (in other environments). Similarly, many speakers of r-dropping dialects have merged `\ür\` with `\ər\` and `\ó\` in the same respective environments.

`\ V \` as in *vivid*, *invite* (IPA [v]).

`\ W \` as in *we*, *away* (IPA [w]).

`\ y \` as in *yard*, *young*, *cue* `\ˈkyü\`, *curable* `\ˈkyür-ə-
bəl\`, *few* `\ˈfyü\`, *fury* `\ˈfyür-ē\`, *union* `\ˈyün-yən\` (IPA [j]). The sequences `\lyü\`, `\syü\`, and `\zyü\` in the same syllable, as in *lewd*, *suit*, and *presume*, are common in southern British speech but are rare in American speech and only `\lü\`, `\sü\`, and `\zü\` are shown in this dictionary. A sequence of `\h\` and `\y\` as in *hue* and *huge* is pronounced by some speakers as a `\k\` articulated toward the front of the mouth (IPA [ç]).

`\ y \` indicates that during the articulation of the preceding consonant the tongue has substantially the position it has for the articulation of the `\y\` of *yard*, as in French *digne* `\dēnʲ\` “worthy.” Thus `\y\` does not itself represent a sound but rather modifies the preceding symbol.

`\ Z \` as in *zone*, *raise* (IPA [z]).

`\ zh \` as in *vision*, *azure* `\ˈa-zhər\` (IPA [ʒ]). Actually, this is a single sound, not two. When the two sounds `\z\` and `\h\` occur in sequence, they are separated by a hyphen in this book, as in *hogshead* `\ˈhögz-
hed, ˈhägz-
hed\`.

Pronunciation Symbols

For more information see the Guide to Pronunciation.

ə	.... banana, collide, abut	ō	.... bone, know, beau
¹ ə, ɪə	.... humdrum, abut	ô	.... saw, all, gnaw, caught
ə	.... immediately preceding \l, \n, \m, \ŋ, as in battle, mitten, eaten, and sometimes open \d̥-p³m, lock and key \-³ŋ-; immediately following \l, \m, \r, as often in French table, prisme, titre	œ	.... French boeuf, feu, German Hölle, Höhle
ər	.... further, merger, bird	oi	.... coin, destroy
¹ ər- } ¹ ə-r }	.... as in two different pronunciations of hurry \hər-ē, hə-rē\	ôr	.... boar, port, door, shore
a	.... mat, map, mad, gag, snap, patch	p	.... pepper, lip
ā	.... day, fade, date, aorta, drape, cape	r	.... red, rarity
ä	.... bother, cot	s	.... source, less
är	.... car, heart, bazaar, bizarre	sh	.... as in shy, mission, machine, special (actually, this is a single sound, not two); with a hyphen between, two sounds as in grasshopper \gras-hä-pər\
au	.... now, loud, out	t	.... tie, attack, late, later, latter
b	.... baby, rib	th	.... as in thin, ether (actually, this is a single sound, not two); with a hyphen between, two sounds as in knighthood \nīt-hūd\
ch	.... chin, nature \nā-chər\	th	.... then, either, this (actually, this is a single sound, not two)
d	.... did, adder	ü	.... rule, youth, union \yün-yən, few \fyü\
e	.... bet, bed, peck	ù	.... pull, wood, book
er	.... bare, fair, wear, millionaire	ue	.... German füllen, hübsch, fühlen, French rue
¹ ē, ɪē	.... beat, nosebleed, evenly, easy	ûr	.... boor, tour, insure
ē	.... easy, mealy	v	.... vivid, give
f	.... fifty, cuff	w	.... we, away
g	.... go, big, gift	y	.... yard, young, cue \kyü, mute \myüt, union \yün-yən\
h	.... hat, ahead	y	.... indicates that during the articulation of the sound represented by the preceding character, the front of the tongue has substantially the position it has for the articulation of the first sound of yard, as in French digne \dēnʷ\
hw	.... whale as pronounced by those who do not have the same pronunciation for both whale and wail	Z	.... zone, raise
i	.... tip, banish, active	zh	.... as in vision, azure \a-zhər\ (actually, this is a single sound, not two); with hyphen between, two sounds as in hogshed \hög-zhed, hägz-\
ir	.... near, deer, mere, pier	\	.... reversed virgule used in pairs to mark the beginning and end of a transcription: \pen\
ī	.... site, side, buy, tripe	ˈ	.... mark preceding a syllable with primary (strongest) stress: \pen-mən-ship\
j	.... job, gem, edge, join, judge	ˌ	.... mark preceding a syllable with secondary (medium) stress: \pen-mən-ship\
k	.... kin, cook, ache	-	.... mark of syllable division
<u>k</u>	.... German ich, Buch; one pronunciation of loch	( )	.... indicate that what is symbolized between is present in some utterances but not in others: factory \fak-t(ə-)rē\
l	.... lily, pool	÷	.... indicates that many regard as unacceptable the pronunciation variant immediately following: nuclear \nü-klē-ər, nyü-, ÷-kyə-lər\
m	.... murmur, dim, nymph		
n	.... no, own		
ⁿ	.... indicates that a preceding vowel or diphthong is pronounced with the nasal passages open, as in French un bon vin blanc \œⁿ-bōⁿ-vaⁿ-blāⁿ\		
ŋ	.... sing \sɪŋ, singer \sɪŋ-ər, finger \fɪŋ-gər, ink \ɪŋk\		

Abbreviations in This Work

Additional abbreviations are entered in the main vocabulary of this dictionary.

A.&M. Agricultural and Mechanical	cent century	imper imperative
ab about	chem chemist	incho inchoative
abbr abbreviation	Chin Chinese	indef indefinite
abl ablative	comb combining	indic indicative
Acad Academy	Comm Community	infin infinitive
acc accusative	compar comparative	Inst Institute
act active	Confed Confederate	instr instrumental
A.D. anno Domini	conj conjugation, conjunction	intens intensive
adj adjective	constr construction	interj interjection
adv adverb	contr contraction	interrog interrogative
AF Anglo-French	Copt Coptic	Ir Irish
AFB Air Force Base	Corn Cornish	irreg irregular
Afr African	criminol criminologist	Is island
Afrk Afrikaans	d died	ISV International Scientific Vocabulary
Agric Agriculture	D Dutch	It, Ital Italian
Alb Albanian	Dan Daniel, Danish	ital italic
alter alteration	dat dative	Jav Javanese
Am America, American	dau daughter	Jp Japanese
Amer American	def definite	L Latin
AmerF American French	dial dialect	LaF Louisiana French
AmerInd American Indian	dim diminutive	lat latitude
AmerSp American Spanish	disc discovered	Lat Latin
anc ancient, anciently	Dor Doric	LG Low German
ant antonym	dram dramatist	LGk Late Greek
anthropol anthropologist, anthropology	Du Dutch	LHeb Late Hebrew
aor aorist	DV Douay Version	lit literally, literary
Ar Arabic	e eastern	Lith Lithuanian
Arab Arabian	E east, eastern, English	LL Late Latin
Aram Aramaic	econ economist	long longitude
archaeol archaeologist	Ed Education	m meters
Arm Armenian	educ educator	manuf manufacturer
art article	EGmc East Germanic	masc masculine
astron astronomer, astronomy	Egypt Egyptian	math mathematician
attrib attributive, attributively	emp emperor	MBret Middle Breton
atty attorney	Eng England, English	MD Middle Dutch
aug augmentative	equiv equivalent	ME Middle English
Austral Australian	esp especially	Mech Mechanical
Av Avestan	est estimated	Med Medical
AV Authorized Version	ethnol ethnologist	Mex Mexican, Mexico
b born	exc except	MexSp Mexican Spanish
bacteriol bacteriologist	F Fahrenheit, French	MF Middle French
B.C. before Christ, British Columbia	fem feminine	MGk Middle Greek
bef before	Finn Finnish	MHG Middle High German
Belg Belgian	fl flourished	mi miles
Beng Bengali	Flem Flemish	mil military
bet between	fr from	min minister
bib biblical	Fr France, French	Mlr Middle Irish
biochem biochemist	freq frequentative	ML Medieval Latin
biol biologist	Fris Frisian	MLG Middle Low German
Braz Brazilian	ft feet	ModE Modern English
BrazPg Brazilian Portuguese	fut future	ModGk Modern Greek
Bret Breton	G German	ModHeb Modern Hebrew
Brit Britain, British	Gael Gaelic	modif modification
bro brother	gen general, genitive	MPers Middle Persian
Bulg Bulgarian	Ger German	MS manuscript
c century	Gk Greek	mt mountain
C centigrade, College	Gmc Germanic	Mt Mount
ca circa	Goth Gothic	MW Middle Welsh
Canad Canadian	gov governor	n northern, noun
CanF Canadian French	govt government	N north, northern
cap capital, capitalized	Gr Brit Great Britain	naut nautical
Catal Catalan	Heb Hebrew	NE northeast
caus causative	hist historian	neut neuter
Celt Celtic	Hitt Hittite	NewEng New England
cen central	Hung Hungarian	NewZeal New Zealand
	Icel Icelandic	Nfld.&Lab. Newfoundland and Labrador
	IE Indo-European	
	imit imitative	

NL New Latin
No North
nom nominative
nonstand nonstandard
Norw Norwegian
nov novelist
n pl noun plural
NZ New Zealand
obs obsolete
occas occasionally
OCS Old Church Slavic
ODan Old Danish
OE Old English
OF Old French
OFris Old Frisian
OHG Old High German
Olr Old Irish
Olt Old Italian
OL Old Latin
ON Old Norse
OPers Old Persian
OPg Old Portuguese
OProv Old Provençal
OPruss Old Prussian
orig original, originally
ORuss Old Russian
OS Old Saxon
OSp Old Spanish
OSw Old Swedish
OW Old Welsh
PaG Pennsylvania German
part participle
pass passive
Pers Persian
perf perfect
perh perhaps
pers person
Pg Portuguese
philos philosopher

PhilSp Philippine Spanish
physiol physiologist
pl plural
Pol Polish
polit political, politician
pop population
Port Portuguese
pp past participle
prec preceding
prep preposition
pres present, president
prob probably
pron pronoun, pronunciation
pronunc pronunciation
prp present participle
Pruss Prussian
pseud pseudonym
psychol psychologist
R.C. Roman Catholic
REB Revised English Bible
redupl reduplication
refl reflexive
rel relative
resp respectively
rev revolution
Rom Roman, Romanian
RSV Revised Standard Version
Russ Russian
S south, southern
Sc Scottish, Scots
Scand Scandinavian
ScGael Scottish Gaelic
Sch School
Scot Scotland, Scottish
secy secretary
Sem Seminary, Semitic
Shak Shakespeare
sing singular

Skt Sanskrit
Slav Slavic
So South
SoAfr South Africa, South African
sociol sociologist
Sp, Span Spanish
specif specifically
spp species
St Saint
Ste Sainte
subj subjunctive
subsp subspecies
substand substandard
superl superlative
Sw, Swed Swedish
syn synonym, synonymy
Syr Syriac
Tag Tagalog
Tech Technology
theol theologian
Theol Theological
Toch Tocharian
trans translation
treas treasury
Turk Turkish
U University
ultim ultimately
usu usually
var variant, variety
v, vb verb
vi verb intransitive
VL Vulgar Latin
voc vocative
vt verb transitive
W Welsh, west, western
WGmc West Germanic
zool zoologist

Signs and Symbols

Astronomy

SUN, GREATER PLANETS, ETC.

- ☉ the sun; Sunday
- ☾ or ☽ the moon; Monday
- new moon
- ☾, ☽, or ☾ first quarter
- ☽ full moon
- ☾, ☽, or ☾ last quarter
- ♿ Mercury; Wednesday
- ♃ Venus; Friday
- ♁ or ♂ Earth
- ♂ Mars; Tuesday
- ♃ Jupiter; Thursday
- ♄ or ♄ Saturn; Saturday

- ♅, ♁, or ♁ Uranus
- ♆, ♆, or ♆ Neptune
- ♇ Pluto
- ☄ comet
- * or ✧ fixed star

ASPECTS AND NODES

- ☾ conjunction
 - ☾ quadrature
 - ♈ trine
 - ♁ opposition
 - ♈ ascending node
 - ♏ descending node
- (for astrological symbols see ZODIAC table)

Biology

- ♀ an individual, specif., a female—used chiefly in inheritance charts
- ♂ an individual, specif., a male—used chiefly in inheritance charts
- ♀ female
- ♂ or ♂ male
- × crossed with; hybrid

- + wild type
- P₁ parental generation usu. consisting of two or more different pure strains
- F₁ first filial generation, offspring of a mating between different P₁ strains
- F₂ second filial generation, offspring of an F₁ × F₁ mating

Business and Finance

- a/c account <in a/c with>
- @ at; each <4 apples @ 5¢ = 20¢>
- P principal; present value
- i, r rate of interest
- n number of periods (as of interest) and esp. years
- / or $\frac{\text{per}}$ per
- c/o care of
- # number if it precedes a numeral <track #3>; pounds if it follows <a 5 # sack of sugar>

- £ pound; pounds
 - % percent
 - ‰ per thousand
 - © copyrighted
 - ® registered trademark
 - \$ dollars
 - ¢ cents
 - £ pounds
 - / shillings
- (for other currency symbols see MONEY table)

Chemistry

- + signifies “plus,” “and,” “together with”—used between the symbols of substances brought together for, or produced by, a reaction; placed to the right of a symbol above the line, it signifies a unit charge of positive electricity: Ca⁺⁺ or Ca²⁺ denotes the ion of calcium, which carries two positive charges; also used to indicate a dextrorotatory compound [as (+)-tartaric acid]
- signifies a unit charge of negative electricity when placed to the right of a symbol above the line: Cl⁻ denotes a chlorine ion carrying a negative charge; also used to indicate a levorotatory compound [as (-)-quinine]; also used to indicate the removal of a part from a compound (as -CO₂)
- signifies a single bond—used between the symbols of elements or groups which unite to form a compound: (as H-O-H for H₂O)
- —used to separate parts of a compound regarded as loosely joined (as CuSO₄·5H₂O); the centered dot is also used to denote the presence of a single unpaired electron (as H•)
- = indicates a double bond; placed to the right of a symbol above the line, it signifies two unit charges of negative electricity (as SO₄²⁻, the negative ion of sulfuric acid, carrying two negative charges)
- ≡ signifies a triple bond or a triple negative charge
- : —used to indicate an unshared pair of electrons (as :NH₃); also sometimes used to indicate a double bond (as in CH₂:CH₂)

- () marks groups within a compound [as in $C_6H_4(CH_3)_2$, the formula for xylene which contains two methyl groups (CH_3)]
- ┌ or └ joins attached atoms or groups in structural formulas for cyclic compounds, as that for glucose
- $$\begin{array}{c} \text{O} \\ \text{---} \\ CH_2OHCH(CHOH)_3CHOH \end{array}$$
- ⬡ or ⬢ denotes the benzene ring
- = gives or forms
- gives, leads to, or is converted to
- ↔ forms and is formed from, is in equilibrium with
- ↓ indicates precipitation of the substance
- ↑ indicates that the substance passes off as a gas
- ↔ indicates a reversible reaction or resonance structures
- Δ indicates that heat is required or produced
- ≡ is equivalent—used in statements to show how much of one substance will react with a given quantity of another so as to leave no excess of either
- m, n, x* —used to indicate a variable or unknown number of atoms or groups esp. in polymers [as in $(C_5H_8)_n$]

- 1, 2, etc. —used to indicate various quantities (as mass number $\langle^{12}C\rangle$, atomic number $\langle {}_6C\rangle$, number of atoms or groups $\langle(C_6H_5)_2\rangle$, or quantity of electric charge $\langle Ca^{2+}\rangle$); also used in names to indicate the positions of substituting groups, attached to the first, etc., of the numbered atoms of the parent compound (as glucose-6-phosphate)
- I, II, III, etc. —used to indicate oxidation state $\langle Fe^{III}\rangle$
- H enthalpy
- 2H also H^2 deuterium
- 3H also H^3 tritium
- M metal
- R organic group, alkyl or aryl group
- S entropy
- X halogen atom
- Z atomic number
- ' —used to distinguish between different substituents of the same kind (as R' , R'' , R''' to indicate different organic groups)
- (for element symbols see ELEMENT table)

Computers

- ? wildcard used esp. to represent any single character in a keyword search (as in a search for "f?n" to find *fan*, *fin*, and *fun*)
- * wildcard used esp. to represent zero or more characters in a keyword search (as in a search for "key*" to find *key*, *keys*, *keyed*, *keying*, etc.)
- @ at sign—used to introduce the domain name in an e-mail address

- :-) and :(etc. emoticons (e.g., smile, frown, etc.)
- / or \ —used to introduce or separate parts of a computer address
- .
- dot—used to separate parts of a computer address or file name
- < > —used to enclose tags in a markup language (as $\langle title\rangle Dictionary \langle /title\rangle$)

Mathematics

- + plus; positive $\langle a + b = c\rangle$ —also used to indicate omitted figures or an approximation
- minus; negative
- ± plus or minus; positive or negative \langle the square root of $4a^2$ is $\pm 2a\rangle$ \langle an age of 120,000 years $\pm 12,000\rangle$ \langle a tolerance of ± 5 percent
- × multiplied by; times $\langle 6 \times 4 = 24\rangle$ —also indicated by placing a dot between the factors $\langle 6 \cdot 4 = 24\rangle$ or by writing the factors one after the other, often enclosed in parentheses, without explicitly indicating multiplication $\langle (4)(5)(3) = 60\rangle$ $\langle -4abc\rangle$
- ÷ or : divided by $\langle 24 \div 6 = 4\rangle$ —also indicated by writing the divisor under the dividend with a line between $\langle \frac{24}{6} = 4\rangle$ or by writing the divisor after the dividend with a slash between $\langle 3/8\rangle$
- E times 10 raised to an indicated exponent $\langle 4.52E5 = 4.52 \times 10^5\rangle$ —used esp. in electronic displays
- = equals $\langle 6 + 2 = 8\rangle$
- ≠ or ≠ is not equal to
- > is greater than $\langle 6 > 5\rangle$
- < is less than $\langle 3 < 4\rangle$
- ≧ or ≥ is greater than or equal to
- ≦ or ≤ is less than or equal to
- ≢ is not greater than
- ≧ is not less than
- ≈ is approximately equal to
- ≡ is identical to
- ~ is similar to; the negation of; the negative of
- ≡ is congruent to
- ∝ varies directly as; is proportional to
- : is to; the ratio of
- ∴ therefore
- ∞ infinity
- ∠ angle; the angle $\langle \angle ABC\rangle$
- ⊥ right angle $\langle \perp ABC\rangle$
- ⊥ the perpendicular; is perpendicular to $\langle AB \perp CD\rangle$
- ∥ parallel; is parallel to $\langle AB \parallel CD\rangle$
- or ◦ circle
- ^ arc of a circle
- △ triangle
- square
- ▭ rectangle
- √ or √ root—used without an index to indicate a square root (as in $\sqrt{4} = 2$) or with an index above the sign to indicate a higher degree (as in $\sqrt[3]{3}$, $\sqrt[4]{7}$); also denoted by a fractional index at the right of a number whose denominator expresses the degree of the root $\langle 3^{1/2} = \sqrt{3}\rangle$
- () parentheses } —used to indicate associated quantities and the order of operations
- [] brackets }
- { } braces }
- (when placed above quantities) vinculum
- Δ the operation of finding the difference between two nearby values of a variable (as y) or of a function (as f) for two values of its independent vari-

able (as x) differing by a small nonzero amount (as h) $\langle \Delta y = y_2 - y_1 \rangle$ $\langle \Delta f(x) = f(x+h) - f(x) \rangle$	"	second; inch $\langle 30'' \rangle$
\int integral; integral of $\langle \int 2x dx = x^2 + C \rangle$	0, 1, 2, 3, etc.	—used as exponents placed above and at the right of an expression to indicate that it is raised to a power whose degree is indicated by the figure $\langle a^0 \text{ equals } 1 \rangle$ $\langle a^1 \text{ equals } a \rangle$ $\langle a^2 \text{ is the square of } a \rangle$
\int_b^a the integral taken from the value b to the value a of the variable	-1, -2, -3, etc.	—used as exponents placed above and at the right of an expression to indicate that the reciprocal of the expression is raised to the power whose degree is indicated by the figure $\langle a^{-1} \text{ equals } 1/a \rangle$ $\langle a^{-2} \text{ equals } 1/a^2 \rangle$
$\frac{df(x)}{dx}$ the derivative of the function $f(x)$ with respect to x	θ	angle or measure of an angle esp. in radians
$\frac{\partial f(x,y)}{\partial x}$ the partial derivative of the function $f(x,y)$ with respect to x	$\sin^{-1}x$	arcsine of x
δ_j^i Kronecker delta	$\cos^{-1}x$	arccosine of x
s standard deviation of a sample taken from a population	$\tan^{-1}x$	arctangent of x
σ standard deviation of a population	f	function
s^2 variance of a sample from a population	f^{-1}	the inverse of the function f
σ^2 variance	$|z|$	the absolute value of z
Σ sum; summation $\langle \sum_{i=1}^n x_i = x_1 + x_2 + \dots + x_n \rangle$	$[a_{ij}]$	matrix with element a_{ij} in the i th row and j th column
\bar{x} arithmetic mean of a sample of a variable x$	|a_{ij}|$	determinant of a square matrix with elements a_{ij}
μ (1) micrometer (2) arithmetic mean of a population	$\|A\|$ or $\|x\|$	norm of the matrix A or the vector x
χ^2 chi-square	A^{-1}	inverse of the matrix A
P the probability of obtaining a result as great as or greater than the observed result in a statistical test if the null hypothesis is true	A^T	transpose of the matrix A
r correlation coefficient	\oplus	an operation in a mathematical system (as a group or ring) with $A \oplus B$ indicating the sum of the two elements A and B
$E(x)$ expected value of the random variable x	\otimes	an operation in a mathematical system (as a group or ring) with $A \otimes B$ indicating the product of the two elements A and B
π pi; the number 3.14159265+; the ratio of the circumference of a circle to its diameter	$[x]$	the greatest integer not greater than x
Π product $\langle \prod_{i=1}^n x_i = (x_1)(x_2) \dots (x_n) \rangle$	(a,b)	the open interval $a < x < b$
$!$ factorial $\langle n! = n(n-1)(n-2) \dots 1 \rangle$	$[a,b]$	the closed interval $a \leq x \leq b$
e or ϵ (1) the number 2.7182818+; the base of the natural system of logarithms (2) the eccentricity of a conic section	\aleph_0	aleph-null
i the positive square root of minus one $\sqrt{-1}$	ω	the ordinal number of the positive integers
n an unspecified number (as an exponent) esp. when integral	\ni or \ni	such that $\langle \text{choose } a \text{ and } b \ni a + b = 6 \rangle$
$^\circ$ degree $\langle 60^\circ \rangle$	\exists	there exists $\langle \exists a \ni a + 2 = 4 \rangle$
$'$ minute; foot $\langle 30' \rangle$ —also used to distinguish between different values of the same variable or between different variables (as a' , a'' , a''' , usually read a prime, a double prime, a triple prime) or between the first and higher derivatives of a function (as f' , f'' or $f'(x)$, $f''(x)$ for the first and second derivatives of f or $f(x)$)	\forall	for every, for all $\langle \forall a \ni a \text{ is a real number, } a^2 \geq 0 \rangle$
	\cup	union of two sets
	\cap	intersection of two sets
	\subset	is included in, is a subset of
	\supset	contains as a subset
	\in or ϵ	is an element of
	\notin	is not an element of
	Λ or \emptyset or θ or $\{ \}$	empty set, null set

Miscellaneous










$\&$	and	\mathbb{R}	response
$\&c$	et cetera, and so forth	\ast	—used in Roman Catholic and Anglican service books to divide each verse of a psalm, indicating where the response begins
" or "	ditto marks	\ast or +	—used in some service books to indicate where the sign of the cross is to be made; also used by certain Roman Catholic and Anglican prelates as a sign of the cross preceding their signatures
/	slash (or diagonal or slant or solidus or virgule)—used to mean "or" (as in <i>and/or</i>), "and/or" (as in <i>dead/wounded</i>), "per" (as in <i>feet/second</i>); used to indicate end of a line of verse; used to separate the figures of a date (4/4/73)	LXX	Septuagint
\square	index or fist	卐	swastika
<	derived from	$f/$ or $f:$	relative aperture of a photographic lens
>	whence derived	\mathbb{R}	take—used on prescriptions; prescription; treatment
+	and	☠	poison
*	hypothetical; ungrammatical	☣	biohazard, biohazardous materials
†	died—used esp. in genealogies	☶ or ☷	radiation, radioactive materials
+	cross (for variations see CROSS illustration)	☸	civil defense
\otimes	monogram from Greek XP signifying Christ	☹	fallout shelter
Ⓢ or Ⓢ	kosher certification	☺	peace
Ⓢ	Magen David	x or \times	by $\langle 3 \times 5 \text{ cards} \rangle$
Ⓢ	ankh	☯	yin and yang
Ⓢ	versicle	♻	recycle, recyclable

Physics

α	alpha particle
β	beta particle, beta ray
γ	gamma, photon; surface tension
ϵ	permittivity
η	efficiency; viscosity
λ	wavelength
μ	micro-; micron; muon; permeability
ν	frequency; neutrino
ρ	density; resistivity
σ	conductivity; cross section; surface tension
ϕ	luminous flux; magnetic flux
Ω	ohm
\AA	angstrom
B	magnetic induction; magnetic field
c	speed of light
e	electron; electronic charge
E	electric field; energy; illumination; modulus of elasticity; potential difference
h	Planck's constant
h	a constant equal to $h/2\pi$

H	magnetic field strength
J	angular momentum
L	inductance, self-inductance
n	refractive index; neutron
p	momentum of a particle; proton
q	charge; quark
S	entropy
T	absolute temperature; period
V	electrical potential
W	work
X	power of magnification; reactance
Y	admittance
Z	impedance

CIRCUIT ELEMENTS

 or 	DC power, battery
	AC power, generator
	capacitor
	resistor
	inductor
	switch
 or 	grounded connection



Reference Marks

*	asterisk <i>or</i> star
†	dagger
‡	double dagger
§	section <i>or</i> numbered clause

















||	parallels
¶ or ¶	paragraph (for editing marks see PROOFREADERS' MARKS table)






















Stamps and Stamp Collecting

★ <i>or</i> *	unused
★★ <i>or</i> **	unused with original gum intact and never mounted with a stamp hinge

○ <i>or</i> ○ <i>or</i> 0	used
	block of four
	entire cover or card

Weather

Barometer, changes of:	
	Rising, then falling
	Rising, then steady; or rising, then rising more slowly
	Rising steadily, or unsteadily
	Falling or steady, then rising; or rising, then rising more quickly
	Steady, same as 3 hours ago
	Falling, then rising, same or lower than 3 hours ago
	Falling, then steady; or falling, then falling more slowly
	Falling steadily, or unsteadily
	Steady or rising, then falling; or falling, then falling more quickly
	calm
	clear
	cloudy (partly)
	cloudy (completely overcast)
	drifting or blowing snow
	drizzle
	fog

	freezing rain
	front, cold
	warm
	occluded
	stationary
	funnel clouds
	haze
	hurricane
	tropical storm
	ice needles
	rain
	rain and snow
	rime
	sandstorm or dust storm
	shower(s)
	shower of rain
	shower of hail
	sleet
	snow
	thunderstorm
	visibility reduced by smoke

A Handbook of Style

Punctuation

Punctuation marks are used in written English to separate groups of words for meaning and emphasis; to convey an idea of the variations of pitch, volume, pauses, and intonation of the spoken language; and to help avoid ambiguity. The uses of the standard punctuation marks are discussed and illustrated in the following pages. For an explanation of the punctuation marks used in the entries in this dictionary, see the Explanatory Notes in the front of the book.

Apostrophe ’

1. Indicates the possessive of nouns and indefinite pronouns. The possessive of singular nouns and some plural nouns is formed by adding *-s*. The possessive of plural nouns ending in an *s* or *z* sound is usually formed by adding only an apostrophe; the possessive of irregular plurals is formed by adding *-s*.

the boy's mother	birds' migrations
Douglas's crimes	the Stevenses' house
anyone's guess	people's opinions
Degas's drawings	children's laughter

2. Marks the omission of letters in contracted words.

didn't they're she'd

3. Marks the omission of digits in numerals.

class of '03 in the '90s

4. Often forms plurals of letters, figures, abbreviations, symbols, and words referred to as words.

dot your *i*'s and cross your *t*'s
three 8's *or* three 8s
these Ph.D.'s *or* these Ph.D.s
used &'s instead of *and*'s

Brackets []

1. Enclose editorial comments or clarifications inserted into quoted material.

His embarrassment had peaked [sic] her curiosity.

2. Enclose insertions that supply missing letters or that alter the form of the original word.

His letter continues, "If D[deutsch] won't take the manuscript, perhaps someone at Faber will."

He dryly observed that they bought the stock because "they want[ed] to see themselves getting richer."

3. Function as parentheses within parentheses.

Posner's recent essays (like his earlier *Law and Literature* [1988]) bear this out

Colon :

1. Introduces an amplifying word, phrase, or clause that acts as an appositive.

That year Handley's old obsession was replaced with a new one: jazz.

The issue comes down to this: Will we offer a reduced curriculum, or will we simply cancel the program?

2. Introduces a list or series.

Three abstained: Britain, France, and Belgium.

3. Introduces a clause or phrase that explains, illustrates, amplifies, or restates what has gone before.

Dawn was breaking: the distant peaks were already glowing with the sun's first rays.

4. Introduces lengthy quoted material set off from the rest of the text by indentation but not by quotation marks. It may also be used before a quotation enclosed by quotation marks in running text.

The *Rumpole* series has been well described as follows:

Rumpled, disreputable, curmudgeonly barrister Horace Rumpole often wins cases despite the disdain of his more aristocratic colleagues. Fond of cheap wine ("Château Thames Embankment") and. . . .

The inscription reads: "Here lies one whose name was writ in water."

5. Separates elements in bibliographic publication data and page references, in biblical citations, and in formulas used to express time and ratios.

Boston: Houghton Mifflin, 1997

Scientific American 240 (Jan.):122-33

John 4:10 8:30 a.m. a ratio of 3:5

6. Separates titles and subtitles.

Southwest Stories: Tales from the Desert

7. Follows the salutation in formal correspondence.

Dear Judge Wright: Ladies and Gentlemen:

8. Follows headings in memorandums and business letters.

TO: Reference:

9. Is placed outside quotation marks and parentheses when it punctuates the larger sentence.

The problem becomes most acute in “Black Rose and Destroying Angel”: plot simply ceases to exist.

He came down the steps as reporters shouted questions, flashbulbs popped[,] and the crowd pushed closer.

6. Separates two or more adjectives that modify a noun. It is not used between two adjectives when the first modifies the combination of the second plus the noun it modifies.

in a calm, reflective manner
the harsh, damp, piercing wind
a good used car the lone bald eagle

7. Sets off a nonrestrictive (nonessential) word, phrase, or clause that is in apposition to a preceding or following noun.

We visited Verdun, site of the famous battle.
A cherished landmark, the Hotel Sandburg was spared.
Its author, Maria Olevsky, was an expert diver.

8. Separates a direct quotation from a phrase identifying its source or speaker. The comma is omitted when the quotation ends with a question mark or exclamation point, and usually omitted when the quoted phrase itself is the subject or object of the larger sentence.

She answered, “I’m leaving.”
“I suspect,” Bob observed, “we’ll be hearing more.”
“How about another round?” Elaine piped up.
“The network is down” was the reply she feared.

9. Sets off words in direct address and mild interjections.

The facts, my fellow Americans, are very different.
This is our final notice, Mr. Sutton.
Ah, the mosaics in Ravenna are matchless.

10. Precedes a tag question.

That’s obvious, isn’t it?

11. Indicates the omission of a word or phrase used in a parallel construction earlier in the sentence. In short sentences, the comma may be omitted.

Eight councillors cast their votes for O’Reilly; six, for Mendez.
Seven voted in favor, three against.

12. Is used to avoid ambiguity that might arise from adjacent words.

Under Mr. James, Madison High School flourished.

13. Groups numerals into units of three to separate thousands, millions, and so on. It is not used in street addresses, page numbers, and four-digit years.

2,000 case histories 12537 Wilshire Blvd.
a fee of \$12,500 page 1415
numbering 3,450,000 in 3000 B.C.

14. Separates a surname from a following title or degree, and often from the abbreviations *Jr.* and *Sr.*

Sandra H. Cobb, Vice President
Lee Herman Melville, M.D.
Douglas Fairbanks, Jr. or Douglas Fairbanks Jr.

Comma

1. Separates main clauses joined by a coordinating conjunction (such as *and*, *but*, *or*, *nor*, *so*), and occasionally short parallel clauses not joined by conjunctions.

She knew very little about the new system, and he volunteered nothing.

The trial lasted for nine months, but the jury took only four hours to reach its verdict.

She came, she saw, she conquered.

2. Sets off adverbial clauses and phrases that begin or interrupt a sentence. If the sentence can be easily read without a comma, the comma may be omitted.

Having agreed to disagree, they turned to other matters.

The report, after being read aloud, was put up for consideration.

In January the roof fell in.

As cars age they depreciate.

3. Sets off transitional words and phrases (such as *indeed*, *however*) and words that introduce examples (such as *namely*, *for example*).

Indeed, no one seemed to have heard of him.

They concluded, however, that it was meaningless.

Three have complied, namely, Togo, Benin, and Ghana.

4. Sets off contrasting expressions within a sentence.

This project will take six months, not six weeks.

5. Separates words, phrases, or clauses in a series. Many writers omit the comma before the last item in a series whenever this would not result in ambiguity.

Men, women[,] and children crowded aboard the train.

Her job required her to pack quickly, to travel often[,] and to have no personal life.

15. Sets off elements of an address (except for zip codes) and full dates. When only the month and year are given, the comma is usually omitted.

Write to Bureau of the Census, Washington, DC 20233.

In Reno, Nevada, their luck ran out.

On July 26, 2000, the court issued its opinion.

October 1929 brought an end to all that.

16. Follows the salutation in informal correspondence and follows the complimentary close in a letter.

Dear Aunt Sarah, Sincerely yours,

Dash —

1. Marks an abrupt change or break in the structure of a sentence.

The students seemed happy enough with the new plan, but the alumni—there was the problem

2. Is used in place of commas or parentheses to emphasize parenthetical or amplifying material. In general, no punctuation immediately precedes an opening dash or immediately follows a closing dash.

It will prevent corporations—large and small—from buying influence with campaign contributions.

3. Introduces defining phrases and lists.

The motion was then tabled—that is, removed indefinitely from consideration.

Davis was a leading innovator in at least three styles—bebop, cool jazz, and jazz-rock fusion.

4. Often precedes the attribution of a quotation, either immediately after the quotation or on the next line.

Only the sign is for sale.—Søren Kierkegaard

or

Only the sign is for sale.

—Søren Kierkegaard

5. Sets off an interrupting clause or phrase. An exclamation point or question mark may immediately precede a dash.

If we don't succeed—and the critics say we won't—then the whole project is in jeopardy.

His hobby was getting on people's nerves—especially mine!—and he was very good at it.

Ellipsis

1. Indicates the omission of one or more words within a quoted sentence. Omission of a word or phrase is indicated by three ellipsis points. If an entire sentence or more is omitted, the end punctuation of the preceding sentence (including a period) is followed by three ellipsis points. Punctuation used in the original that falls on either side of the ellipsis is often omitted; however, it may be retained, especially if this helps clarify the sentence structure. (The second and third examples below are shortened versions of the first.)

Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and

Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.—Emerson

Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, . . . and every pure and wise spirit that ever took flesh.

Is it so bad, then, to be misunderstood? . . . To be great is to be misunderstood.

2. Indicates that one or more lines have been omitted from a poem. The row of ellipsis points usually matches the length of the line above.

When I heard the learned astronomer,

.

How soon unaccountable I became tired and sick,
Til rising and gliding out I wandered off by myself,

3. Indicates faltering speech or an unfinished sentence in dialogue.

"I mean . . ." he stammered, "like . . . How?"

Exclamation Point !

1. Ends an emphatic phrase, sentence, or interjection.

Without a trace!

There is no alternative!

Encore!

2. Is placed within brackets, dashes, parentheses, and quotation marks when it punctuates only the enclosed material. It is placed outside them when it punctuates the entire sentence. If it falls where a comma could also go, the comma is dropped.

All of this proves—at long last!—that we were right from the start.

Somehow the dog got the gate open (for the third time!) and ran into the street.

He sprang to his feet and shouted "Point of order!"

At this rate, the national anthem will soon be replaced by "You Are My Sunshine"!

"Absolutely not!" he snapped.

They wouldn't dare! she told herself over and over.

Hyphen -

1. Is often used to link elements in compound words. Consult the dictionary in doubtful cases.

secretary-treasurer	spin-off
cost-effective	light-year
middle-of-the-road	president-elect

2. Is used to separate a prefix, suffix, or combining form from an existing word if the base word is capitalized, and often when the base word is more than two syllables long, or when identical letters would otherwise be adjacent to each other. Consult the dictionary in doubtful cases.

pre-Victorian	wall-like
industry-wide	co-opted
recession-proof	anti-inflationary

3. Is used in compound nouns containing a particle (usually a preposition or adverb).

on-ramp falling-out
runner-up right-of-way

4. Is used in most compound modifiers when placed before the noun.

the fresh-cut grass a made-up excuse
her gray-green eyes the well-worded statement

5. Is used with the first of two prefixes or modifiers forming a compound with the same base word.

pre- and postoperative care
anti- or pro-Revolutionary sympathies
early- and mid-20th-century painters

6. Is used with written-out numbers, both cardinal and ordinal, between 21 and 99.

forty-one years old his forty-first birthday
one hundred forty-one

7. Is used in a written-out fraction employed as a modifier. A fraction used as a noun is often left open.

a one-half share
three fifths of the vote *or* three-fifths of the vote
one one-hundredth of an inch

8. Is used between numbers and dates with the meaning "(up) to and including." In typeset material the hyphen is replaced by the longer en dash.

pages 128–34
the years 1995–99

9. Is used as the equivalent of *to*, *and*, or *versus* to indicate linkage or opposition. In typeset material the longer en dash is used.

the New York–Paris flight
the Lincoln–Douglas debates
a final score of 7–2.

10. Marks an end-of-line division of a word.

In 1975 smallpox, formerly a great scourge, was declared eradicated.

3. Enclose numbers or letters indicating individual items in a series within a sentence.

Sentences can be classified as (1) simple, (2) multiple or compound, and (3) complex.

4. Enclose abbreviations that follow their spelled-out forms, or spelled-out forms that follow their abbreviations.

the Food and Drug Administration (FDA)
the ABA (American Booksellers Association)

5. Indicate alternative terms.

Please sign and return the enclosed form(s).

6. Often enclose cross-references and bibliographic references, as well as publishing data in bibliographic citations.

Specialized services are also available (see list below).
The diagram (Fig. 3) illustrates the action of the pump.

Subsequent studies (Braxton 1998; Roh and Weinglass 2002) have confirmed these findings.

3. See Stendhal, *Love* (New York: Penguin, 1975), 342.

7. Are used with other punctuation marks as follows: If an independent sentence is enclosed in parentheses, its first word is capitalized and a period is placed inside the parentheses. If the parenthetical expression occurs within a sentence, it is uncapitalized unless it is a quotation, and does not end with a period but may end with an exclamation point, a question mark, or quotation marks. No punctuation immediately precedes an opening parenthesis within a sentence; if punctuation is required, it follows the closing parenthesis.

The discussion was held in the boardroom. (The results are still confidential.)

This short section (musicians would call it the *bridge*) has the song's most distinctive harmonies.

The background music is always Bach (does the chairman have such good taste?).

He was distraught ("It's my whole career!") and refused to see anyone.

I'll get back to you tomorrow (Friday), when I have more details.

() Parentheses

1. Enclose phrases and clauses that provide examples, explanations, or supplementary facts.

Nominations for principal officers (president, vice president, treasurer, and secretary) were approved.
Four computers (all outdated models) were replaced.
Although we liked Mille Fiori (their risotto was the best), we hadn't been there in several months.

2. Enclose numerals that confirm a spelled-out number in a business or legal context.

Delivery will be made in thirty (30) days.
The fee is four thousand dollars (\$4,000.00).

. Period

1. Ends a sentence or a sentence fragment that is neither a question nor an exclamation. Only one period ends a sentence.

She asked if we were swing dancers.

Give it your best.

Unlikely. In fact, inconceivable.

She liked best the sentence that read "Leda Rubin has made the impossible possible."

2. Follows most abbreviations and some contractions.

Calif. e.g. Dr.

Sept. p.m. Jr.

etc. dept. Assn.

Ph.D. *or* PhD C.E.O. *or* CEO

3. Is used with a person's initials.

F. Scott Fitzgerald J. B. S. Haldane

4. Follows numerals and letters when used without parentheses in outlines and vertical lists.

I. Objectives

A. Economy

1. Low initial cost

2. Low maintenance cost

B. Ease of operation

4. Enclose lines of poetry run in with the text.

When Gilbert advised, "Stick close to your desks and never go to sea, / And you all may be rulers of the Queen's Naveel!" this latest appointee was obviously paying attention.

5. Are used with other punctuation marks as follows: A period or comma is placed within the quotation marks. A colon or semicolon is placed outside them. A dash, question mark, or exclamation point is placed inside the quotation marks when it punctuates the quoted matter only, but outside when it punctuates the whole sentence.

He smiled and said, "I'm happy for you."

"Too easy," she shot back.

There was only one real "issue": noise.

She spoke of her "little cottage in the country"; she might better have called it a mansion.

"I can't see how—" he started to say.

Saturdays there were dances—"sock hops"—in the gym.

He asked, "When did she leave?"

What is the meaning of "the open door"?

She collapsed in her seat with a stunned "Good grief!"

Save us from his "mercy"!

Question Mark ?

1. Ends a direct question.

"When do they arrive?" she asked.

Was anyone seen in the area after 10 p.m.?

2. Ends a question that forms part of a sentence, but does not follow an indirect question.

What was her motive? you may be asking.

I naturally wondered, Will it really work?

He asked when the club normally closed.

3. Indicates uncertainty about a fact.

Geoffrey Chaucer, English poet (1342?-1400)

4. Is used with other punctuation marks exactly like the exclamation point (see p. 1606).

Quotation Marks, Single ‘ ’

1. Enclose quoted material within quoted material.

"I distinctly heard him say, 'Don't be late,' and then I heard the door close."

This analysis is indebted to Del Banco's "Elizabeth Bishop's 'Insomnia': An Inverted View."

2. In British usage, may enclose quoted material, in which case a quotation within a quotation is set off by double quotation marks.

'I distinctly heard him say, "Don't be late," and then I heard the door close.'

Quotation Marks, Double “ ”

1. Enclose direct quotations but not indirect quotations.

"I'm leaving," she whispered. "This could last forever."

She whispered that she was leaving.

He asked, "What went wrong?"

The question is, What went wrong?

2. Enclose words or phrases borrowed from others, and words of obvious informality.

They required a "biodata summary"—that is, a résumé.

He called himself "emperor," but he was really just a dictator.

They were afraid the patient had "stroked out"—had had a cerebrovascular accident.

3. Enclose titles of poems, short stories, essays, articles in periodicals, chapters of books, and episodes of radio and television programs.

the article "After the Genocide" in the *New Yorker*

"The Death of the Hired Man" by Robert Frost

Poe's "The Murders in the Rue Morgue"

John Barth's essay "The Literature of Exhaustion"

The Jungle Book's ninth chapter, "Rikki-tikki-tavi"

*M*A*S*H's* finale, "Goodbye, Farewell and Amen"

Semicolon ;

1. Separates related independent clauses joined without a coordinating conjunction.

Cream the butter and sugar; add the eggs and beat well.

The river overflowed its banks; roads vanished; freshly plowed fields turned into lakes.

2. Joins two clauses when the second includes a conjunctive adverb (such as *however, indeed, thus*) or a phrase that acts like one (such as *in that case, as a result, on the other hand*).

It won't be easy to sort out the facts; a decision must be made, however.

The case could take years; as a result, many plaintiffs will accept settlements.

3. Is often used before introductory expressions such as *for example*, *that is*, and *namely*.

We were fairly successful; that is, we made our deadlines and met our budget.

4. Separates phrases or items in a series when they contain commas.

The assets include \$22 million in land, buildings, and equipment; \$34 million in cash and investments; and \$8 million in inventory.

The Pissarro exhibition will travel to Washington, D.C.; Manchester, N.H.; Portland, Ore.; and Oakland, Cal.

The votes against were: Precinct 1, 418; Precinct 2, 332; Precinct 3, 256.

5. Is placed outside quotation marks and parentheses.

They again demanded “complete autonomy”; the demand was again rejected.

She found him urbane and entertaining (if somewhat overbearing); he found her charmingly ingenuous.

In Pope’s words: “’Tis with our judgments as our watches, none / Go just alike, yet each believes his own.”

4. Separates the elements in a numerical date, and numerators and denominators in fractions.

on 9/11/01 a 7/8-mile course

5. Represents the word *per* or *to* when used between units of measure or the terms of a ratio.

400,000 tons/year price/earnings ratio
29 mi/gal 20/20 vision

6. Punctuates some abbreviations.

w/o [*for* without] I/O [*for* input/output]
c/o [*for* care of] P/E [*for* price/earnings]

7. Punctuates Internet addresses.

<http://unabridged.Merriam-Webster.com/>

/ Slash

1. Separates alternatives, usually representing the words *or* or *and/or*.

alumni/ae his/her

2. Replaces the word *to* or *and* in some compound terms and ranges.

1998/99 *or* 1998–99
the May/June issue *or* the May–June issue

3. Separates lines of poetry that are run in with the text. A space usually precedes and follows the slash.

Foreign Marks

1. Guillemets « » often enclose quotations in French and other European languages.

Marie Antoinette est censée dire «qu’ils mangent de la brioche».

2. Spanish exclamation points ¡ ! are used in pairs to enclose an exclamatory sentence in Spanish writing.

¡Qué buen día!

3. Spanish question marks ¿ ? are used in pairs to enclose an interrogatory sentence in Spanish writing.

¿Qué es esto?

Capitals and Italics

Words and phrases are capitalized or italicized to indicate that they have a special significance in particular contexts. The following rules and examples describe the most common uses of capitals and italics.

Beginnings

1. The first word of a sentence or sentence fragment is capitalized.

The play lasted nearly three hours.
So many people, so many opinions.
Bravo!

2. The first word of a sentence contained within parentheses is capitalized. However, a parenthetical sentence within another sentence is not capitalized unless it is a complete quoted sentence.

No one answered the telephone. (They were probably on vacation.)
Having waited in line for an hour (why do we do these things?), we finally left.
After some initial defensiveness (“Was it my fault?”), he gradually got over it.

3. The first word of a direct quotation is capitalized. However, if the quotation is interrupted in mid-sentence, the second part does not begin with a capital. When a quotation is syntactically dependent on the sentence in which it occurs, it usually does not begin with a capital.

Hart repeated, “We have no budget for new computers.”
“We have no budget for new computers,” repeated Hart, “but we may next year.”
Hart made it clear that “we have no budget for new computers.”

4. The first word of a sentence within a sentence that is not a direct quotation is usually capitalized. Examples include mottoes and rules, unspoken or imaginary dialogue, and direct questions.

You know the saying “Fools rush in where angels fear to tread.”
The first rule is, When in doubt, spell it out.
My first thought was, How can I avoid this assignment?
The question is, When can we go?

5. The first word following a colon is usually lowercased, even when it begins a complete sentence. However, when the sentence introduced is lengthy and distinctly separate from the preceding clause, it is often capitalized.

The advantage of this system is clear: it’s inexpensive.
The situation is critical: This company cannot hope to recoup the fourth-quarter losses that were sustained in five operating divisions.

6. The first word of a line of poetry is traditionally capitalized. However, in modern poetry the line beginnings are

often lowercased. The poem’s original capitalization should always be retained.

The best lack all conviction, while the worst
Are full of passionate intensity.
—W. B. Yeats

If tributes cannot
be implicit
give me diatribes and the fragrance of iodine,
the corn oak acorn grown in Spain . . .
—Marianne Moore

7. The first words of items in vertical lists are usually capitalized. However, numbered phrases within a sentence are lowercased.

The English peerage consists of five ranks:
1. Duke (Duchess)
2. Marquess (Marchioness)
3. Earl (Countess)
4. Viscount (Viscountess)
5. Baron (Baroness)

Among the fastest animals are (1) the cheetah, clocked at 70 mph; (2) the pronghorn, at 61 mph; (3) the lion, at 50 mph; (4) the quarter horse, at 47 mph; and (5) the elk, at 45 mph.

8. The first word in an outline heading is capitalized.

I. Prose texts
A. Typeface
1. Alphabets
2. Characteristics
B. Type page and trim size

9. The first word and courtesy titles of the salutation of a letter and the first word of a complimentary close are capitalized.

Dear Sir or Madam: Sincerely yours,
To whom it may concern: Love,

Proper Nouns and Adjectives

Awards and Prizes

1. Names of awards and prizes are capitalized. Words and phrases that are not actually part of the award’s name are lowercased.

Academy Award Rhodes Scholarship
Nobel Prize in medicine Rhodes scholar

Derivatives of Proper Nouns

2. Derivatives of proper nouns are capitalized when used in their primary sense. If the derived term has taken on a specialized meaning, it is often lowercased. Consult the dictionary when in doubt.

Roman sculpture	chinaware
Edwardian era	french fries
Hodgkin's disease	quixotic

Geographical References

3. Terms that identify divisions of the earth's surface and distinct regions, places, or districts are capitalized, as are derivative nouns and adjectives.

Tropic of Cancer	the Highlands
Asia Minor	Highland attitudes
the Great Lakes	Burgundy
Arnhem Land	Burgundians

4. Popular names of localities are capitalized.

the Left Bank	the Sunbelt
Little Italy	the Loop

5. Words designating global, national, regional, or local political divisions are capitalized when they are essential elements of specific names. They are usually lowercased when they precede a proper noun or are not part of a specific name.

the Roman Empire	New York City
the fall of the empire	the city of New York

6. Generic geographical terms (such as *lake*, *mountain*) are capitalized if they are part of a proper noun.

Lake Tanganyika	Atlas Mountains
Yosemite Valley	Mount Everest

7. Generic geographical terms preceding two or more names are usually capitalized.

Lakes Huron and Erie
Mounts McKinley, Whitney, and Shasta

8. Generic terms that are not used as part of a single proper noun are not capitalized. These include plural terms that follow two or more proper nouns, and terms that are used descriptively or alone.

Maine and Oak streets
the Oder and Nysa rivers
the Pacific coast of Mexico
the river delta

9. Compass points are capitalized when they refer to a geographical region or form part of a place-name or street name. They are lowercased when they refer to a simple direction.

the Southwest	East Coast
North Pole	north of the Rio Grande
West 12th Street	went west on 12th Street

10. Nouns and adjectives that are derived from compass points and that designate or refer to a specific geographical region are usually capitalized.

Easterners	Southern hospitality
------------	----------------------

Northern Europeans	Southwestern recipes
--------------------	----------------------

11. Names of streets, monuments, parks, landmarks, and other public places are capitalized. Generic terms (such as *street*, *park*, *bridge*) are lowercased when used alone.

State Street	the Plaza Hotel
Golden Gate Bridge	back to the hotel

Governmental and Judicial Bodies

12. Full names of legislative, executive, and administrative bodies are capitalized, as are easily recognizable short forms of these names. However, nonspecific noun and adjective references to them are usually lowercased.

United States Congress
Congress
congressional hearings
Federal Trade Commission
a federal agency

13. Full names of high courts are capitalized. Short forms of such names are usually lowercased, as are names of city and county courts. However, both the full and short names of the U.S. Supreme Court are capitalized.

International Court of Justice
the state supreme court
Springfield municipal court
small-claims court
the Supreme Court of the United States
the Court

Historical Periods and Events

14. Names of some historical and cultural periods and movements are capitalized. When in doubt, consult a dictionary or encyclopedia.

Bronze Age	Third Reich
the Renaissance	Victorian era
Fifth Republic	Age of Pericles
Prohibition	the atomic age

15. Names of conferences, councils, and specific historical, cultural, and sporting events are capitalized.

Yalta Conference	San Francisco Earthquake
Council of Trent	Cannes Film Festival
Boston Tea Party	World Cup

16. Full names of specific treaties, laws, and acts are capitalized.

Treaty of Versailles	First Amendment rights
the Bill of Rights	Clean Air Act of 1990

Legal Cases

17. Names of the plaintiff and defendant in legal case titles are italicized, as are short forms of case titles. The *v.* (for *versus*) may be roman or italic. When the party involved rather than the case itself is being discussed, the reference is not italicized.

<i>Smith et. al. v. [or v.] Jones</i>
a quick decision in the <i>Jones</i> case
She covered the Lemuel Jones trial for the newspaper.

Military Units

18. Full titles of branches and units of the U.S. armed forces are capitalized, as are standard short forms. However, the plurals of *army*, *navy*, *air force*, and *coast guard* are lowercased.

U.S. Marine Corps	the Third Army
the Marines	allied armies

Organizations

19. Names of organizations, corporations, and institutions are capitalized, as are derivative terms to designate their members. However, common nouns occurring after the names of two or more organizations are lowercased.

the Rotary Club	AT&T Corporation
all Rotarians	League of Women Voters
University of Wisconsin	
Yale and Harvard universities	

20. Words such as *agency*, *department*, *division*, *group*, or *office* that designate corporate and organizational units are capitalized only as part of a specific proper noun.

manager of the Sales Division of K2 Outfitters
a memo to the sales divisions of both companies

People

21. Names and initials of persons are capitalized. If a name is hyphenated, both elements are capitalized. Particles forming the initial elements of surnames (such as *de*, *della*, *du*, *la*, *ten*, *ter*, *van*, and *von*) may or may not be capitalized, depending on the practice of the individual. The prefixes *Mac*, *Mc*, and *O'* are always capitalized.

Cecil Day-Lewis	Martin Van Buren
Cecil B. DeMille	Wernher von Braun
Agnes de Mille	Archibald MacLeish
W. E. B. DuBois	Sean O'Casey

22. Titles preceding the name of a person and epithets or nicknames used instead of a name are capitalized. However, titles used alone or as part of a phrase following a name are usually lowercased.

President Lincoln
Honest Abe
King Henry VIII
Henry VIII, king of England
Logex Corp.'s president

23. Words of family relationship preceding or used in place of a person's name are capitalized; otherwise they are lowercased.

Uncle Fred	Mother's birthday
Cousin Julia	my mother's birthday

24. Words designating languages, nationalities, peoples, races, religious groups, and tribes are capitalized. Designations based on skin color are usually lowercased.

Spanish	Iroquois
Spaniards	Asians
Muslims	blacks and whites

Personifications

25. Abstract concepts or qualities are capitalized when they are personified.

as Autumn paints each leaf in fiery colors
the statue of Justice with her scales

Religious Terms

26. Words designating the supreme being are capitalized. Plural references to deities are lowercased.

Allah	the Almighty
Brahma	in the eyes of God
Jehovah	the angry gods

27. Personal pronouns referring to the supreme being are often capitalized in religious writing.

God made His presence known

28. Traditional designations of apostles, prophets, and saints are capitalized.

the Madonna	the Twelve
the Prophet	St. John of the Cross
Moses the Lawgiver	John the Baptist

29. Names of religions, denominations, creeds and confessions, and religious orders are capitalized, as are derivatives of these names.

Judaism	Apostles' Creed
Islam	a Buddhist
Eastern Orthodox	Society of Jesus
Church of England	Jesuit teachers

30. Full names of specific places of worship are capitalized, but terms such as *church*, *synagogue*, and *mosque* are lowercased when used alone.

Hunt Memorial Church	the Blue Mosque
Beth Israel Synagogue	the mosque's minaret

31. Names of the Bible and other sacred works, their books and parts, and versions or editions of them are capitalized but not italicized. Adjectives derived from such names are capitalized except for the words *biblical* and *scriptural*.

Bible	Talmud
the Scriptures	Bhagavad Gita
Old Testament	Revised Standard Version
Koran <i>also</i> Quran <i>or</i> Qur'an	
Koranic <i>also</i> Quranic <i>or</i> Qur'anic	

Scientific Terms

32. Names of planets and their satellites, stars, constellations, and other specific celestial objects are capitalized. However, the words *sun*, *earth*, and *moon* are usually lowercased unless they occur with other astronomical names.

Jupiter	Halley's comet
Ganymede	Mars, Venus, and Earth
the North Star	life on earth
Ursa Major	the new moon

33. New Latin genus names in zoology and botany are capitalized and italicized. The second term in binomial scientific names, identifying the species, is lowercased and italicized, as are the names of races, varieties, or subspecies.

the California condor (*Gymnogyps californianus*)

a common buttercup (*Ranunculus acris*)
the Florida panther (*Felis concolor coryi*)

34. In zoology and botany, New Latin names of all groups above genus (such as class or family) are capitalized but not italicized. Their derivative nouns and adjectives are lowercased.

the class Gastropoda	the order Diptera
gastropod	dipteran flies
the family Ascaridae	Bryophyta
ascarid	bryophytic

35. Names of geological time divisions are capitalized. The generic terms that follow them are lowercased.

Mesozoic era	Paleocene epoch
Quaternary period	the Upper Cretaceous

Time Periods and Dates

36. Names of days of the week, months, and holidays and holy days are capitalized. Names of the seasons are lowercased.

Tuesday	Veterans Day	Easter
January	Yom Kippur	winter

Titles of Works

37. Words in titles of books, magazines, newspapers, plays, movies, long poems, and works of art such as paintings and sculpture are capitalized except for internal articles, coordinating conjunctions, prepositions, and the *to* of infinitives. Prepositions of four or more letters are often capitalized. The entire title is italicized. (Titles of articles in periodicals, short poems, short stories, essays, lectures, chapters of books, and episodes of radio and television programs are similarly capitalized but enclosed in quotation marks rather than italicized; see examples at “Quotation Mark, Double” on p. 1608.)

<i>Of Mice and Men</i>	<i>Lawrence of Arabia</i>
<i>Publishers Weekly</i>	Eliot’s <i>The Waste Land</i>
<i>USA Today</i>	Monet’s <i>Water-Lily Pool</i>
Miller’s <i>The Crucible</i>	Rodin’s <i>Thinker</i>

38. Titles of long musical compositions are usually capitalized and italicized; the titles of songs and short compositions are capitalized and enclosed in quotation marks, as are the popular names of longer works. The titles of compositions identified by their musical forms (such as *quartet*, *sonata*, *concerto*) are capitalized only, as are movements.

Mozart’s *The Magic Flute*
Loesser’s *Guys and Dolls*
“My Funny Valentine”
Beethoven’s “Für Elise”
the “Moonlight” Sonata
his Violin Concerto in D
Quartet in D, Op. 64, No. 5
the Adagietto movement

39. Common titles of book sections (such as *chapter*, *preface*, *index*) are usually capitalized only when they refer to a section of the same book in which the reference appears.

See the Appendix for further information.

In a long introduction, the author explained her goals.

40. Nouns used with numbers or letters to designate major reference headings in books or periodicals are usually capitalized. Nouns designating minor elements are usually lowercased.

in Volume 5	see page 101
of Chapter 2	at paragraph 6.1
in Table 3	in line 8

Trademarks

41. Registered trademarks, service marks, and brand names are capitalized.

Coke	Kleenex	Xerox
Walkman	Band-Aid	Prozac
Levi’s	Jacuzzi	Express Mail

Transportation

42. Names of ships, airplanes, and space vehicles are capitalized and italicized. The designations *USS*, *SS*, and *HMS* are not italicized.

<i>HMS Bounty</i>	<i>Challenger</i>
<i>Spirit of St. Louis</i>	<i>Apollo 13</i>

43. Names of train lines, types of aircraft, and space programs are capitalized but not italicized.

Metroliner	Concorde
Boeing 727	Pathfinder Program

Other Styling Conventions

44. Italics are used to emphasize or draw attention to words in a sentence.

Students must notify the dean’s office *in writing* of any added or dropped courses.

She was not *the* star, merely *a* star.

45. Italics are often used for letters referred to as letters, words referred to as words, and numerals referred to as numerals.

The *g* in *align* is silent.

Purists still insist that *data* is a plural noun.

The first *2* and the last *0* are barely legible.

46. Unfamiliar words or words having a specialized meaning are italicized when first introduced and defined in a text, but not subsequently.

In the *direct-to-consumer* transaction, the publisher markets directly to the individual by mail.

Vitiligo is a condition in which skin pigment cells stop making pigment. Treatment for vitiligo includes . . .

47. Foreign words and phrases that have not been fully adopted into English are italicized. In general, any word that appears in the main A-Z vocabulary of this dictionary does not need to be italicized.

At the club such behavior was distinctly *mal vu*.

The *prix fixe* lunch was \$25.

Documentation of Sources

Writers are often required to specify the source of a quotation or piece of information borrowed from another work. Though formal documentation is omitted from popular writing, where quotations or information sources are acknowledged only casually (e.g., "As Stephen Hawking observed in his *Brief History of Time*, . . ."), the systematic use of notes, references, and bibliographies is required in most serious nonfiction and all scholarly writing, in which such documentation is an important indicator of the quality of the writer's research.

Footnotes, which are placed at the bottom of a page, and *endnotes*, which are placed at the end of an article, chapter, or book, have been the preferred form of documentation in serious works intended for a wide general readership and traditionally also in scholarly works in the humanities. Numbers within the text refer the reader to the footnotes or endnotes, which contain full bibliographical information on the works cited.

In scholarly works in the social and natural sciences, and increasingly in the humanities as well, *parenthetical references*—very brief references enclosed in parentheses within the actual text—refer the reader to a list of sources at the end. In works that employ parenthetical references, footnotes or endnotes may be used to provide ancillary information.

Regardless of which system is used, most carefully documented works include a *bibliography* or *list of sources* at the end.

The following paragraphs discuss and illustrate standard styles for references, notes, and bibliographic entries in scholarly fields. Fuller treatment can be found in *Merriam-Webster's Manual for Writers and Editors*, *The Chicago Manual of Style*, Kate Turabian's *Manual for Writers of Term Papers, Theses, and Dissertations*, the *MLA Handbook for Writers of Research Papers* (for the humanities), the *Publication Manual of the American Psychological Association* (for the social sciences), and *Scientific Style and Format* (for the natural sciences). However, the most efficient way to master the standard documentation style employed in any given discipline may be simply to study the citations in one of its leading journals.

Footnotes and Endnotes

Footnotes and endnotes are indicated by superscript numerals, usually placed immediately after the borrowed text. In an article, the numbering is consecutive throughout; in a book, it starts over with each new chapter. The notes themselves begin with numbers (either superscript, or now more commonly, full size with a period) that correspond to the superscript reference numbers in the text. Word-processing programs have greatly simplified the placement and numbering of footnotes and endnotes.

The first thirteen examples below (each of which is keyed to an item in the "Bibliographies" section at the end) illustrate the style to be used for the first reference to a book (nos. 1–9) or article (nos. 10–13). For journals, the abbreviations *vol.* and *no.* are now usually omitted. The reference normally ends with a page reference, though the abbreviations *p.* and *pp.* are usually omitted. In typescript, underlining may be used in place of italics. Any element of the reference that appears in the text itself (e.g., the author's name) can be omitted from the note. Note that citations of online sources (nos. 14–15) replace any physical place of publication with an Internet address, and end with the date on which the user consulted the source. An example of a substantive note (a note providing information other than straight bibliographical data) is also included (no. 16). Subsequent references to a book or article (nos. 17–18) generally consist of only the author's name and the new page reference; a shortened version of the work's title may be added to distinguish two or more cited works by the same author.

- | | |
|-----------------------------------|---|
| <i>One author</i> | 1. Elizabeth Bishop, <i>The Complete Poems: 1927–79</i> (New York: Farrar, Straus & Giroux, 1983), 46. |
| <i>Two or more authors</i> | 2. John S. Kenyon and Thomas A. Knott, <i>A Pronouncing Dictionary of American English</i> (Springfield, Mass.: Merriam-Webster, 1953), xv.
3. Randolph Quirk et al., <i>A Comprehensive Grammar of the English Language</i> (London: Longman, 1985), 135. |
| <i>Edition and/or translation</i> | 4. Arthur S. Banks and Thomas C. Muller, eds., <i>Political Handbook of the World: 2000–2002</i> (Binghamton, N.Y.: CSA Publications, 2003), 719–22.
5. Simone de Beauvoir, <i>The Second Sex</i> , trans. and ed. H. M. Parshley (New York: Knopf, 1953; Vintage, 1989), 446. |
| <i>Second or later edition</i> | 6. Albert Hourani and Malise Ruthven, <i>A History of the Arab Peoples</i> , 2d ed. (Belknap–Harvard Univ. Press, 2003), 66. |

<i>Article in a collection</i>	7. Chester Himes, "Headwaiter," in <i>Calling the Wind</i> , ed. Clarence Major (New York: HarperCollins, 1993), 83.
<i>Work in two or more volumes</i>	8. Frederic G. Cassidy and Joan Houston Hall, eds., <i>Dictionary of American Regional English</i> (Belknap-Harvard Univ. Press, 1985-), 3:447.
<i>Corporate author</i>	9. <i>Who's Who in America: 2003</i> (New Providence, N.J.: Marquis Who's Who, 2002), 1:995.
<i>Monthly magazine</i>	10. Vannevar Bush, "As We May Think," <i>Atlantic Monthly</i> , July 1945, 101-8.
<i>Weekly magazine</i>	11. Christopher Hitchens, review of <i>C. L. R. James</i> by Farrukh Dhondy, <i>Times Literary Supplement</i> , 18 Jan. 2002, 34.
<i>Journal paginated consecutively throughout annual volume</i>	12. Lawrence M. Davis, Charles L. Houck, and Clive Upton, "'Sett Out Verry Eairly Wensdy': The Spelling and Grammar in the Lewis and Clark Journals," <i>American Speech</i> 75 (Summer 2000): 138.
<i>Newspaper</i>	13. Carol Kaesuk Yoon, "Scientists Say Orangutans Can Exhibit 'Culture,'" <i>New York Times</i> , 3 Jan. 2003, A14.
<i>Electronic source</i>	14. Jim Marchand, "Translating Crescentia," 27 Dec. 2002, Medieval Texts Discussion List < http://listserv.uiuc.edu/wa.cgi?A2=ind0212&L=medtextl&P=20109 > (10 Jan. 2003). 15. John Rothgeb, "The Tristan Chord: Identity and Origin," <i>Music Theory Online</i> , 1.1 (Jan. 1995), < http://www.societymusictheory.org/mto/issues/mto.95.1.1/mto.95.1.1.rothgeb.art > (12 June 1999).
<i>Substantive note</i>	16. Both "globalization" and "global village" date at least from the 1960s, with Zbigniew Brzezinski and Marshall McLuhan emphasizing respectively the universal status of the North American model of modernity and the technological convergence of the world. See Mattelart, 115.
<i>Subsequent reference</i>	17. Quirk et al., 106. 18. Beauvoir, <i>Second Sex</i> , 251.

Parenthetical References

Parenthetical references, though not used in works intended for a wide audience, are standard in scholarly works in the social sciences and natural sciences, and are increasingly being used in the humanities as well. These highly abbreviated references are embedded within the text itself and direct the reader to the more complete source information given in a bibliography at the end.

In the natural sciences, parenthetical references include only the author's last name and the year of publication ("author-date style," or "name-year style"). In the social sciences, writers use either the author-date style or an alternative style that also includes a page reference ("author-date-page style"). In the humanities, a page reference normally takes the place of the year of publication ("author-page style"). To distinguish two works published in the same year, the date may be followed by a lowercase letter—"(Chavis 1999a)," "(Chavis 1999b)." To distinguish among cited works by the same author, a shortened form of the work's title may be added—"(Faulkner, *Absalom* 220)," "(Faulkner, *Intruder* 151)."

The examples below illustrate the use of parenthetical references in, respectively, the natural sciences, the social sciences, and the humanities.

A historical assessment of many small, isolated populations found that every group with fewer than 50 individuals became extinct within 50 years (Berger 1990).

The land in West Africa was quite difficult to settle, and the mortality rate during the passage was "shockingly high" (Schick 1980, 27).

García Lorca critics have pointed out that, although Pepe sets the action of *La casa de Bernarda Alba* in motion, he never appears onstage (Gabriele 388; Urrea 51).

As with footnotes and endnotes, any information evident from the textual context—name, date, or title—is omitted from the reference. As a result, many references in the social sciences and humanities consist simply of page numbers.

References to electronic sources, which usually lack page references, may instead use paragraph numbers, if provided—"(Mather ¶ 16)"—or the number of the paragraph under a given heading within the article—"(Ortiz & Lane, Conclusions, para. 4)."

Other Systems

A newer style of citation, now often used in the natural sciences, is the *citation-sequence system*. Every source is given a number corresponding to the order of its first appearance in the article, and every later citation of that source employs the same number. The numbers themselves are either set in the main text as superscripts or are shown full-size in parentheses or brackets. There is usually no bibliography. The excerpt below (in which the source with the lower number had first appeared earlier in the article) is followed by the corresponding entries in the article's list of sources, in a style employing minimal punctuation and italicization.

The relation between bone mass and breast cancer may also involve endogenous androgens, which are determinants of bone mass¹⁰⁰ and which have also been associated with the risk of breast cancer.²¹

21. Zhang Y, Kiel DP, Kreger BE, et al. Bone mass and the risk of breast cancer among postmenopausal women. *N Engl J Med* 1997;336:611–7.

100. Buchanan JR, Myers C, Lloyd T, Leuenberger P, Demers LM. Determinants of peak trabecular bone density in women: the role of androgens, estrogen, and exercise. *J Bone Miner Res* 1988;3:673–80.

Another newer system, sometimes used when the intended audience includes both general readers and scholars, is the *white-copy system*, which provides endnotes but omits any reference to them at all on the text pages. The general reader can thus completely ignore the documentation, while the scholar can check sources at will. The excerpt is followed by its corresponding endnotes.

Aiken was on his way out of the flat when Ezra asked him if there was nobody genuinely *modern* he could recommend? Maybe someone at Harvard, 'something DIFFERENT'? Aiken thought for a moment, and answered: 'Oh well, there is Eliot.' Ezra asked who Eliot was, and was told: 'A guy at Harvard doing funny stuff.' Actually, added Aiken, Eliot was in England at the moment, so Ezra could meet him if he wanted to. Ezra told Aiken to arrange it.

257 'something DIFFERENT', PH 21 Dec '56, 'Oh well', Doob 128. 'A guy', Lyndall Gordon, *Eliot's Early Years*, Oxford University Press, 1977, 66.

The style of white-copy endnotes continues to vary widely from publication to publication. Here the abbreviations "PH" (indicating an unpublished collection of letters) and "Doob" (indicating a book) are explained in the book's bibliographic appendix; the third item, not being one of the book's important sources, is omitted from the appendix and instead given its full citation here.

Bibliographies

A bibliography is usually provided at the end of any properly documented work (except those using the citation-sequence style). In works that rely on parenthetical references, a bibliography is essential, since the full citations are given nowhere else. In works that rely on footnotes or endnotes, the bibliography generally simply provides a convenient listing, alphabetized by the author's last name, of the bibliographic information that first appeared in the notes. Bibliography entries differ from notes chiefly in their punctuation. They include all the information in a full footnote or endnote except specific page references; however, when a journal article or a piece in a collection is being cited, the entry provides the range of pages for the entire article or piece.

The following bibliographies illustrate standard styles employed in, respectively, the humanities and the social and natural sciences. These differ principally in four respects: in the sciences, (1) the author's first and middle names are abbreviated, often without periods, (2) the date directly follows the author's name, (3) all words in book and article titles are lower-cased except the first word, the first word of any subtitle, and proper nouns and adjectives, and (4) article titles are not enclosed in quotation marks. Also, in many scientific publications today, book and journal titles are not italicized. In journal citations, the abbreviations *vol.* and *no.* are generally omitted; the issue number either appears in parentheses or is omitted altogether, since pagination alone is sufficient to identify the issue when pagination is continuous throughout the volume. The titles of scientific journals are usually given in standard abbreviated forms.

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- McGraw-Hill yearbook of science and technology: 2003*. 2003. New York: McGraw-Hill.
- Nowak, R.M. 1999. *Walker's mammals of the world*. 6th ed. 2 vols. Baltimore: Johns Hopkins Univ. Press.

Forms of Address

The relationship between individual correspondents defines the form of address used in letters, so no guidelines apply for all occasions. The following examples provide generally accepted options, with the most formal usage listed first. Both male and female names are shown, usually alternating; for any given entry the form of address for the opposite sex can be easily determined. The female equivalent of “Sir” standing alone is “Madam” (“Madame” for foreign addressees); the male equivalent of “Madam” standing alone is “Sir.” The female equivalent of “Mr.” is “Ms.” (or “Mrs.” or “Miss” if either is preferred by the addressee) when it immediately precedes a name, and “Madam” when it immediately precedes a title. The male equivalent of “Ms.” is “Mr.”

Religious

ROMAN CATHOLIC

Pope His Holiness the Pope *or* His Holiness John Paul II
SALUTATION: Your Holiness:

or
Most Holy Father:

Cardinal His Eminence Anthony Cardinal Benelli (*add, if appropriate:* , Archbishop of —)
SALUTATION: Your Eminence:

or
Dear Cardinal Benelli:

Apostolic Delegate His Excellency The Most Reverend Peter Rouleau, Archbishop of —, The Apostolic Delegate
SALUTATION: Dear Archbishop:

Archbishop His Excellency The Most Reverend Anthony Benelli, Archbishop of —
SALUTATION: Dear Archbishop:

or
Most Reverend Sir:
or
Your Excellency:

Bishop The Most Reverend Peter Rouleau, Bishop of —
SALUTATION: Most Reverend Sir:

or
Your Excellency:
or
Dear Bishop Rouleau:

Abbot The Right Reverend (*or* Rt. Rev.) Anthony Benelli, O.S.B. (*or other order initials*), Abbot of —
SALUTATION: Right Reverend Abbot:

or
Dear Father Abbot:

Prior The Very Reverend Peter Rouleau, O.P. (*or other order initials*), Prior of —
SALUTATION: Dear Father Prior:

Monsignor The Very Reverend Monsignor (*or* Very Rev. Msgr.) Anthony Benelli (*papal chamberlain*); The Reverend Monsignor (*or* Rev. Msgr.) Anthony Benelli (*domestic prelate*)

SALUTATION: Very Reverend and Dear Monsignor Benelli: (*papal chamberlain*)
or
Reverend and Dear Monsignor Benelli: (*domestic prelate*)

Superior, Mother Superior, Father Superior The Reverend Mother Superior, Convent of — *or* Reverend Mother Mary Angelica, S.M. (*or other order initials*),

Convent of — / The Very Reverend Anthony Benelli, C.P. (*or other order initials*), Superior of — (*religious community*)

SALUTATION: Reverend Mother: *or* Dear Reverend Mother: / Dear Father Superior:

Priest The Reverend Father Benelli *or* The Reverend Anthony Benelli *or* The Reverend Anthony Benelli, S.T.D. (*or other earned doctorate*)

SALUTATION: Reverend Father:
or
Dear Father Benelli:
or
Dear Father:

Monk, Nun Brother James, O.S.F. (*or other order initials*) / Sister Mary Angelica, S.C. (*or other order initials*)

SALUTATION: Dear Brother James: / Dear Sister Mary Angelica:

Deacon The Reverend Mr. Peter Rouleau (*permanent deacon*); Mr. Peter Rouleau (*transitional deacon*)

SALUTATION: Dear Deacon:

PROTESTANT (except Episcopal)

Bishop Bishop Michael R. Taylor
SALUTATION: Dear Bishop Taylor:

Minister The Reverend Diane L. Clark *or* The Reverend Diane L. Clark, Ph.D. (*or other earned doctorate*) *or* The Reverend Doctor (*or* Rev. Dr.) Diane L. Clark (*if individual uses title*)

SALUTATION: Dear Ms. Clark:
or
Dear Dr. Clark: (*if individual uses title*)
or
Dear Pastor Clark: (*chiefly Lutheran*)

EPISCOPAL

Bishop The Right Reverend (*or* Rt. Rev.) Michael R. Taylor, Bishop of — (*diocesan bishop*); The Most Reverend Michael R. Taylor, Presiding Bishop (*presiding bishop*)

SALUTATION: Right Reverend Sir: *or* Dear Bishop Taylor: (*diocesan bishop*); Most Reverend Sir: *or* Dear Bishop: *or* Dear Bishop Taylor: (*presiding bishop*)

Archdeacon The Venerable (*or* Ven.) Diane L. Clark, Archdeacon of —

SALUTATION: Venerable Madam:
or
Dear Archdeacon Clark:

Dean The Very Reverend Michael R. Taylor, — Ca-

thedral (or — Seminary) or Dean Michael R. Taylor,
— Cathedral (or — Seminary)

SALUTATION: Very Reverend Sir:

or

Dear Dean Taylor:

Prior The Very Reverend Michael R. Taylor, O.H.R. (or
other order initials)

SALUTATION: Dear Father Prior:

Canon The Reverend Diane L. Clark, Canon of —
Cathedral

SALUTATION: Dear Canon Clark:

Priest The Reverend Michael R. Taylor / The Reverend
Diane L. Clark, (add position title, as: Rector of —,
Vicar of —)

SALUTATION: Dear Father Taylor: / Dear Ms. Clark:
(individual may prefer Mrs. or Mother)

Deacon The Reverend Ms. Diane L. Clark (permanent
deacon); Mr. Michael R. Taylor (transitional deacon)

SALUTATION: Dear Deacon:

EASTERN ORTHODOX

Patriarch His All Holiness Ecumenical Patriarch Bar-
tholomew; His All Holiness Patriarch George (Greek Or-
thodox); His Holiness Alexy II, Patriarch of Moscow and
All Russia (Russian Orthodox); His Beatitude Ignatius IV
the Patriarch of — (other Orthodox; usage varies)

SALUTATION: Your All Holiness: (Greek Orthodox); Your
Holiness: or Your Beatitude: (other Ortho-
dox; usage varies)

Primate His Beatitude the Most Blessed Theodosius,
Archbishop of —, Metropolitan of — or His Beati-
tude the Most Reverend George, Patriarchal Vicar of
— or His Holiness Metropolitan George, Primate of
— (usage varies)

SALUTATION: Your Beatitude:

Archbishop His Eminence Archbishop George, (add
position title, as: Metropolitan of —)

SALUTATION: Your Eminence:

Bishop, Mitered Archpriest His Grace Bishop George,
(add position title) or The Right Reverend (or Rt. Rev.)
George, (add position title) (Greek Orthodox); His Excel-
lency Bishop Alexander, (add position title) or The Right
Reverend (or Rt. Rev.) Alexander, (add position title)
(Russian Orthodox)

SALUTATION: Your Grace: (Greek Orthodox)

or

Your Excellency: (Russian Orthodox)

Archpriest, Archimandrite The Very Reverend Father
(or V. Rev. Fr.) George Costas (Greek Orthodox); The
Very Reverend Alexander Ivanov (Russian Orthodox)

SALUTATION: Dear Father Costas:

Priest The Reverend Father (or Rev. Fr.) George Costas

SALUTATION: Dear Father Costas:

Deacon The Reverend Deacon George Costas (Greek
Orthodox); The Reverend Alexander Ivanov (Russian
Orthodox)

SALUTATION: Dear Deacon Costas:

JEWISH

Rabbi Rabbi Rebecca K. Meyer or Rabbi Rebecca K.
Meyer, D.H.L. (or other earned doctorate)

SALUTATION: Dear Rabbi Meyer:

or

Dear Dr. Meyer: (if individual uses title)

Cantor Cantor David R. Cohen

SALUTATION: Dear Cantor Cohen:

ISLAMIC

For all: First line in letter: "In the Name of Allah The Most
Gracious, The Most Merciful" (from a Muslim), or "In
the Name of God (or Allah) The Most Gracious, The
Most Merciful" (from a non-Muslim)

Grand Mufti His Eminence Ahmad Kabbani Al-
Dhahiri, The Grand Mufti of —

SALUTATION: Your Eminence:

Imam The Honored Sheikh Abdul Al-Rashid, Imam
of — Mosque (or Masjid al- —)

SALUTATION: Brother Sheikh Al-Rashid: or Hujjat al-
Islam Sheikh Al-Rashid: (from a Muslim)

or

Dear Sheikh Al-Rashid: (from a non-
Muslim)

BUDDHIST

Dalai Lama His Holiness The Dalai Lama (Tibetan
Buddhism)

SALUTATION: Your Holiness:

Monk The Venerable (or Ven.) Ajahn Thera, — Mon-
astery (or other community); The Venerable Doctor (or
Ven. Dr.) Ajahn Thera (if individual uses title), —
Monastery (or other community) (Theravada Buddhist
tradition, Southeast Asia; for Mahayana tradition, usage
varies)

SALUTATION: Venerable Sir: (Theravada tradition)

Governmental

FOREIGN LEADERS

Premier, President, Prime Minister Her Excellency

Joan K. Evans, Prime Minister of —

SALUTATION: Excellency:

or

Dear Madame Prime Minister:

DIPLOMATS

U.N. Secretary-General His Excellency Kofi Annan,
Secretary-General of the United Nations

SALUTATION: Excellency:

or

Dear Mr. Secretary-General:

Foreign Ambassador Her Excellency Joan K. Evans,
Ambassador of —

SALUTATION: Excellency:

or

Dear Madame Ambassador:

American Ambassador The Honorable James T. Sny-
der, American Ambassador or (if in Canada or Latin
America) The Ambassador of the United States of
America

SALUTATION: Sir:

or

Dear Mr. Ambassador:

Foreign Chargé d'Affaires Joan K. Evans, Esq.,
Chargé d'Affaires of —

SALUTATION: Madame:

or

Dear Ms. Evans:

American Chargé d'Affaires James T. Snyder, Esq., American Chargé d'Affaires *or (if in Canada or Latin America)* James T. Snyder, Esq., The United States Chargé d'Affaires
SALUTATION: Sir:

or
Dear Mr. Snyder:

Foreign Consul The Consul of _____ *or* The Honorable Joan K. Evans, _____ Consul *or* The Honorable Joan K. Evans, Consul of _____
SALUTATION: Madame:

or
Dear Ms. Evans:

American Consul The American Consul *or (if in Canada or Latin America)* The Consul of the United States of America *or* James T. Snyder, Esq., American Consul *or (if in Canada or Latin America)* James T. Snyder, Esq., Consul of the United States of America
SALUTATION: Sir:

or
Dear Sir:
or
Dear Mr. Snyder:

FEDERAL OFFICIALS

President The President, The White House
SALUTATION: Mr. President:

or
Dear Mr. President:

Vice President The Vice President of the United States, United States Senate *or* The Honorable James T. Snyder, Vice President of the United States
SALUTATION: Sir:

or
Dear Mr. Vice President:

Speaker of the House The Honorable Speaker of the House of Representatives *or* The Honorable Joan K. Evans, Speaker of the House of Representatives
SALUTATION: Madam:

or
Dear Madam Speaker:
or
Dear Ms. Evans:

Chief Justice The Chief Justice of the United States, The Supreme Court of the United States *or* The Chief Justice, The Supreme Court
SALUTATION: Sir:

or
Dear Mr. Chief Justice:

Associate Justice Madam Justice Evans, The Supreme Court of the United States
SALUTATION: Madam:

or
Dear Madam Justice:
or
Dear Justice Evans:

Cabinet member (other than Attorney General) The Secretary of _____ *or* The Honorable James T. Snyder, Secretary of _____
SALUTATION: Sir:

or
Dear Mr. Secretary:
or
Dear Mr. Snyder:

Attorney General The Honorable Joan K. Evans, Attorney General
SALUTATION: Madam:

or
Dear Madam Attorney General:

Commissioner The Honorable James T. Snyder, Commissioner

SALUTATION: Dear Mr. Commissioner:

or
Dear Commissioner Snyder:

Director of an agency The Honorable Joan K. Evans, Director

SALUTATION: Dear Ms. Evans:

Federal judge The Honorable James T. Snyder, Judge of the U.S. District Court of the _____ District of _____

SALUTATION: Sir:
or
Dear Judge Snyder:

U.S. Senator The Honorable Joan K. Evans, U.S. Senate

SALUTATION: Dear Senator Evans:

U.S. Representative The Honorable James T. Snyder, U.S. House of Representatives *or (for a local address)* The Honorable James T. Snyder, Representative in Congress
SALUTATION: Sir:

or
Dear Representative Snyder:
or
Dear Mr. Snyder:

STATE AND LOCAL OFFICIALS

Governor The Honorable Joan K. Evans, Governor of _____ *or* Her Excellency, the Governor of _____
SALUTATION: Madam:

or
Dear Governor Evans:

Lieutenant Governor The Honorable Lieutenant Governor of _____ *or* The Honorable James T. Snyder, Lieutenant Governor of _____

SALUTATION: Sir:
or
Dear Mr. Snyder:

President of State Senate The Honorable Joan K. Evans, President of the Senate of the State of _____
SALUTATION: Madam:

or
Dear Senator Evans:
or
Dear Ms. Evans:

Speaker, State Assembly (House of Delegates, House of Representatives) The Honorable James T. Snyder, Speaker of the _____

SALUTATION: Sir:
or
Dear Mr. Snyder:

Chief Justice of State Supreme Court The Honorable Joan K. Evans, Chief Justice of the Supreme Court of _____

SALUTATION: Madam:
or
Dear Madam Chief Justice:

Associate Justice of State Supreme Court The Honorable James T. Snyder, Associate Justice of the Supreme Court of _____

SALUTATION: Sir:
or
Dear Justice Snyder:

Attorney General The Honorable Joan K. Evans, Attorney General of the State of _____
SALUTATION: Madam:

or
Dear Madam Attorney General:

Secretary of State The Honorable Secretary of State of — or The Honorable James T. Snyder, Secretary of State of —

SALUTATION: Sir:

or

Dear Mr. Secretary:

Judge The Honorable Joan K. Evans, (*add position title, as: Judge of the — Court of —*)

SALUTATION: Dear Judge Evans:

State Senator The Honorable James T. Snyder, The Senate of —

SALUTATION: Dear Senator Snyder:

State Representative (Assemblyman, Delegate)

The Honorable Joan K. Evans, House of Representatives (State Assembly, House of Delegates)

SALUTATION: Madam:

or

Dear Ms. Evans:

Mayor The Honorable James T. Snyder, Mayor of —

SALUTATION: Sir:

or

Dear Mr. Mayor:

or

Dear Mayor Snyder:

Alderman (Councilman), City Attorney, County

Clerk The Honorable Joan K. Evans, (*add position title, as: Clerk of — County*)

SALUTATION: Dear Ms. Evans:

Military

The appropriate form of address for **all ranks** is: *Full or abbreviated rank + full name + comma + abbreviation for branch of service* (USA, USAF, USMC, USN, USCG).

In practice, salutations will differ according to the relationship between individual correspondents; the most formal will employ the addressee's full title.

ARMY, AIR FORCE, MARINE CORPS

General General Carl R. Berger, USA (*or other branch, as: USAF, USMC*) or GEN (*Army*) / Gen (*Air Force, Marine Corps*) Carl R. Berger, USA (USAF, USMC)
SALUTATION: Dear General Berger:

Lieutenant General, Major General, Brigadier General *Similar to General, with LTG, MG, BG (Army); Lt-Gen, MajGen, BGen (Air Force); LtGen, MajGen, BrigGen (Marine Corps)*
SALUTATION: Dear — General Berger: (*give full rank*)

Colonel Colonel Susan B. Miller, USAF (*or USA, USMC*) or Col (*Air Force, Marine Corps*) / COL (*Army*) Susan B. Miller, USAF (USA, USMC)
SALUTATION: Dear Colonel Miller:

Lieutenant Colonel *Similar to Colonel, with LTC (Army), LtCol (Air Force, Marine Corps)*
SALUTATION: Dear Colonel Miller:

Major Major Carl R. Berger, USMC (*or USA, USAF*) or Maj (*Air Force, Marine Corps*) / MAJ (*Army*) Carl R. Berger, USMC (USA, USAF)
SALUTATION: Dear Major Berger:

Captain Captain Susan B. Miller, USA (*or USAF, USMC*) or CPT (*Army*) / Capt (*Air Force, Marine Corps*) Susan B. Miller, USA (USAF, USMC)
SALUTATION: Dear Captain Miller:

First Lieutenant First Lieutenant Carl R. Berger, USAF (*or USA, USMC*) or 1stLt (*Air Force, Marine Corps*) / 1LT (*Army*) Carl R. Berger, USAF (USA, USMC)
SALUTATION: Dear Lieutenant Berger:

Second Lieutenant Second Lieutenant Susan B. Miller, USMC (*or USA, USAF*) or 2ndLt (*Air Force, Marine Corps*) / 2LT (*Army*) Susan B. Miller, USMC (USA, USAF)
SALUTATION: Dear Lieutenant Miller:

Chief Warrant Officer Chief Warrant Officer Carl R. Berger, USA (*or USMC*) or CW5, CW4, CW3, CW2 (*Army*) / CWO5, CWO4, CWO3, CWO2 (*Marine Corps*) Carl R. Berger, USA (USMC)
SALUTATION: Dear Chief Warrant Officer Berger:

Warrant Officer Warrant Officer Susan B. Miller, USMC (*or USA*) or WO1 (*Army*) / WO (*Marine Corps*) Susan B. Miller, USMC (USA)
SALUTATION: Dear Warrant Officer Miller:

Sergeant Sergeant Carl R. Berger, USA (*or USMC*) or SGT (*Army*) / Sgt (*Marine Corps*) Carl R. Berger, USA (USMC). *Similar pattern for other sergeant ranks: Sergeant Major of the Army or SMA; Chief Master Sergeant of the Air Force or CMSgt; Sergeant Major of the Marine Corps or SMMC; Command Sergeant Major or CSM (Army); Sergeant Major or SGM (Army) / SgtMaj (Marine Corps); Master Gunnery Sergeant or MGySgt (Marine Corps); First Sergeant or 1SG (Army) / 1stSgt (Marine Corps); Master Sergeant or MSG (Army) / MSgt (Air Force, Marine Corps); Senior Master Sergeant or SMSgt (Air Force); Sergeant First Class or SFC (Army); Gunnery Sergeant or GySgt (Marine Corps); Staff Sergeant or SSG (Army) / SSgt (Air Force, Marine Corps); Technical Sergeant or TSgt (Air Force)*
SALUTATION: Dear — Sergeant Berger: (*give full rank*)

Corporal Corporal Susan B. Miller, USA (*or USMC*) or CPL (*Army*) / Cpl (*Marine Corps*) Susan B. Miller, USA (USMC). *Similar pattern for Lance Corporal or L/Cpl (Marine Corps)*
SALUTATION: Dear Corporal / Lance Corporal Miller:

Specialist Specialist Carl R. Berger, USA or SPC Carl R. Berger, USA
SALUTATION: Dear Specialist Berger:

Private Private Susan B. Miller, USMC (*or USA*) or Pvt (*Marine Corps*) / PVT (*Army*) Susan B. Miller, USMC (USA). *Similar pattern for Private First Class or PFC (Army, Marine Corps)*
SALUTATION: Dear Private — Miller: (*give full rank*)

Airman Airman (*or Amn*) Carl R. Berger, USAF. *Similar pattern for Airman Basic or AB, Airman First Class or A1C, and Senior Airman or SrA*
SALUTATION: Dear — Airman — Berger: (*give full rank*)

NAVY, COAST GUARD

Admiral Admiral (*or ADM*) Carl R. Berger, USN (*or USCG*). *Similar pattern for Fleet Admiral or FADM (wartime, USN only); Vice Admiral or VADM; and Rear Admiral or RADM*
SALUTATION: Dear — Admiral Berger: (*give full rank*)

Captain Captain (*or CAPT*) Susan B. Miller, USN (*or USCG*)
SALUTATION: Dear Captain Miller:

Commander Commander (*or CDR*) Carl R. Berger, USN (*or USCG*). *Similar pattern for Lieutenant Commander or LCDR*
SALUTATION: Dear — Commander Berger: (*give full rank*)

Lieutenant Lieutenant (*or* LT) Susan B. Miller, USN (*or* USCG)

SALUTATION: Dear Lieutenant Miller:

or

Dear Ms. Miller:

Lieutenant Junior Grade Lieutenant (j.g.) Carl R. Berger, USN (*or* USCG) *or* LTJG Carl R. Berger, USN (*or* USCG)

SALUTATION: Dear Lieutenant Berger:

or

Dear Mr. Berger:

Ensign Ensign (*or* ENS) Susan B. Miller, USN (*or* USCG)

SALUTATION: Dear Ensign Miller:

or

Dear Ms. Miller:

Chief Warrant Officer Chief Warrant Officer (*or* CWO4, CWO3, CWO2) Carl R. Berger, USN (*or* USCG)

SALUTATION: Dear Chief Warrant Officer Berger:

or

Dear Mr. Berger:

Master Chief Petty Officer Master Chief Petty Officer (*or* MCPO) Susan B. Miller, USN (*or* USCG). *Similar pattern for other petty officer ranks: Senior Chief Petty Officer or SCPO; Chief Petty Officer or CPO; Petty Officer First Class or PO1; Petty Officer Second Class or PO2; Petty Officer Third Class or PO3*

SALUTATION: Dear _____ Petty Officer _____ Miller: (*give full rank*)

Seaman Seaman Carl R. Berger, USN (*or* USCG). *Similar pattern for Seaman Apprentice or SA, and Seaman Recruit or SR*

SALUTATION: Dear Seaman Berger:

Miscellaneous

Attorney Ms. Helen E. Clark, Attorney-at-Law *or* Helen E. Clark, Esq.

SALUTATION: Dear Ms. Clark:

Certified Public Accountant Bruce P. Richards, C.P.A.

SALUTATION: Dear Mr. Richards:

Dentist Helen E. Clark, D.D.S. (*or* D.M.D.) *or* Dr. Helen E. Clark

SALUTATION: Dear Dr. Clark:

Physician Bruce P. Richards, M.D. *or* Dr. Bruce P. Richards (*medical doctor*); Bruce P. Richards, D.O. *or* Dr. Bruce P. Richards (*osteopathic physician*)

SALUTATION: Dear Dr. Richards:

Professor Ms. Helen E. Clark, Assistant Professor / Associate Professor / Professor of _____ (*academic field*), Department of _____ *or* Dr. Helen E. Clark (*with doctorate*), Assistant Professor / Associate Professor / Professor of _____ (*academic field*), Department of _____

SALUTATION: Dear Professor Clark:

or

Dear Dr. Clark: (*with doctorate; usage varies by institutional practice and individual preference*)

or

Dear Ms. Clark:

Veterinarian Bruce P. Richards, D.V.M. (*or* V.M.D.) *or* Dr. Bruce P. Richards

SALUTATION: Dear Dr. Richards: