Exploring the Seven Books of Bookshelf

The power of Bookshelf puts the vast information of the following seven reference books at your fingertips:

- *The American Heritage Dictionary of the English Language, Third Edition*
- *Roget's Thesaurus of English Words and Phrases*
- *The Columbia Dictionary of Quotations*
- *The Concise Columbia Encyclopedia, Third Edition*
- *Hammond Atlas of the World*
- *The People's Chronology*
- *The World Almanac and Books of Facts 1995*

To get the most out of Bookshelf, take a little time to explore each book.

Exploring the Dictionary

Exploring the Thesaurus

Exploring the Quotations Book

Exploring the Encyclopedia

Exploring the Atlas

Exploring the Chronology

Exploring the Almanac

Exploring the Dictionary

The following topics describe the special features and organization of the Dictionary and explain how to locate its wealth of information.

About *The American Heritage Dictionary*

Getting Acquainted with the Dictionary

Using the Dictionary

About *The American Heritage Dictionary*

The American Heritage Dictionary of the English Language, Third Edition brings you the richness of American English with more than 350,000 entries and meanings written in clear, exact language. In addition to over 16,000 new words, this edition of *The American Heritage Dictionary* includes over 500 Usage Notes; fascinating Regional Notes; a wealth of cross-referenced Synonym Paragraphs; and a helpful Pronunciation Key. This comprehensive dictionary offers expanded historical information in more than 400 Word History paragraphs and also includes Indo-European Roots that allow you to trace our language back 6000 years to its ancestral origins.

Bookshelf enhances the information provided by *The American Heritage Dictionary* with audio pronunciations of words as well as other audio clips, pictures, animations, and video clips.

The first two topics below provide interesting and useful information about *The American Heritage Dictionary*. The last two topics take a fascinating in-depth look at the history of the English language.

- "Introduction" from *The American Heritage Dictionary* by Ann H. Soukhanov, Executive Editor
- Usage in The American Heritage Dictionary: The Place of Criticism by Geoffrey Nunberg
- A Natural History of English: Language, Culture, and the American Heritage by Lee Pederson
- The Indo-European Origin of English by Calvert Watkins

The following topics provide further information about *The American Heritage Dictionary* as it appears in Bookshelf.

- Guide to the Dictionary: Conventions Used to Present and Define Words
- Guide to Indo-European Roots: Conventions Used to Present and Define Roots

See also

Getting Acquainted with the Dictionary

Using the Dictionary

Getting Acquainted with the Dictionary

Once you understand the layout and features you see on your screen, using the Dictionary is fun and easy. In the Dictionary you locate and display information in the Bookshelf Main window. Each definition in the Dictionary is called an article. Articles are organized alphabetically and you locate them using the Tabbed Lists. Individual articles display in the part of the Main window called the Article window.

The following topics explain the layout and features of the Bookshelf Dictionary:

Guide to the Dictionary Article Window
Guide to the Tabbed Lists

See also

About *The American Heritage Dictionary*
Using the Dictionary

 Guide to the Dictionary Article Window

The Article window is the part of the Bookshelf Main window where you read an individual Dictionary definition, or article. Each article in the Dictionary will have some or all of the following components:

- **Headword** - the word or phrase that is defined. The headword is in bold print and is divided into syllables by centered dots. If the headword has multiple meanings, it will be followed by a superscript number noting the meaning number (for example, see the word "grave"). Each different meaning has its own article.
- **Audio icon**
 - located to the right of the headword. Click it to hear the word pronounced.
- **Phonetic pronunciation** - appears as colored text in parentheses. Click the pronunciation text to display the Pronunciation Key. You can click words in the Pronunciation Key to hear them pronounced.
- **Part-of-Speech labels** - appear in italics to the right of the phonetic pronunciation. Part-of-speech labels may also appear throughout the article where other forms of the word are given.
- **Definition** - the definition(s) of the headword. The definition may include some or all of the following: inflections, abbreviations, irregular plurals, senses of the word, phrasal verbs, idioms, etymologies, undefined forms of the word, illustrative examples, synonyms, antonyms, Usage Notes, Regional Notes, and Word Histories.
- **Cross-references** - <u>hot</u> text in the article that is a different color from the phonetic pronunciation. Click cross-references to jump to related articles.
- **Media** - in addition to audio pronunciation of words, some Dictionary articles have other audio clips, pictures, animations, and videos. Audio clips, video clips, and animations have a <u>media controller</u> for playing the media. You use the media controller to start, pause, and stop media.

Buttons at the bottom of the Dictionary Article window allow you to **Copy** information from an article; **Print** an article; jump **Back** to articles you've just looked through; and "page" both backward, **<Page**, and forward, **>Page**, through articles according to their browse order.

 You can also find **Print** on the File menu and **Copy** on the Edit menu of the Menu bar.

See also

<u>Guide to the Dictionary: Conventions Used to Present and Define Words</u>

<u>Guide to Indo-European Roots: Conventions Used to Present and Define Roots</u>

<u>Using the Dictionary</u>

<u>Guide to the Tabbed Lists</u>

Using the Dictionary

There are several ways to use the Bookshelf Dictionary to locate definitions, or articles. You can work directly in the Dictionary by opening it and using the Tabbed Lists. You can also display Dictionary definitions for words in any other Bookshelf book. In addition, you can access the Bookshelf Dictionary from other Windows applications by using the handy QuickShelf toolbar. Once you've located the definition you want, you can use the convenient Pronunciation Key to help you learn correct word pronunciations.

The following topics explain how to locate Dictionary articles and use the Dictionary Pronunciation Key:

Locating Articles Using the Tabbed Lists

Locating Definitions for Words in Any Bookshelf Article

Using QuickShelf to Access Bookshelf from Other Applications

Opening and Using the Pronunciation Key

See also

About *The American Heritage Dictionary*

Getting Acquainted with the Dictionary

Locating Definitions for Words in Any Bookshelf Article

You can obtain a definition for any word in any article, no matter which book you're in.

To locate the definition of a word in any Bookshelf article

- Double-click the word you want defined.

-Or-

1. Right-click the word.

   The shortcut menu opens.
2. On the shortcut menu, click Define.

   The definition from the Dictionary displays in a pop-up box.

   If the word has more than one definition, the Definition box will have a bar with arrow buttons that tells you how many definitions exist. Click the arrows to see additional definitions.

To close the Definition box, do one of the following:

- Click the Close button in the upper-left corner of the Definition box.
- Click anywhere outside the box.
- Press any key.

See also

Locating Articles Using the Tabbed Lists

Using QuickShelf to Access Bookshelf from Other Applications

Opening and Using the Pronunciation Key

Bookshelf has a Pronunciation Key that you can display from any Dictionary article. Each symbol in the Key has one or more words that illustrate how the symbol is pronounced. The words are <u>hot</u>. Click them to hear the word example pronounced.

To open and use the Pronunciation Key

1. In any Dictionary article, click the phonetic pronunciation (the word in parentheses next to the bold headword).

   The Pronunciation Key displays.
2. Click any pronunciation word in the Key to hear the word pronounced.

To close the Pronunciation Key, do any of the following:

- Click the Close button at the upper-left corner of the Pronunciation Key box.
- Click anywhere outside the pop-up box.
- Press any key.

Exploring the Thesaurus

The following topics describe the special features and organization of the Thesaurus and explain how to locate its wealth of information.

About Longman's *Roget's Thesaurus*

Getting Acquainted with the Thesaurus

Using the Thesaurus

About Longman's *Roget's Thesaurus*

Longman's original *Roget's Thesaurus of English Words and Phrases* is a vast resource of words and phrases classified according to underlying ideas and meaning. Each entry contains many more related terms than the typical thesaurus. This indispensable companion for writers and speakers will help you expand your vocabulary, improve precision of expression, avoid repetition, or simply recall a word that has slipped your mind. First published in 1852 by England's Longman publishers, this complete unabridged edition is fully revised to reflect the English language of the 1990s.

The words and phrases in the Longman version of *Roget's Thesaurus* are categorized into six classes. Dr. Peter Mark Roget developed this classification system in the 1800s for the first thesaurus, and his system has proven infinitely capable of absorbing new concepts and new vocabulary. Dr Roget used a logical progression from abstract concept, through the material universe, to mankind itself, culminating in what he saw as mankind's highest achievements: morality and religion.

The first three classes cover the external world while the last three deal with the internal world of human beings. The following topic presents Roget's six Classes and their corresponding Sections.

- Roget's Plan of Classification

An in-depth discussion of Roget's Plan, as well as the way Thesaurus entries appear in Bookshelf, is presented in the following topic:

- Understanding Roget's Thesaurus

See also

Getting Acquainted with the Thesaurus

Using the Thesaurus

Getting Acquainted with the Thesaurus

Once you understand the layout and features you see on your screen, using the Thesaurus is fun and easy. In the Thesaurus you locate and display information in the Bookshelf Main window. Each Thesaurus entry is called an article. Articles are organized alphabetically and you locate them using the Tabbed Lists. Individual articles display in the part of the Main window called the Article window.

The following topics explain the layout and features of the Bookshelf Thesaurus:

Guide to the Thesaurus Article Window
Guide to the Tabbed Lists

See also

About Longman's *Roget's Thesaurus*
Using the Thesaurus

Guide to the Thesaurus Article Window

The Article window is the part of the Main window where you read an individual Thesaurus article. Each Thesaurus article has the same layout and includes the following components:

- **Class, Section, and Head** - the bold words in small print at the top of the article that are separated by colons. These words and/or phrases indicate the Class and Section into which the Keyword fits in Roget's Plan of Classification, as well as the Head under which the Keyword falls.
- **Keyword** - the large bold word preceding the part of speech label. The words in the body of the article are related in idea or meaning to this Keyword. In some cases, the Keyword and the Head are the same.
- **Part-of-Speech label** - the word in parentheses to the right of the Keyword. The Keyword and all words in the article body are this same part of speech.
- **Article body** - groups of words that are related to the Keyword in meaning or idea.
- **Cross-references** - colored text that is hot. Click a cross-reference to jump to the article for that word. Cross-references are other Keywords.

Buttons at the bottom of the Thesaurus Article window allow you to **Copy** information from an article; **Print** an article; jump **Back** to articles you've just looked through; and "page" both backward, **<Page**, and forward, **>Page**, through articles according to their browse order.

The Thesaurus also has an **Outline** button that displays Roget's Plan of Classification. When you click the Outline button, the Outline box opens showing where the article's Keyword fits in Roget's Plan.

Note You can also find **Print** on the File menu, **Copy** on the Edit menu, and **Outline** on the Tools menu of the Menu bar.

See also

Roget's Plan of Classification

Using the Thesaurus

Guide to the Tabbed Lists

Using the Thesaurus

There are several ways to use the Bookshelf Thesaurus to locate entries, or articles. You can work directly in the Thesaurus by opening it and using the Tabbed Lists. You can locate articles under a particular Head from the Thesaurus Outline. You can also access Thesaurus information for words in any other Bookshelf book. In addition, you can access the Bookshelf Thesaurus from other Windows applications by using the handy QuickShelf feature.

The following topics explain how to locate Thesaurus articles:

Locating Articles Using the Tabbed Lists

Locating Thesaurus Articles While in Other Bookshelf Books

Using QuickShelf to Access Bookshelf from Other Applications

Using the Thesaurus Outline

See also

About Longman's *Roget's Thesaurus*

Getting Acquainted with the Thesaurus

Locating Thesaurus Articles While in Other Bookshelf Books

While reading articles in other books, you can access the Thesaurus to obtain synonyms and related meanings for words in the article.

To locate Thesaurus articles while in other Bookshelf books

1. Right-click any word in the Article window.

   The shortcut menu opens.
2. On the shortcut menu, click Find in.

   A menu displays listing All Books and each of the seven individual books.
3. Click Thesaurus.

   Bookshelf performs a full-text search through all Thesaurus articles.

   The Thesaurus opens with the Find Tab displayed. The Find list shows all Thesaurus articles that contain the word. The first article on the list is automatically displayed in the Article window, with all occurrences of the selected word highlighted.
4. Click any title in the Find list to display that article in the Article window.

To return to the article you were reading in the other book

* Click the Back button at the bottom of the Article window. You may need to click several times depending on the number of Thesaurus articles you opened.

See also

Locating Articles Using the Tabbed Lists

Using QuickShelf to Access Bookshelf from Other Applications

Using the Thesaurus Outline

The Thesaurus has an Outline that displays all levels of Roget's Plan of Classification and shows where each Keyword fits in relation to the rest of the Plan. The levels in the Outline expand and collapse so that you can see the Head, Section, and Class for each Keyword, as well as other Keywords that fall under the same Head. Understanding Roget's Plan, and therefore the Thesaurus Outline, requires some time and a little patience. Before using the Outline, it would be helpful to read the following Help topics:

Roget's Plan of Classification

Guide to the Thesaurus Article Window

To open the Thesaurus Outline

• In any open Thesaurus article, click the Outline button at the bottom of the Article window or choose Outline from the Tools menu.

The Outline box opens.

In the box you'll see a list of words preceded by either a plus sign (+), minus sign (-), or bullet. The word with the minus sign is the Head for the Keyword in the open article. The words preceded by a bullet listed beneath the Head are all of its Keywords, among which is the Keyword in the open article.

Use the scroll bar to move up and down the Outline. The words above the Head preceded by a plus sign are other Heads within a particular Section. All the Heads fall under a particular Section, which in turn falls under a particular Class. Each Class, Section, and Head can be expanded or collapsed in order to show the various relationships in the overall Plan of Classification.

To expand or collapse the levels of the Thesaurus Outline

• Click any plus sign to expand the item.

When an item is expanded, the plus sign becomes a minus sign. When you expand a Class, you will see all the Sections for that Class. When you expand a Section, you will see all the Heads for that Section. When you expand a Head, you will see all the Keywords (designated by a bullet) for that Head.

• Click any minus sign to collapse the item.

The minus sign becomes a plus sign. If you were to collapse every minus sign in the Outline, you would be left with the six Classes of Roget's Plan.

• Click any Keyword (designated by a bullet) to display that article in the Article window.

To close the Outline box, do any of the following:

• Click the Close button at the upper-left corner of the Outline box.
• Click anywhere outside the box.
• Press any key.

See also

Understanding Roget's Thesaurus

Exploring the Quotations Book

The following topics describe the special features and organization of the Quotations book and explain how to locate its wealth of information.

About *The Columbia Dictionary of Quotations*

The Columbia Dictionary of Quotations contains more than 18,000 lively and thought-provoking remarks, witticisms, judgments, and observations on 1,500 subjects that reflect the range of human experience. The quotations in this collection were spoken or written by both the famous and the forgotten--figures modern as well as old--who collectively constitute the shapers of our modern cultural landscape. These memorable, funny, or profound quotations were chosen not for their familiarity but for their relevance in the 1990s.

Bookshelf enhances *The Columbia Dictionary of Quotations* with pictures and audio clips of some of the people whose quotes are presented.

The following article appears in the print version of *The Columbia Dictionary of Quotations*. Written by Robert Andrews, who collected and compiled the quotations that make up this anthology, this introduction provides insight into how and why the quotations in this anthology were selected.

- "Introduction" from *The Columbia Dictionary of Quotations* by Robert Andrews

See also

Getting Acquainted with the Quotations Book

Using the Quotations Book

Getting Acquainted with the Quotations Book

Once you understand the layout and features you see on your screen, using the Quotations book becomes fun and easy. In the Quotations book, you locate and display information in the Bookshelf Main window. Each quotation is called an article. Articles are organized alphabetically and you locate them using the Tabbed Lists. Individual articles display in the part of the Main window called the Article window.

The following topics explain the layout and features of the Bookshelf Quotations book:

Guide to the Quotations Book Article Window

Guide to the Tabbed Lists

See also

About *The Columbia Dictionary of Quotations*

Using the Quotations Book

Guide to the Quotations Book Article Window

The Article window is the part of the Main window where you read an individual quote, or article. Each article in the Quotations book will have some or all of the following components:

• **Subject** - the word(s) at the top of the window in bold print tells you what subject the quote is about.

• **Quotation** - the text of the actual quote.

• **Attribution** - information about the author and source of the quotation, including the author's name, birth/death dates, description of the author, and source from which the quote was taken. Titles of books and periodicals are in italics.

• **Media** - some Quotations articles are enhanced with a picture of the person who authored it and/or an audio clip of the person speaking the quote. Audio clips have a media controller for playing the quotation. You use the media controller to start, pause, and stop the clip.

Buttons at the bottom of the Quotations book Article window allow you to **Copy** information from an article; **Print** an article; jump **Back** to articles you've just looked through; and page both backward, **<Page**, and forward, **>Page**, through articles according to their browse order.

The Quotations book also has an **Outline** button that displays a list of the book's other quotations on the same subject. Click any article in the list to display that article in the Article window.

Note You can also find **Print** on the File menu, **Copy** on the Edit menu, and **Outline** on the Tools menu of the Menu bar.

See also

Using the Quotations Book

Guide to the Tabbed Lists

Using the Quotations Book

There are several ways to use the Bookshelf Quotations book to locate quotes, or articles. You can work directly in the Quotations book by opening it and using the Tabbed Lists. You can locate quotes on a particular subject by using the Quotations book Outline. You can also access quotations that contain a particular word, phrase, or number found in any other Bookshelf book. In addition, you can access the Bookshelf Quotations book from other Windows applications by using the handy QuickShelf feature.

The following topics explain how to locate Quotations:

Locating Articles Using the Tabbed Lists

Locating Quotations While in Other Bookshelf Books

Using QuickShelf to Access Bookshelf from Other Applications

Using the Quotations Book Outline

See also

About *The Columbia Dictionary of Quotations*

Getting Acquainted with the Quotations Book

Locating Quotations While in Other Bookshelf Books

While reading articles in other books, you can access the Quotations book to obtain quotations that contain a selected word, name, number, or phrase.

To locate quotations while in other Bookshelf books

1. Right-click any selected word, name, number, or phrase in the Article window.

   The shortcut menu opens.
2. On the shortcut menu, click Find in.

   A menu displays listing All Books and each of the seven individual books.
3. Click Quotations.

   Bookshelf performs a full-text search through all Quotations articles.

   The Quotations book opens with the Find Tab displayed. The Find list shows all Quotations articles that contain the selected item. The first article on the list is automatically displayed in the Article window, with all occurrences of the selected item highlighted.
4. Click any title in the Find list to display that article in the Article window.

To return to the article you were reading in the other book

- Click the Back button at the bottom of the Article window.

  You may need to click several times depending on the number of Quotation articles you opened.

See also

Locating Articles Using the Tabbed Lists

Using QuickShelf to Access Bookshelf from Other Applications

Using the Quotations Book Outline

The Quotations book has an Outline that lists all the subjects into which the quotes are categorized. Under each subject you can see a list of all quotations on that subject.

To open and use the Quotations book Outline

1. In any open Quotations article, click the Outline button at the bottom of the Article window or choose Outline from the Tools menu.

    The Outline box opens. In the box you'll see a subject preceded by a minus sign (-). Under the subject is a list of authors whose quotes on the subject are included in Bookshelf. Each author's name is preceded by a bullet.

2. Click any item preceded by a bullet to display that quote in the Article window.
3. Click the minus sign preceding the subject to collapse the list of authors and open a complete list of all subjects for which the Quotations book has quotes. Each subject is preceded by a plus sign (+).
4. Click the plus sign preceding any subject to display its list of authors.

To close the Outline box, do any of the following:

-   Click the Close button at the upper-left corner of the Outline box.
-   Click anywhere outside the box.
-   Press any key.

 Exploring the Encyclopedia

The following topics describe the special features and organization of the Encyclopedia and explain how to locate its wealth of information.

About *The Concise Columbia Encyclopedia*

Getting Acquainted with the Encyclopedia

Using the Encyclopedia

 About *The Concise Columbia Encyclopedia*

<u>Copyright</u>

The Concise Columbia Encyclopedia, Third Edition puts a world of knowledge at your fingertips with 17,000 entries on a wide range of subjects. Its short articles allow you to check facts quickly, but you can also pursue a train of thought in many of the articles by means of a handy system of cross-references. Unlike other similar works, *The Concise Columbia Encyclopedia* is created in the United States for the reference needs of American readers. With the authority of a huge team of academic specialists, the *Third Edition* offers the most up-to-date information found in any one-volume encyclopedia.

Bookshelf enhances the information provided by *The Concise Columbia Encyclopedia* with pictures, maps, charts and tables, audio clips, animations, and video clips.

Note Although abbreviations have been kept to a minimum, some have been adopted to save space. They usually appear in special constructions designed to convey important information at a glance. Common abbreviations include those for compass points, the months of the year, the states of the United States, and such words as Corporation (Corp.) and graduated (grad.). Other, less familiar abbreviations are defined in:

- <u>Abbreviations Used in the Encyclopedia</u>

See also

<u>Getting Acquainted with the Encyclopedia</u>
<u>Using the Encyclopedia</u>

Getting Acquainted with the Encyclopedia

Once you understand the layout and features you see on your screen, using the Encyclopedia becomes fun and easy. In the Encyclopedia, you locate and display information in the Bookshelf Main window. Each entry in the Encyclopedia is called an article. Articles are organized alphabetically and you locate them using the Tabbed Lists. Individual articles display in the part of the Main window called the Article window.

The following topics explain the layout and features of the Bookshelf Encyclopedia:

Guide to the Encyclopedia Article Window

Guide to the Tabbed Lists

See also

About *The Concise Columbia Encyclopedia*

Using the Encyclopedia

Guide to the Encyclopedia Article Window

The Article window is the part of the Main window where you read an individual Encyclopedia article. Each article in the Encyclopedia will have some or all of the following components:

- **Article head** - the word, name, or phrase in bold print that tells you what the article is about.

  For most biographical articles, the person's name is listed with the last name first, followed by the first name, then middle name (example: Kennedy, John Fitzgerald). Exceptions to this rule are made for some figures from history and folklore (examples: John Henry, Judas Iscariot) and some pseudonyms of authors.

  Japanese and Chinese names are listed in the traditional order, surname first, without a comma (example: the Japanese author Yukio Mishima is listed as "Mishima Yukio").

  Americans of Japanese descent are listed in the Western style (example: American sculptor Isamu Noguchi is listed as "Noguchi, Isamu").

- **Audio icon**

  - in some articles, an Audio icon is located to the right of the article head. Click it to hear the word pronounced. There are also Audio icons in the body of some of the articles. Click the icon to hear a musical example. (To stop a musical example, click the Audio icon again or press ENTER.)

- **Article Body** - the text that provides information about the article head.

- **Cross-references** - colored text in the article body that is hot. Click cross-references to jump to related Encyclopedia articles.

- **Media** - some Encyclopedia articles are enhanced with pictures, audio clips, animations, and video clips. Audio clips, video clips, and animations have a media controller for playing the media. You use the media controller to start, pause, and stop media.

Buttons at the bottom of the Encyclopedia Article window allow you to **Copy** information from an article; **Print** an article; jump **Back** to articles you've just looked through; and page both backward, **<Page**, and forward, **>Page**, through articles according to their browse order.

The Encyclopedia also has a **See Also** button that displays a list of suggested articles for further reading. Click any article in the list to display that article in the Article window. If no such list exists for a particular article, this button is dimmed.

Note You can also find **Print** on the File menu, **Copy** on the Edit menu, and **See Also** on the Tools menu of the Menu bar.

See also

Using the Encyclopedia

Guide to the Tabbed Lists

Using the Encyclopedia

There are several ways to use the Bookshelf Encyclopedia to locate articles. You can work directly in the Encyclopedia by opening it and using the Tabbed Lists. You can also access Encyclopedia articles that contain a particular word, phrase, or number found in any other Bookshelf book. In addition, you can access the Bookshelf Encyclopedia from other Windows applications by using the handy QuickShelf feature.

The following topics explain how to locate Encyclopedia articles:

Locating Articles Using the Tabbed Lists
Locating Encyclopedia Articles While in Other Bookshelf Books
Using QuickShelf to Access Bookshelf from Other Applications

See also

About *The Concise Columbia Encyclopedia*
Getting Acquainted with the Encyclopedia

Locating Encyclopedia Articles While in Other Bookshelf Books

While reading articles in other books, you can access the Encyclopedia to obtain articles that contain a selected word, name, number, or phrase.

To locate Encyclopedia articles while in other Bookshelf books

1. Right-click any selected word, name, number, or phrase in the Article window.

   The shortcut menu opens.
2. On the shortcut menu, click Find in.

   A menu displays listing All Books and each of the seven individual books.
3. Click Encyclopedia.

   Bookshelf performs a full-text search through all Encyclopedia articles.

   The Encyclopedia opens with the Find Tab displayed. The Find list shows all Encyclopedia articles that contain the selected item. The first article on the list is automatically displayed in the Article window, with all occurrences of the selected item highlighted.
4. Click any title in the Find list to display that article in the Article window.

To return to the article you were reading in the other book

- Click the Back button at the bottom of the Article window.

  You may need to click several times depending on the number of Encyclopedia articles you opened.

See also

Locating Articles Using the Tabbed Lists

Using QuickShelf to Access Bookshelf from Other Applications

 Exploring the Atlas

The following topics describe the special features and organization of the Atlas and explain how to locate its wealth of information.

About the *Hammond Atlas of the World*

Getting Acquainted with the Atlas

Using the Atlas

About the *Hammond Atlas of the World*

The *Hammond Atlas of the World* contains up-to-date political and topographic maps of the world's continents and countries, as well as the regions of the United States. These super high-definition maps are balanced, accurate, and visually pleasing.

Bookshelf enhances the information provided by the *Hammond Atlas* with audio pronunciations of country and U.S. state names, full-color examples of country and state flags, and audio clips of the national anthems for many of the world's nations. The Bookshelf Atlas is also conveniently linked to the Encyclopedia and the Almanac, so access to detailed information about a particular region is only a click away.

The following topics provide interesting insight into the general history of maps, as well as the art and science of mapmaking today.

- Evolution of Cartography
- Map Projections

See also

Getting Acquainted with the Atlas

Using the Atlas

Getting Acquainted with the Atlas

Once you understand the layout and features you see on your screen, using the Atlas becomes fun and easy. In the Atlas, you locate and display information in the Bookshelf Main window. Maps in the Atlas are called articles and you locate them using the Tabbed Lists. Individual articles display in the part of the Main window called the Article window.

The following topics explain the layout and features of the Bookshelf Atlas:

Guide to the Atlas Article Window
Guide to the Tabbed Lists

See also

About the *Hammond Atlas of the World*
Using the Atlas

Guide to the Atlas Article Window

The Article window is the part of the Main window where you display and view Atlas maps. The maps in the Atlas are combined topographic and political maps. Each map in the Atlas is called an article. The Atlas is organized in three levels of successively detailed maps.

- Level one is the World map showing the continents and oceans of the world.
- Level two has maps of continents, large islands, and major regions. Several of the maps at this level are country maps, such as the United States, Canada, and Mexico, showing major cities.
- Level three has maps of countries (with cities) and regions of the United States (with states and cities).

Each map in the Atlas will have some or all of the following components:

- **Article Head** - the words in bold print at the top of the window that tell you what continent/country/region the map details.
- **Map** - the map of the indicated area. The indicated area is highlighted and has detailed topography and bold place names. In most maps, the highlighted area is surrounded by adjacent geography that is "grayed out."
- **Hot place names and areas** - the country and state names in the highlighted portion of a map and the surrounding grayed out area of a map are <u>hot</u>. Clicking a country or state name within the highlighted area will display the Information box for that country or state. Clicking in the grayed out area will display the map for that particular place.
- **Legend** - some maps have a legend with a scale in both miles and kilometers.

Buttons at the bottom of the Atlas Article window allow you to **Copy** a map; **Print** a map; jump **Back** to maps you've just looked through; and page both backward, **<Page**, and forward, **>Page**, in a logical order through maps.

The Atlas also has a **Zoom Out** or **Zoom In** button, depending on what is open in the Article window. When you first open the Atlas to its Contents screen, the button is Zoom In. Click the Zoom In button to display the World map. When a map is displayed in the Article window, the button is Zoom Out. Click the Zoom Out button to display an "expanded-view" map that includes the area highlighted in the currently open map. If no such map exists, the Zoom Out button is <u>dimmed</u>.

Note ⇨ You can also find **Print** on the File menu, **Copy** on the Edit menu, and **Zoom Out** on the Tools menu of the Menu bar.

See also

<u>Using the Atlas</u>
<u>Guide to the Tabbed Lists</u>

Using the Atlas

There are several ways to use the Bookshelf Atlas to locate maps, or articles. You can work directly in the Atlas by opening it and using the Tabbed Lists. Also, when you are reading articles in other Bookshelf books, you can access maps for many of the places mentioned. In addition, you can access the Bookshelf Atlas from other Windows applications by using the handy QuickShelf feature.

Along with the maps, the Atlas provides additional information about countries and U.S. states via its Flags feature and Information boxes.

The following topics explain how to locate Atlas articles and use special Atlas features:

Locating Articles Using the Tabbed Lists
Locating Atlas Articles While in Other Bookshelf Books
Using QuickShelf to Access Bookshelf from Other Applications
Using the Flags Feature
Using the Atlas Zoom Button
Opening and Using the Atlas Information Box

See also

About the *Hammond Atlas of the World*
Getting Acquainted with the Atlas

Locating Atlas Articles While in Other Bookshelf Books

While reading articles in other books, you can access the Atlas in order to view maps that contain a specific place name.

To access Atlas maps while in other Bookshelf books

1. Right-click any place name in the Article window.

   The shortcut menu opens.
2. On the shortcut menu, click Find in.

   A menu displays listing All Books and each of the seven individual books.
3. Click Atlas.

   Bookshelf performs a full-text search through all Atlas articles.

   The Atlas opens with the Find Tab displayed. The Find list shows all Atlas maps that contain the selected place name. The first map on the list is automatically displayed in the Article window, with the place name highlighted.
4. Click any title in the Find list to display that map in the Article window.

To return to the article you were reading in the other book

●   Click the Back button at the bottom of the Article window.

    You may need to click several times depending on the number of Atlas articles you opened.

See also

Locating Articles Using the Tabbed Lists

Using QuickShelf to Access Bookshelf from Other Applications

Using the Flags Feature

When the Atlas is open, you can use the Flags feature to see a country or U.S. state flag. You can also copy any flag to the Clipboard in order to paste it into another application.

To open the Flags feature
1. Open the Atlas.
2. From the Tools menu, choose Flags.
   The Flags dialog box opens.

To display a flag
1. In the Flags text box, type the name of the country or state whose flag you want to see.
   The alphabetical list will scroll to the name as you type.
   -Or-
   Use the scroll bar to browse through the list to locate the country or state name.
2. Click a country or state name in the list.
   -Or-
   If the name you want is at the top of the list, click the Show button or press ENTER.
   The flag displays.

To copy a flag to the Clipboard
• With the flag you want to copy displayed in the Flags dialog box, click the Copy Flag button.
   The flag copies to the Clipboard. You can now paste the flag into another application.

To close the Flags box, do any of the following:
• Click the Close button.

Click anywhere outside the Flags dialog box.

Double-click the Control-menu box in the upper-left corner of the Flags dialog box or press ALT+ F4.

Click the Control-menu box to open the Control menu, then click Close.

See also
Opening and Using the Atlas Information Box

Using the Atlas Zoom Button

When the Atlas is open, there is a Zoom button at the bottom of the Article window. When the Atlas first opens to its Contents screen, the button is a Zoom In button. Click the Zoom In button to display the world map in the Article window.

When any map is open in the Article window, the button is a Zoom Out button. Click the Zoom Out button, or choose Zoom Out from the Tools menu, to display an expanded-view map of the area currently displayed in the Article window. For example, if the map of the New England states is open in the Article window, clicking Zoom Out will display the map of the entire United States. If there is no expanded-view map available for the open map, the Zoom Out button is dimmed.

Opening and Using the Atlas Information Box

When an Atlas map is displayed in the Article window, you can open an Information box for any country or U.S. state in the highlighted area of the map. The Information box has a picture of the country or state flag and a Copy Flag icon for copying the flag to the Clipboard. Many Information boxes have an Audio icon for hearing the place name pronounced and/or an icon for playing a country's national anthem. There are also icons for the Encyclopedia and Almanac that you can click to display articles from each book about the particular country or state.

To open and use the Information dialog box

1. In any Atlas map, click a country name or U.S. state name.

    The Information box for that country or state opens.

2. Do any of the following:

Click the pronunciation Audio icon to hear the place name pronounced.

Click the anthem Audio icon to play the country's national anthem. (To stop an anthem, click the Audio icon again or close the Information box.)

Click the Copy Flag icon to copy the flag to the Clipboard.

Click the Encyclopedia book icon to replace the contents of the Information box with an Encyclopedia article about the country or state.

Click the Almanac book icon to replace the contents of the Information box with an Almanac article about the country or state.

To close the Information dialog box, do any of the following:

Click the Close button in the upper-left corner of the box.

Click anywhere outside the Information box.

Press any key.

See also
Using the Flags Feature

Exploring the Chronology

The following topics describe the special features and organization of the Chronology and explain how to locate its wealth of information.

About *The People's Chronology*

Getting Acquainted with the Chronology

Using the Chronology

About *The People's Chronology*

<u>Copyright</u>

The People's Chronology is a social/historical compendium that documents events from 3 million years B.C. through 1994. Covering 30 distinct areas of human endeavor in more than 35,000 entries, *The People's Chronology* provides concise information about the milestones that have occurred throughout the ages. This indispensable reference work is both an at-a-glance portrait of the world and a chronicle of the people and events that have shaped it.

Bookshelf enhances the information provided by *The People's Chronology* with pictures, audio clips, animations, and video clips.

Each entry in *The People's Chronology* falls under one of the following categories:

Agriculture	Literature
Architecture	Marine Resources
Art	Medicine
Communications and Media	Music
Consumer Protection	Nutrition
Crime	Photography
Economics, Finance, and Retailing	Political Events
Education	Population
Energy	Religion
Environment	Science
Everyday Life	Sports
Exploration and Colonization	Technology
Food Availability	Theater and Film
Food and Drink	Tobacco
Human Rights and Social Justice	Transportation

See also

<u>Getting Acquainted with the Chronology</u>
<u>Using the Chronology</u>

Getting Acquainted with the Chronology

Once you understand the layout and features you see on your screen, using the Chronology becomes fun and easy. In the Chronology, you locate and display information in the Bookshelf Main window. Each Chronology entry is called an article. Articles are organized alphabetically and you locate them using the Tabbed Lists. Individual articles display in the part of the Main window called the Article window.

The following topics explain the layout and features of the Bookshelf Chronology:

Guide to the Chronology Article Window
Guide to the Tabbed Lists

See also

About *The People's Chronology*
Using the Chronology

Guide to the Chronology Article Window

The Article window is the part of the Main window where you read an individual Chronology entry, or article. Each article in the Chronology will have some or all of the following components:

Category and year - in bold print at the top of the window. (See About *The People's Chronology* for a complete list of the 30 categories.)

Article body - the text detailing the event.

Cross-references - colored <u>hot</u> text in the article body. Click cross-references to jump to related Chronology articles.

Media - some Chronology articles are enhanced with pictures, audio clips, animations, or video clips. Audio clips, video clips, and animations have a <u>media controller</u> for playing the media. You use the media controller to start, pause, and stop audio and video clips.

Buttons at the bottom of the Chronology Article window allow you to **Copy** information from an article; **Print** an article; jump **Back** to articles you've just looked through; and page both backward, **<Page**, and forward, **>Page**, through articles according to their browse order.

You can also find **Print** on the File menu and **Copy** on the Edit menu of the Menu bar.

See also

Using the Chronology

Guide to the Tabbed Lists

Using the Chronology

There are several ways to use the Bookshelf Chronology to locate entries, or articles. You can work directly in the Chronology by opening it and using the Tabbed Lists. You can also access Chronology articles that contain a particular word, phrase, or number found in any other Bookshelf book. In addition, you can access the Bookshelf Chronology from other Windows applications by using the handy QuickShelf feature.

The following topics explain how to locate Chronology articles:

Locating Articles Using the Tabbed Lists

Locating Chronology Articles While in Other Bookshelf Books

Using QuickShelf to Access Bookshelf from Other Applications

See also

About *The People's Chronology*

Getting Acquainted with the Chronology

Locating Chronology Articles While in Other Bookshelf Books

While reading articles in other books, you can access the Chronology to obtain articles that contain a selected word, name, number, or phrase.

To locate Chronology articles while in other Bookshelf books

1. Right-click any selected word, name, number, or phrase in the Article window.

   The shortcut menu opens.
2. On the shortcut menu, click Find in.

   A menu displays listing All Books and each of the seven individual books.
3. Click Chronology.

   Bookshelf performs a full-text search through all Chronology articles.

   The Chronology opens with the Find Tab displayed. The Find list shows all Chronology articles that contain the selected item. The first article on the list is automatically displayed in the Article window, with all occurrences of the selected item highlighted.
4. Click any title in the Find list to display that article in the Article window.

To return to the article you were reading in the other book

Click the Back button at the bottom of the Article window.

You may need to click several times depending on the number of Chronology articles you opened.

See also

Locating Articles Using the Tabbed Lists

Using QuickShelf to Access Bookshelf from Other Applications

Exploring the Almanac

The following topics describe the special features and organization of the Almanac and explain how to locate its wealth of information.

About *The World Almanac and Books of Facts 1995*

Getting Acquainted with the Almanac

Using the Almanac

About *The World Almanac and Book of Facts 1995*

<u>Copyright</u>

The World Almanac and Book of Facts 1995 is a general reference book of statistical data, contemporary facts, geographic information, and trivia that provides up-to-date, reliable information on people, places, and events in the United States and throughout the world. The entries in *The World Almanac* are organized into chapters. Each chapter is divided into categories based on a wide variety of subjects. Most categories are further divided into sub-categories of information.

Bookshelf enhances the information provided by *The World Almanac and Book of Facts 1995* with pictures, charts, graphs, maps, and calendars, as well as a number of informative animations and video clips. Bookshelf divides Almanac articles into the following eight chapters:

Arts & Media	Science & Technology
Chronology	Sports
Nations of the World	The United States
People	World History

See also

<u>Getting Acquainted with the Almanac</u>

<u>Using the Almanac</u>

Getting Acquainted with the Almanac

Once you understand the layout and features you see on your screen, using the Almanac becomes fun and easy. In the Almanac, you locate and display information in the Bookshelf Main window. Each Almanac entry is called an article. Articles are organized alphabetically and you locate them using the Tabbed Lists. Individual articles display in the part of the Main window called the Article window.

The following topics explain the layout and features of the Bookshelf Almanac:

Guide to the Almanac Article Window
Guide to the Tabbed Lists

See also

About *The World Almanac and Books of Facts 1995*
Using the Almanac

Guide to the Almanac Article Window

The Article window is the part of the Main window where you read an individual Almanac entry, or article. Each article in the Almanac will have some or all of the following components:

Category - word(s) in bold print at the top of the window that indicate the subject category of the article's information. Each category belongs to one of the Almanac's eight main chapters: Arts & Media, Chronology, Nations of the World, People, Science & Technology, Sports, The United States, or World History.

Sub-category - words in bold print between the category and the article title. Not all articles have a sub-category.

Article title - words in large, bold print that tell what the article is about.

Asterisks and superscript numbers - some article titles and headings in the body of articles have a hot asterisk or superscript number. Click the asterisk or number to display a footnote containing a definition or additional information.

Article body - the article information. Articles with tables include source information. The names of books and periodicals are italicized.

Media - some Almanac articles are enhanced with charts, graphs, maps, calendars, animations, and video clips. Video clips and animations have a media controller for playing the media. You use the media controller to start, pause, and stop media.

Buttons at the bottom of the Almanac Article window allow you to **Copy** information from an article; **Print** an article; jump **Back** to articles you've just looked through; and page both backward, **<Page**, and forward, **>Page**, through articles according to their browse order.

The Almanac also has an **Outline** button that displays the Almanac's chapter and category organization. When you click the Outline button, the Outline box opens showing where the article fits in the chapter/category/sub-category organization.

You can also find **Print** on the File menu, **Copy** on the Edit menu, and **Outline** on the Tools menu of the Menu bar.

See also

Using the Almanac

Guide to the Tabbed Lists

Using the Almanac

There are several ways to use the Bookshelf Almanac to locate entries, or articles. You can work directly in the Almanac by opening it and using the Tabbed Lists. You can locate articles in a particular category or sub-category by using the Almanac Outline. You can also access Almanac articles that contain a particular word, phrase, or number found in any other Bookshelf book. In addition, you can access the Bookshelf Almanac from other Windows applications by using the handy QuickShelf feature.

The following topics explain how to locate Almanac articles:

Locating Articles Using the Tabbed Lists

Locating Almanac Articles While in Other Bookshelf Books

Using QuickShelf to Access Bookshelf from Other Applications

Using the Almanac Outline

See also

About *The World Almanac and Books of Facts 1995*

Getting Acquainted with the Almanac

Locating Almanac Articles While in Other Bookshelf Books

While reading articles in other books, you can access the Almanac to obtain articles that contain a selected word, name, number, or phrase.

To locate Almanac articles while in other Bookshelf books

1. Right-click any selected word, name, number, or phrase in the Article window.

   The shortcut menu opens.
2. On the shortcut menu, click Find in.

   A menu displays listing All Books and each of the seven individual books.
3. Click Almanac.

   Bookshelf performs a full-text search through all Almanac articles.

   The Almanac opens with the Find Tab displayed. The Find list shows all Almanac articles that contain the selected item. The first article on the list is automatically displayed in the Article window, with all occurrences of the selected item highlighted.
4. Click any title in the Find list to display that article in the Article window.

To return to the article you were reading in the other book

Click the Back button at the bottom of the Article window.

You may need to click several times depending on the number of Almanac articles you opened.

See also

Locating Articles Using the Tabbed Lists

Using QuickShelf to Access Bookshelf from Other Applications

Using the Almanac Outline

The Almanac has an Outline that shows where each article fits in the book's chapter/category/sub-category organization. The levels in the Outline expand and collapse so that, for each article, you can see the sub-category, category, and chapter in which the article belongs. This also allows you to see all the articles in a particular category or sub-category.

To open the Almanac Outline

In any open Almanac article, click the Outline button at the bottom of the Article window or choose Outline from the Tools menu.

The Outline box opens.

In the box you'll see a list of words preceded by either a plus sign (+), minus sign (-), or bullet. The word with the minus sign is the category or sub-category of the open article. The words preceded by a bullet listed beneath the category are all of the articles in that category, among which is the open article.

Use the scroll bar to move up and down the Outline. The words above the category preceded by a plus sign are other categories in a particular chapter. Each sub-category, category, and chapter can be expanded or collapsed in order to show the various relationships in the overall organization of Almanac articles.

To expand or collapse the levels of the Almanac Outline

Click any plus sign to expand the item.

When an item is expanded, the plus sign becomes a minus sign. When you expand a chapter, you will see all the categories for that chapter. When you expand a category, you will see all articles in that category and any sub-categories. When you expand a sub-category, you will see all articles (designated by a bullet) in that sub-category.

Click any minus sign to collapse the item.

The minus sign becomes a plus sign. If you were to collapse every minus sign in the Outline, you would be left with the eight chapters.

Click any article (designated by a bullet) to display that article in the Article window.

To close the Outline box, do any of the following:

Click the Close button in the upper-left corner of the Outline box.

Click anywhere outside the box.

Press any key.

Bookshelf Help Contents

To display a Help topic

With the mouse, move the mouse <u>pointer</u> to the underlined Help topic, then <u>click</u> the left mouse button.

On the keyboard, press TAB until you highlight the underlined Help topic, then press ENTER.

• In Help, click colored text with a solid underline to <u>jump</u> to that Help topic. Click colored text with a dotted underline to display a <u>pop-up</u> definition.

Using Help: The Basics

Exploring the Seven Books of Bookshelf

Using Bookshelf: A Comprehensive Guide

Using QuickShelf

Keyboard Shortcuts

Bookshelf Tips and Tricks

Glossary of Bookshelf Terms

Glossary of Error Messages

Troubleshooting

Suggestion Box

•Using Bookshelf: A Comprehensive Guide

The books in Bookshelf open easily with a click of the mouse or a tap of a key. You can then move rapidly from article to article or book to book. The interactive features of Bookshelf make the process of looking up and cross-referencing information fast and fun.

The Main Window

Guide to the Main Window

Opening Books

The Tabbed Lists

Guide to the Tabbed Lists

Locating Articles Using the Tabbed Lists

    Using the Contents Tab

    Using the Find Tab

    Using the Gallery Tab

    Using the Back List Tab

    Using the Year in Review Tab

Resizing and Closing the Tabbed Lists Area

The Article Window

Guide to the Article Window

Choosing Hot Text and Graphics

Activating Media

Using the Article Window Buttons

Locating Definitions for Words in Any Bookshelf Article

Using the Right-Click Shortcut Menu

Copying and Pasting from Bookshelf Articles

Copying from Bookshelf Directly into Word

Printing All or Part of a Bookshelf Article

Using the Note Feature

The Bookshelf Menu Bar

Guide to the Menu Bar

Using the File Menu

Using the Edit Menu

Using the Tools Menu

Using the Books Menu

Using the Help Menu

Book-Specific Features

Opening and Using the Pronunciation Key

Using the Thesaurus Outline

Using the Quotations Book Outline

Using the Almanac Outline

Using the Flags Feature

Using the Atlas Zoom Button

Opening and Using the Atlas Information Box

Other Bookshelf Features

Setting Bookshelf Options

Using the Spelling Feature

•Guide to the Main Window

The Bookshelf Main window is where you open books as well as locate and display articles. The Main window consists of the Book bar, Menu bar, Tabbed Lists area, and Article window. These four parts of the window are always available so you can perform the most common tasks--opening and changing books, looking things up, browsing search results, and reading articles--without any complex navigation.

Take a few minutes to learn the function of each part of the Main window.

• The **Book bar**, near the top of the window, is where you open books and keep track of the book you're in. Glide the mouse pointer over the icons in the Book bar to display ToolTips that tell you which book each icon represents. The name of the open book also displays in the title bar at the very top of the window.

• The **Menu bar**, at the top left, has commands for performing a variety of tasks such as opening a book; printing an article; copying an article, picture, or sound; setting options; writing a note in a book; performing a focused full-text search; switching to a different book; or opening Help.

• The **Tabbed Lists** area on the left is where you look for articles using one of Bookshelf's convenient "look up" Tabs: Contents, Find, Gallery, Back List, and Year In Review.

• The **Article window** is where you display and read an article from the open book. This is where definitions, quotations, thesaurus synonyms, encyclopedia entries, atlas maps, almanac lists, and chronology topics appear. The bottom of the Article window has a bar with buttons for copying, printing, displaying a previously viewed article, and paging backward and forward in order through articles. Several books have an additional button (Outline, See Also, Zoom Out) that displays information related to the open article.

See also
Opening Books

•Opening Books

Every time you start Bookshelf, it opens automatically to All Books, which contains the articles from all seven of the Bookshelf references. Of course, you will want to open individual books and switch between books as needed. You can always tell which book you have open by glancing at the handy Book bar near the top of the Main window. When a book is closed, you see its colorful icon. When it is open, the icon looks like an open book. The title bar of the Main window also displays the name of the open book. Bookshelf gives you several easy ways to open and switch between books.

To open a Bookshelf book do any of the following:

- Click an icon on the Book Bar.
- On the Menu bar, click the Books menu to display its list of books, then click the book you want to open.
- When All Books is open, click any article title in any Tabbed List. The book that contains the article opens, with the article displayed in the Article window.
- When you open a book, its <u>active</u> Tab is the same Tab that was active in the previously open book. In other words, if you have the Dictionary open with the Gallery Tab active, then switch to the Almanac, the Almanac opens with its Gallery Tab active.
- Right-click any word in any Bookshelf article to open the shortcut menu, then click Find in... to open a list of books. Click the book you want.

    The book you choose opens with its Find Tab active.

- Use QuickShelf to open books when you are working in other Windows applications.

See also

Guide to the Main Window

Using the Right-Click Shortcut Menu

Using QuickShelf to Access Bookshelf from Other Applications

•Guide to the Tabbed Lists

The Tabbed Lists area is where you look up information in Bookshelf. The Tabbed Lists are always available to the left of the Article window, making the process of locating information quick and easy. You can change the width of the Tabbed Lists area to suit your needs, or you can close the Tabbed Lists entirely, leaving just the five Tabs visible. Each Tab gives you a different way to locate Bookshelf articles.

The Tabbed Lists area consists of the following five Tabs:

• **Contents Tab** - provides an alphabetical list of all the articles in the open book. When All Books is open, the Contents Tab displays a comprehensive list of articles for all seven books in Bookshelf.

• **Find Tab** - allows you to do a full-text search for a word, phrase, or number throughout any or all of the seven books, similar to the search function in a word-processing program.

• **Gallery Tab** - gathers together all the multimedia in Bookshelf--pictures, animation and video displays, and audio clips. The Gallery sorts articles according to the type of media they contain.

• **Back List Tab** - provides a handy list of all the articles (up to 40) you've opened since you started the current session of Bookshelf.

• **Year in Review Tab** - provides a list of articles, categorized into subjects, covering noteworthy events, facts, people, and places of 1994. In addition, the Year in Review Tab displays a video that recaps selected highlights of 1994.

Each of the five Tabs has the following features:

• **Close button** - the unlabeled button in the upper-right corner of each Tabbed List. When you click this button, all five of the Tabbed Lists close leaving just the five Tabs visible. This expands the Article window. Click any Tab to reopen the lists.

• **Information box** - located near the top of each Tabbed List. The purpose of this box differs depending on the Tab. On the Contents and Find Tabs, the box provides instructions and a text box where you type in a word or phrase to quickly locate an article. There is also a Spelling button. On the Gallery Tab, the box contains four media buttons. You choose one of the buttons to sort articles according to the type of media they contain. On the Back List and Year in Review Tabs, the Information box simply provides instructions.

• **Spelling button (Contents and Find Tabs only)** - located next to the text box on the Contents and Find Tabs. Click the Spelling button to check the spelling of the word you typed in the text box. The Spelling feature analyzes the word and offers suggestions to help you enter the correct word.

• **Articles list box** - the alphabetical list of articles. If the list is long, this box is bordered on the right by a scroll bar. In this box you will see the following:

- Article titles: Click a title to display the article in the Article window. The titles of some articles in the lists are too long to fit in the list box. If you pause the mouse pointer on one of these titles, the full title displays. You can also expand the width of the Tabbed Lists area so the entire title is visible.

- Book icon: The tiny icon located in front of most titles, this icon tells you which book the article is in. Pause the mouse pointer on the book icon to display a ToolTips label that identifies the book. This is especially helpful if you have All Books open.

- Arrow button: Located in front of some article titles, this button indicates that the title has two or more related articles. Click the arrow and the list of related articles opens. When the list is closed, the arrow points up. When you open the list, the arrow points down.

• **Previous button and Next button** - Located at the bottom of the Tabbed Lists, these two buttons allow you to open articles by moving up and down the list one article at a time. Click the Previous button to open the article immediately above the currently highlighted title. Click the Next button to open the article immediately below the currently highlighted title.

See also

Resizing and Closing the Tabbed Lists Area

Locating Articles Using the Tabbed Lists

•Locating Articles Using the Tabbed Lists

You use the Tabbed Lists to locate articles when you are working directly in an open book. You can locate articles using any of the five Tabs. Be sure the book you want to work in is open.

The following topics provided detailed instructions for using the Tabbed Lists:

    Using the Contents Tab
    Using the Find Tab
    Using the Gallery Tab
    Using the Back List Tab
    Using the Year in Review Tab

See also

Guide to the Tabbed Lists

Resizing and Closing the Tabbed Lists Area

•Using the Contents Tab

The Contents Tab provides an alphabetical list of all articles in the open book. When All Books is open, the Contents Tab provides a comprehensive list of all the articles in Bookshelf.

To locate articles using the Contents Tab

1. Click the Contents Tab to open it, if it is not already open. (You can also open the Contents Tab by pressing CTRL+ T or by choosing Table of Contents from the Tools menu.)

   All articles in the open book are listed alphabetically in the Contents list box.

• A tiny Arrow button next to an article title indicates that the title has two or more related articles. Click the button and the list of related articles opens.

2. In the text box above the Contents list, start typing the name of the article you wish to find. (Contents does not distinguish between uppercase and lowercase letters.)

   Notice that, as you type, the list scrolls to the article titles that begin with the letters you type.

   -Or-

   Use the vertical scroll bar to look through the list until you find the article you want.

3. If you misspell a word, the Spelling dialog box opens automatically (unless you have turned off the automatic option) and displays a list of suggested words from which you may choose. Even if you have turned off the automatic Spelling feature, you can still check the spelling of your word by clicking the Spelling button next to the text box.

4. When you've found the article, click it to display the article in the Article window.

   The Tabbed Lists area stays visible, with the Contents Tab open, so you can refer back to it and choose other articles to read.

See also

Guide to the Tabbed Lists

Resizing and Closing the Tabbed Lists Area

Using the Spelling Feature

•Using the Find Tab

You can use the Find Tab to perform a full-text search in a specific book or All Books. Simply type a word or phrase in the Find Tab text box, click Find! and Bookshelf searches the entire book, generating a list of all the articles that contain your word or phrase.

To locate articles using the Find Tab

1. Click the Find Tab to open it. (You can also open the Find Tab by pressing CTRL+ F or by choosing Find from the Tools menu.)
2. In the text box, type the word, phrase, or number you wish to locate. (Find doesn't distinguish between uppercase and lowercase letters.)

• When searching for a phrase, type quotation marks around the phrase. If you don't, Find will locate all the articles that contain each individual word in the phrase rather than articles containing the phrase as a whole.

Tip ⇨ Bookshelf will not search for words that are in its stop-word list.

3. If you misspell a word, the Spelling dialog box opens automatically (unless you have turned off the automatic option) and displays a list of suggested words from which you may choose. Even if you have turned off the automatic Spelling feature, you can still check the spelling of your word by clicking the Spelling button next to the text box.
4. Click the Find! button or press ENTER to start your search.

   Bookshelf searches through the open book(s) and provides a list of all the articles that contain your search text, up to a maximum of 2000 articles.
5. Use the vertical scroll bar to look through the list.
6. When you've found the article you want, click the article title to display the article in the Article window. All occurrences of the search text are highlighted.

   The Tabbed Lists area stays visible, with the Find Tab open, so you can refer back to the list of found articles and choose other articles to read.

See also

Find Hints: Using Search Operators to Narrow the Scope of a Search

Using Advanced Find

Using the Spelling Feature

Guide to the Tabbed Lists

Resizing and Closing the Tabbed Lists Area

•Using the Gallery Tab

You can use the Gallery Tab to sort out articles in the open book that contain media. The Gallery Tab can give you a list of all the articles in a book that contain media of *any* type--animations, video clips, musical examples, pronunciations of words, pictures, and maps. The Gallery Tab can also sort a book's articles according to a particular type of media. For example, if you want to know which articles in the Dictionary have pictures, the Gallery Tab will give you a list.

To locate articles using the Gallery Tab

1. Click the Gallery Tab to open it. (You can also open the Gallery Tab by pressing CTRL+ G or by choosing Gallery from the Tools menu.)
2. Click one of the four media buttons: All Media, Audio, Animation & Video, or Picture.

   The Gallery provides a list of all articles from the open book(s) that match the media criteria you chose with the media button.

• If a media button is dimmed, it means that the open book does not have any articles with that particular media. For example, when the Quotations book is open, the Animation & Video button on its Gallery Tab is dimmed because none of the Quotation articles contain animations or videos.

3. Browse through the list by using the scroll bar, or you can move quickly through the list by typing the first letter of the article you are looking for.
4. Click an item in the list to open the article and explore its media.

   The Tabbed Lists area stays visible, with the Gallery Tab open, so you can refer back to the list of articles and choose other articles to open.

See also

Guide to the Tabbed Lists
Resizing and Closing the Tabbed Lists Area

•Using the Back List Tab

The Back List Tab keeps a list of up to 40 articles that you have displayed from all the different books since you started the current session of Bookshelf. No matter which book you have open, the Back List will show the same list of previously viewed articles.

To locate articles you previously opened in the current Bookshelf session

1. Click the Back List Tab to open it. (You can also open the Back List Tab by pressing CTRL+ L or by choosing Back List from the Tools menu.)

   The Back List displays, with the most recently opened article at the top of the list.

2. Click an article title to open the article again.

   The Tabbed Lists area stays visible, with the Back List Tab open, so you can continue to refer to the list of articles and choose other articles to reread.

See also

Guide to the Tabbed Lists

Resizing and Closing the Tabbed Lists Area

•Using the Year in Review Tab

The Year in Review Tab displays a list of articles covering noteworthy events, facts, people and places of 1994. The articles, compiled from several different Bookshelf books, are categorized into subjects. In addition, the Year in Review Tab displays a video that recaps selected highlights of 1994. Use the media controller at the bottom of the video screen to start, pause, and stop the video.

To play the Year in Review video

1. Click the Year in Review Tab. (You can also open the Year in Review Tab by pressing CTRL+ R or by choosing Year in Review from the Tools menu.)

    The Year in Review Tab opens, with the Year in Review video screen displayed in the Article window.

2. Click the Play/Pause button ▮► to start the Year in Review video.
3.   If you wish, do any of the following:
• Click the Play/Pause button to pause the video. Click it again to continue the video.
• Click the Stop button
▪ to stop the video. When you stop the video, it automatically "rewinds" to the beginning.
• Keep track of the progress of the video clip as it plays by watching the slider glide down the track bar. (You can also drag the slider to any point on the track bar to view the video from that point.)

To locate articles using the Year in Review Tab

1. Click the Year in Review Tab. (You can also open the Year in Review Tab by pressing CTRL+ R or by choosing Year in Review from the Tools menu.)

    The Year in Review Tab opens, which opens All Books. A list of subjects displays in the Tab list box and the Year in Review video screen displays in the Article window.

2. Click the Arrow button next to any subject to display the list of articles under that subject (if the subject has only a single article, the article will display in the Article window).
3. Click any article in the list.

    The book containing the article opens and the article displays in the Article window.

    The Tabbed Lists area stays visible, with the Year in Review Tab open, so you can continue to refer to the list of articles and choose other articles to reread.

See also

Guide to the Tabbed Lists

Resizing and Closing the Tabbed Lists Area

•Resizing and Closing the Tabbed Lists Area

You can change the width of the Tabbed Lists area to suit your needs, or you can close the Tabbed Lists entirely, leaving just the five Tabs visible. The Article window expands or shrinks accordingly.

To resize the Tabbed Lists area

1. Move the mouse pointer along the right edge of the Tabbed Lists area until it turns into a double arrow.
   A Resize label will display, unless you have turned off the ToolTips feature.
2. Hold down the left mouse button and drag to the right or left.
3. When the width of the Tabbed Lists area is what you want, release the mouse button.
   The size of the Article window will adjust accordingly.

To close the Tabbed Lists

- Click the Close button in the upper-right corner of any Tabbed List.
  The Tabbed Lists disappear, leaving just the five Tabs visible. The Article window expands to fill the available space.

•Guide to the Article Window

The Article window is where you display and read Bookshelf articles. Located to the right of the Tabbed Lists area, the Article window has a bar of buttons along the bottom. Each Bookshelf book has the same basic Article window and the same buttons, although a number of books have an additional button between the Print and Back buttons. When a book is open and an article is displayed, the layout of information in the Article window is distinct for each book.

• When you add an article to the Note feature, a Note icon displays in the top right corner of the Article window when that particular article is open.

The following topics cover the details of the Article window for each book:

Guide to the Dictionary Article Window

Guide to the Thesaurus Article Window

Guide to the Quotations Book Article Window

Guide to the Encyclopedia Article Window

Guide to the Atlas Article Window

Guide to the Chronology Article Window

Guide to the Almanac Article Window

•Choosing Hot Text and Graphics

In Bookshelf articles, you click text that is <u>hot</u> to <u>jump</u> to another article or to display additional information in a <u>pop-up</u> box or window. Click hot graphics to open a pop-up box or activate media. When the mouse pointer is over hot text or graphics, the pointer changes to a hand.

To jump to another article

• 	Click colored jump text (jump text is blue, unless you change it to another color using the Options command found on the Tools menu).

   The current article will close and a new article will open in the Article window. You can redisplay the original article by clicking the Back button at the bottom of the Article window.

To pop up a box or activate media

• 	Click colored pop-up text (pop-up text is magenta, unless you change it to another color using the Options command found on the Tools menu)..

   A box will pop up with additional information. Click outside the pop up to close it.

• 	Click hot graphics.

   Depending on the graphic, either a box will pop up with additional information or media will be activated. Click outside the pop up to close the box.

Tip ➪ You can change the color of jump text and pop-up text by choosing Options from the Tools menu.

See also

<u>Activating Media</u>

<u>Choosing Hot Text and Graphics with Keys</u>

<u>Setting Bookshelf Options</u>

•Activating Media

Bookshelf enhances the information in the various reference books with pictures, audio clips, animations, and video clips. In most cases, a simple mouse click will let you enlarge a picture for clearer viewing, hear an audio clip, and start the action of an animation or video.

The following topics explain how to activate specific types of media:

Enlarging Pictures
Playing Audio Clips
Playing Animations
Playing Video Clips

•Enlarging Pictures

Some pictures in Bookshelf can be enlarged for better viewing. A caption at the bottom of such pictures reads "Click here to view picture."

To enlarge a picture

• Move the mouse pointer over the picture until it turns into a hand, then click.

  -Or-

• Press TAB to highlight the picture, then press ENTER.

  An enlargement of the picture displays in a pop-up box.

To close the pop up

• Click anywhere.
• Press any key.

See also

Choosing Hot Text and Graphics

Playing Audio Clips

Playing Animations

Playing Video Clips

•Playing Audio Clips

Audio clips are represented in Bookshelf articles by either an Audio icon • or a media controller. The Audio icon provides word pronunciations and musical examples. The media controller plays a variety of audio examples including musical compositions, musical instruments, famous people speaking or performing, and animal sounds.

To activate the Audio icon

•   Move the mouse pointer over the icon until it turns into a hand, then click.

    -Or-

•   Press TAB to highlight the Audio icon, then press ENTER.

    The word is pronounced or the musical example plays. (To stop a musical example, for instance an anthem in the Atlas, click the Audio icon again or press ENTER.)

To play an audio clip using the media controller

•   Click the Play/Pause button

    to start the audio clip.

•   Click the Play/Pause button to pause the clip. Click it again to continue the audio clip.

•   Click the Stop button

    to stop the audio clip. When you stop a clip, it automatically "rewinds" to the beginning.

•   Keep track of the progress of the audio clip as it plays by watching the slider glide down the track bar. (You can also drag the slider to any point on the track bar to hear the clip from that point.)

See also

Choosing Hot Text and Graphics

Enlarging Pictures

Playing Animations

Playing Video Clips

♦Playing Animations

Many Bookshelf articles are enhanced with informative animations. An animation is represented by an image with a caption that reads "Click here to view animation." If the animation is accompanied by narration, you will see an Audio icon in the lower-left corner of the image.

To start an animation

•   Move the mouse pointer over the animation image until it turns into a hand, then click.

    -Or-

•   Press TAB to highlight the image, then press ENTER.

    A pop-up box displays with a viewing screen and a <u>media controller</u>. The animation automatically starts to play.

To control the animation once it has started

•   Click the Play/Pause button

[⏯] to pause the animation. Click it again to continue the animation.

•   Click the Stop button

[⏹] to stop the animation. When you stop an animation, it automatically "rewinds" to the beginning.

•   Once the animation is stopped, click the Play/Pause button to restart the animation from the beginning.

•   Keep track of the progress of the animation as it plays by watching the slider glide down the track bar.

•   Keep track of sections of a narrated animation by watching as the slider goes past the tick marks below the track bar. Each tick mark indicates a section. (You can also <u>drag</u> the slider to any point on the track bar to view the clip from that point.)

Some narrated animations have a Section-menu button to the left of the slider. The Section menu lets you jump to a specific section of the animation.

To use the Section-menu button

1. Put the mouse pointer on the Section-menu button and hold down the left mouse button.

   This displays a menu of section titles. Each section title corresponds with a tick mark under the track bar.

2. Continue holding down the left mouse button and drag to highlight the section you want to view, then release the mouse button.

   The slider jumps to the tick mark that corresponds with that section and plays the animation from that point forward. (You can also drag the slider to a tick mark to play that section.)

To close an animation, do any of the following:

•   Click the Close button at the upper-left corner of the animation pop-up box.

•   Click anywhere outside the pop-up box.

•   Press any key.

See also

<u>Choosing Hot Text and Graphics</u>

<u>Enlarging Pictures</u>

<u>Playing Audio Clips</u>

<u>Playing Video Clips</u>

♦Playing Video Clips

Many Bookshelf articles are enhanced with video clips. You play video clips using the <u>media controller</u> located at the bottom of the video screen.

To play a video clip

• Click the Play/Pause button

to start the video clip.

• Click the Play/Pause button to pause the clip. Click it again to continue the video clip.

• Click the Stop button

to stop the video clip. When you stop a clip, it automatically "rewinds" to the beginning.

• Keep track of the progress of the video clip as it plays by watching the slider glide down the track bar. (You can also <u>drag</u> the slider to any point on the track bar to view the clip from that point.)

See also

<u>Choosing Hot Text and Graphics</u>

<u>Enlarging Pictures</u>

<u>Playing Audio Clips</u>

<u>Playing Animations</u>

•Using the Article Window Buttons

The buttons at the bottom of the Article window help you navigate through the open book; copy and print articles or portions of articles; and in some books, display additional information that is related to the open article.

With an article open in the Article window

Click	To
Copy	Copy the entire article, selected text, just the picture, or just the pronunciation from the article to the Clipboard via the Copy dialog box. You can then paste the copied item into another application, such as Word. You can also paste copied text into the Bookshelf Note dialog box.
Print	Print the article or a selection from the article via the Print dialog box.
Back	Re-display articles you have previously viewed in the current session of Bookshelf. The most recently viewed article displays first, followed by the remainder of the articles in reverse chronological order. If there is no previous article to view, the Back button is dimmed.
<Page	Display the previous article in the open book's browse order. If the open article is the first article in the book, the <Page button is dimmed.
>Page	Display the next article in the open book's browse order. If the open article is the last article in the book, the >Page button is dimmed.
Outline	Display a window containing information related to the open article. The Thesaurus, Quotations book, and Almanac have Outline buttons.
See Also (Encyclopedia only)	Display a list of Encyclopedia articles that contain information related to that in the open article. If no list exists for the open article, this button is dimmed.
Zoom Out (Atlas only)	Display an '"expanded-view" map of the area currently displayed in the Article window. For example, if the map of the New England states is open in the Article window, clicking Zoom Out will display the map of the entire United States. If there is no expanded-view map available

for the open map, the Zoom Out button is dimmed.

See also

Copying and Pasting from Bookshelf Articles

Printing All or Part of a Bookshelf Article

•Using the Right-Click Shortcut Menu

The right-click shortcut menu provides a fast way to access and use Bookshelf information. You use the shortcut menu from any open article to look up the definition of a word; copy text or images to the Clipboard; copy text or images directly into a Word document; and perform a <u>full-text search</u> for selected text in any or all of Bookshelf's books. Simply <u>right-click</u> a word, selected text, or image to open the shortcut menu.

The following topics explain how to use each command on the shortcut menu:

<u>Using the Shortcut Menu to Define a Word</u>

<u>Using the Shortcut Menu to Copy Text or Images</u>

<u>Using the Shortcut Menu to Copy Directly into Word</u>

<u>Using the Shortcut Menu to Do a Full-Text Search</u>

•Using the Shortcut Menu to Define a Word

You can quickly display a definition from the Bookshelf Dictionary for any word in any article using the shortcut menu.

To display the Dictionary definition for a word in any Bookshelf article

1. Right-click a word in any open article.

   The shortcut menu opens.

2. On the shortcut menu, click Define.

   The definition from the Dictionary displays in a pop-up box.

   If the word has more than one definition, the definition box will have a bar with arrow buttons that tells you how many definitions exist. Click the arrows to see additional definitions.

To close the definition box, do any of the following:

- Click the close button in the upper-left corner of the definition box.
- Click anywhere outside the definition box.
- Press any key.

See also

Locating Definitions for Words in Any Bookshelf Article

Using the Shortcut Menu to Copy Text or Images

Using the Shortcut Menu to Copy Directly into Word

Using the Shortcut Menu to Do a Full-Text Search

•Using the Shortcut Menu to Copy Text or Images

You can quickly copy a word, image, or selected text to the Clipboard from any article in Bookshelf by using the shortcut menu.

To copy a selection from any article to the Clipboard

1. Right-click a word, image, or selected phrase in any open article.

   The shortcut menu opens.

2. Click Copy on the shortcut menu.

   This copies the item to the Clipboard.

   You can now paste the item into another application by pressing CTRL+ V or choosing Paste from the application's Edit menu. (Be sure the insertion point is located where you want the copied information pasted.) You can also paste copied text into Bookshelf's Note dialog box using CTRL+ V.

See also

Copying and Pasting from Bookshelf Articles

Using the Note Feature

Using the Shortcut Menu to Define a Word

Using the Shortcut Menu to Copy Directly into Word

Using the Shortcut Menu to Do a Full-Text Search

•Using the Shortcut Menu to Copy Directly into Word

You can copy all or part of a Bookshelf article into a Word for Windows document using the shortcut menu. When Word is open, you can paste the copied items into any Word document you choose. If Word is not open, Bookshelf will open it for you and paste the copied information into a new document.

To copy from Bookshelf directly into Word using the right-click shortcut menu

1. Open the article containing the information you want to copy. If you want to copy only a portion of the article, select the text and/or image.
2. Right-click to open the shortcut menu, then click Copy to Word.

   The Copy to Word dialog box opens listing all open Word documents. If Word is not open, Bookshelf will open it and paste the copied information directly into a new document.
3. Select a Word document from the list. (Be sure the insertion point in the Word document is where you want the copied information pasted.)
4. Click Copy.

   Bookshelf copies the article or selection, pastes it into the Word document, and closes the dialog box. (Click Cancel if you decide not to copy.)

See also

Copying from Bookshelf Directly into Word

Using the Shortcut Menu to Define a Word

Using the Shortcut Menu to Copy Text or Images

Using the Shortcut Menu to Do a Full-Text Search

•Using the Shortcut Menu to Do a Full-Text Search

You can perform a full-text search for any word or selected text using the shortcut menu.

To instantly do a full-text search using the shortcut menu

1. Right-click a word or selected text in any open article.

   The shortcut menu opens.
2. Click Find in on the shortcut menu.

   A menu opens listing all of Bookshelf's books.
3. From the menu of books, click any book title or All Books.

   This activates a full-text search for the text in the selected book(s).
4. The Find Tab of the selected book opens, listing all articles that contain the search text. The first article in the list is open in the Article window, with all occurrences of the search text highlighted.
5. Click any article in the list to display it in the Article window.
6. To return to the article in which your search text originated, click the Back button at the bottom of the Article window. This will take you back to articles you have previously read.

See also

Using the Shortcut Menu to Define a Word

Using the Shortcut Menu to Copy Text or Images

Using the Shortcut Menu to Copy Directly into Word

• Copying and Pasting from Bookshelf Articles

You can easily copy entire articles or selected text, pictures, and pronunciations from any Bookshelf article onto the Clipboard. You can then paste the copied information into other applications. You can also past copied text into Bookshelf's Note feature.

The following topics explain the various ways to copy from Bookshelf:

Copying Entire Articles and Selected Text

Copying a Picture

Copying a Pronunciation

Copying from Bookshelf Directly into Word

Using the Shortcut Menu to Copy Text or Images

Using the Shortcut Menu to Copy Directly into Word

Copying and Pasting into Note

•Copying Entire Articles and Selected Text

You can copy entire articles or selected text from any Bookshelf article onto the Clipboard. From the Clipboard, you can paste the article or text into another application. You can also paste selected text from an article into the Bookshelf Note feature. You can use either the Copy command on the Edit menu or the Copy button at the bottom of the Article window to copy information.

To copy an entire article
1. Open the article you want to copy.
2. From the Edit menu, choose Copy or press CTRL+ C.

   -Or-

   Click the Copy button at the bottom of the Article window to open the Copy dialog box, click the Copy All Text option (a black dot means the option is selected), then click OK. (Click Cancel if you decide not to copy.)

   The entire article is copied onto the Clipboard and the Copy dialog box closes.

To copy selected text from an article
1. Open the article you want to copy from.
2. Select the text you want to copy.
3. From the Edit menu, choose Copy or press CTRL+ C.

   -Or-

   Click the Copy button at the bottom of the Article window to open the Copy dialog box, click the Copy Selected Text option (a black dot means the option is selected), then click OK. (Click Cancel if you decide not to copy.)

   The text is copied onto the Clipboard and the Copy dialog box closes.

To paste the Clipboard contents
1. Open the document into which you want to paste.
2. With the insertion point in the correct location, press CTRL+ V or choose Paste from the application's Edit menu.

   The copied information is pasted into the document, along with a footnote citing the source of the information.

See also

Copying a Picture

Copying a Pronunciation

Copying from Bookshelf Directly into Word

Using the Shortcut Menu to Copy Text or Images

Using the Shortcut Menu to Copy Directly into Word

Copying and Pasting into Note

•Copying a Picture

You can copy just the picture from most Bookshelf articles onto the Clipboard. From the Clipboard, you can paste the picture into another application. If a picture cannot be copied, the Copy Picture command or option is dimmed.

To copy a picture from an article
1. Open the article you want to copy from.
2. From the Edit menu, choose Copy Picture.
   -Or-
   Click the Copy button at the bottom of the Article window to open the Copy dialog box, click the Copy Picture option (a black dot means the option is selected), then click OK. (Click Cancel if you decide not to copy.)
   The picture is copied onto the Clipboard and the Copy dialog box closes.

To paste the picture
1. Open the document you want to paste the picture into.
2. With the insertion point in the correct location, press CTRL+ V or choose Paste from the application's Edit menu.
   The picture is pasted into the document.

See also

Copying Entire Articles and Selected Text

Copying a Pronunciation

Copying from Bookshelf Directly into Word

Using the Shortcut Menu to Copy Text or Images

Using the Shortcut Menu to Copy Directly into Word

Copying and Pasting into Note

•Copying a Pronunciation

You can copy the pronunciation from any Bookshelf article onto the Clipboard. Pronunciations are represented in Bookshelf articles by an <u>Audio icon</u>. From the Clipboard, you can paste the pronunciation into another application. If an article has no pronunciation or the sound cannot be copied, the Copy Pronunciation command or option is <u>dimmed</u>.

To copy a pronunciation from an article
1. Open the article you want to copy from.
2. From the Edit menu, choose Copy Pronunciation.
   -Or-
   Click the Copy button at the bottom of the Article window to open the Copy dialog box, click the Copy Pronunciation option (a black dot means the option is selected), then click OK. (Click Cancel if you decide not to copy.)
   The pronunciation is copied onto the Clipboard and the Copy dialog box closes.

To paste the pronunciation
1. Open the document you want to paste the pronunciation into.
2. With the insertion point in the correct location, press CTRL+V or choose Paste from the application's Edit menu.
   An icon representing the pronunciation is pasted into the document. Double-click the icon to hear the pronunciation.

See also

<u>Copying Entire Articles and Selected Text</u>

<u>Copying a Picture</u>

<u>Copying from Bookshelf Directly into Word</u>

<u>Using the Shortcut Menu to Copy Text or Images</u>

<u>Using the Shortcut Menu to Copy Directly into Word</u>

<u>Copying and Pasting into Note</u>

•Printing All or Part of a Bookshelf Article

You can print all or part of any Bookshelf article. The printed result may look different from the article on your screen. When you print, Windows may use a different font. In addition, special characters may print differently or may not print at all. Images in some Bookshelf articles may not print clearly. Whenever you print from a Bookshelf article, the printout will include a citation for the source of the article text.

To print all or part of an article
1. Open the article you want to print.
2. Select the part of the article you want. If you want to print the entire article, no selection is needed.
3. From the File menu, click Print Article or press CTRL+ P.

   -Or-

   Click the Print button at the bottom of the Article window.

   The Print dialog box opens.
4. In the Print dialog box under Print Range, click All to print the entire article or Selection to print the selected portion of the article.
5. Set the options for Print Quality and number of Copies as needed.
6. If you need to adjust printer settings, click the Setup button to open the Print Setup dialog box. Select the printer settings and options you need, then click OK to save your selections and close the Setup dialog box.
7. In the Print dialog box, click OK to print the article. (Click Cancel if you decide not to print.)

   This starts your print job and closes the Print dialog box.

See also

Using the Article Window Buttons

Changing Printers and Printer Options

•Changing Printers and Printer Options

Bookshelf prints articles on the <u>default</u> printer for Windows. If you have installed more than one printer in Windows, you can make any of your installed printers the default printer. You can also change the default printer options.

To change printers and printer options

1. In Bookshelf click the Print button at the bottom of the Article window or choose Print Article from the File menu.
    The Print dialog box displays.
2. In the Print dialog box, click the Setup button.
    The Print Setup dialog box displays.
3. Under Specific Printer, select the printer that you want.
4. Click the Options button in the Print Setup window if you need to change the default printer options.
5. Select the options you want, and then click OK to return to the Print Setup window.
6. Click OK again to close the Print Setup window.

For more information on setting up printers, see your Windows documentation.

•Using the Note Feature

Use the Note feature (choose Note from the Edit menu) to keep a handy list of articles that interest you, and to make your own annotations about articles. You can use this personalized list to open articles as well as read your notes on them. When you no longer need to keep track of an article and/or its annotations, you can delete the annotations, the article, or both.

Once an article is added to Note, a Note icon displays in the upper-right corner of the open article.

The following topics explain how to use the Note feature:

Using Note to Keep an Annotated List of Articles

Copying and Pasting into Note

Opening Articles from Note

Deleting Annotations and Articles from Note

•Using Note to Keep an Annotated List of Articles

Use the Note feature to keep a personalized list of Bookshelf articles. For each article on your list, you can add your own comments and/or portions of text from other Bookshelf articles.

To add an article to Note
1. Open the article you wish to add.
2. From the Edit menu, choose Note or press CTRL+ N.

   The Note dialog box displays.
3. Click the Add Current Article button.

   The article title is added to the Articles list box. If there is more than one article in the list box, the new article is added to the top of the list.
4. Click OK to save the addition and close the Note dialog box.

   Notice that the Note icon now appears at the upper right of the article.

To annotate an article using Note
1. Add the article to Note if it is not already added, using steps 1-3 above.
2. With the article you wish to annotate highlighted, put the insertion point in the Annotation text box and type your comments.

   If you need to correct or clear something you type, press the BACKSPACE key to erase any unwanted characters, or select the text, then press DELETE. When you type, text wraps automatically, but you can end a line before it wraps by pressing ENTER.
3. Click the OK button to save your additions and close the Note dialog box.

Tip ⇨ You can click the Note icon to open the Note dialog box and reread your annotations.

See also

Copying and Pasting into Note

Opening Articles from Note

Deleting Annotations and Articles from Note

•Copying and Pasting into Note

Copying and pasting text into Note is a powerful way to collect information in one place. You can copy selected text from a Bookshelf article or other application and paste that text into the Annotations box for any article listed in Note. For example, you could copy all or part of a quote by Sigmund Freud from the Quotations book, open the Note dialog box and paste the copied quote into the Annotations for the "Freud, Sigmund" Encyclopedia article.

You can also copy text from any annotation in Note and paste it into another Bookshelf text box or into another application.

To copy text and paste into Note
1. From any Bookshelf article or other application, select the text you want to copy.
2. From the Edit menu, choose Copy or press CTRL+ C.

   The text is copied to the Clipboard.
3. From the Edit menu choose Note, or press CTRL+ N.

   -Or-

   Click the Note icon in any open article that has one.

   The Note dialog box displays.
4. In the Articles list, click the article you wish to annotate with the copied text.
5. Put the insertion point in the Annotations text box.
6. Press CTRL+ V.

   The copied text is pasted into the Annotations box for the chosen article.
• When you paste text that was copied from a Bookshelf article, the citation for the source is also pasted into Note. If you wish, you can delete all or part of the citation by selecting it and pressing DELETE.
7. Click the OK button to save your addition and close the Note dialog box.

To copy all or part of an annotation from Note onto the Clipboard
1. From the Edit menu choose Note, or press CTRL+ N.

   -Or-

   Click the Note icon in any open article that has one.

   The Note dialog box displays.
2. In the Note dialog box, click the name of the article that has the annotation you want to copy.
3. Highlight the annotation text.
4. Press CTRL+ C.

   The annotation is now copied onto the Clipboard.
5. Click the OK button to close the Note dialog box.

   The copied text is now available for pasting to the location of your choice.

See also

Using Note to Keep an Annotated List of Articles

Opening Articles from Note

Deleting Annotations and Articles from Note

Selecting and Editing in Text Boxes with Keys

•Opening Articles from Note

All articles listed in Note can be opened directly from the Note dialog box.

To open an article from Note

1. From the Edit menu choose Note, or press CTRL+ N.
   -Or-
   Click the Note icon in any open article that has one.
   The Note dialog box displays.
2. Click an article name to highlight it.
3. Click the Go To button at the bottom of the Articles list box.
4. The article opens in the Bookshelf Article window.

To close the Note dialog box, do any of the following:

•   Click the Cancel or OK buttons or press ESC.
•   Double-click the Control-menu box in the upper-left corner of the Note dialog box.
•   Click the Control-menu box to open the Control menu, then click Close or press ALT+ F4.

See also

Using Note to Keep an Annotated List of Articles

Copying and Pasting into Note

Deleting Annotations and Articles from Note

•Deleting Annotations and Articles from Note

When you no longer need to keep track of an article or you no longer need annotations you have made in Note, you can delete them. You can either delete annotations and leave the article in Note or you can delete both the annotations and the article at the same time.

To delete an article and its annotations at the same time

1. From the Edit menu choose Note, or press CTRL+ N.

   -Or-

   Click the Note icon in any open article that has one.

   The Note dialog box displays.
2. In the Articles list, click the name of the article you want to delete.
3. Click the Delete button at the bottom of the Articles list box.

   The article and any annotations are deleted from the Note dialog box.
4. Click OK to save the changes and close the Note dialog box.

To delete an annotation from Note without deleting the article

1. From the Edit menu choose Note, or press CTRL+ N.

   -Or-

   Click the Note icon in any open article that has one.

   The Note dialog box displays.
2. In the Articles list, click the name of the article whose annotation you want to delete.
3. Select the annotation you want to delete.
4. Press DELETE or BACKSPACE on your keyboard to remove the annotation.

   The annotation is deleted but the article remains in the Articles list box.
5. Click OK to save the changes and close the Note dialog box.

• If you delete an annotation by clicking the Delete button at the bottom of the Articles list box, the article will also be deleted.

See also

Using Note to Keep an Annotated List of Articles

Copying and Pasting into Note

Opening Articles from Note

Selecting and Editing in Text Boxes with Keys

•Guide to the Menu Bar

Located near the top of the Bookshelf Main window, the Menu Bar has five drop-down menus containing commands for accessing Bookshelf features, such as Address Builder and Advanced Find, and performing common tasks, such as copying text and media, printing articles, and opening Help. All menus, except Tools, contain the same commands regardless of the open book. The Tools menu has one additional command when the Thesaurus, Quotations book, Encyclopedia, and Almanac are open, and two additional commands when the Atlas is open.

The following topics cover the commands on each menu:

    Using the File Menu

    Using the Edit Menu

    Using the Tools Menu

    Using the Books Menu

    Using the Help Menu

•Using the File Menu

The File menu is one of five menus located on the Bookshelf Menu bar. The commands on the File menu are the same no matter which book is open. Click File to open the menu.

From the File menu click	To
Print Article	Print the open article via the Print dialog box.
Exit	Close Bookshelf.

See also

Printing All or Part of a Bookshelf Article

•Using the Edit Menu

The Edit menu is one of five menus located on the Bookshelf Menu bar. The commands on the Edit menu are the same no matter which book is open. Click Edit to open the menu.

From the Edit menu click	To
Cut	Cut highlighted text from any text box in Bookshelf. Text that is cut is stored on the Clipboard and can be pasted into other Windows applications.
Copy	Copy text you have selected in the open article onto the Clipboard. If nothing is selected, the Copy command copies the entire article onto the Clipboard.
Paste	Paste text from the Clipboard into a text box. The insertion point must be in the text box in order for Paste to work.
Copy Picture	Copy the picture in the open article onto the Clipboard.
Copy Pronunciation	Copy the pronunciation in the open article onto the Clipboard. (This command is available only when the open article contains a sound you can copy.)
Copy to Word	Copy an entire article or selected text or media from the open article directly into a Word document via the Copy to Word dialog box.
Note	Open a dialog box in which you can add the title of the currently displayed article and make annotations about the article for future reference.

See also

Copying a Picture

Copying a Pronunciation

Copying and Pasting from Bookshelf Articles

Copying from Bookshelf Directly into Word

Printing All or Part of a Bookshelf Article

Using the Note Feature

•Using the Tools Menu

The Tools menu is one of five menus located on the Bookshelf Menu bar. The Tools menu has the same commands no matter which book is open, plus one additional command when the Thesaurus, Quotations book, Encyclopedia, and Almanac are open, and two additional commands when the Atlas is open. Click Tools to open the menu.

From the Tools menu click	To
Table of Contents	Display the Contents Tab for the open book. Locate articles using the alphabetical list of titles in the list box.
Find	Display the Find Tab for the open book. Type a word, phrase, number, or date in the text box, then click Find! to perform a full-text search through all articles in the book.
Gallery	Display the Gallery Tab for the open book. Click a media button to sort articles according to the type of media they contain.
Back List	Display the Back List Tab, where you can see the list of articles (up to 40) you have read since you started the current Bookshelf session.
Year in Review	Open the Year in Review Tab, where you can see a list of articles, categorized into subjects, covering noteworthy events, facts, people, and places of 1994. In addition, the Year in Review Tab displays a video that recaps selected highlights of 1994.
Advanced Find	Open the Advanced Find dialog box where you can select options to focus and narrow your full-text search.
Address Builder	Open the Address Builder dialog box where you can locate address information and build addresses for most U.S. locations.
Bookshelf Daily	Open the Bookshelf Daily dialog box where you can read the Quote of the Day and Word of the Day articles.
Options	Opens the Options dialog box where you can change the color of hot text and the size of article text; turn on or off the Automatic Spelling feature, Interface Sounds, ToolTips, Pronunciations; and change the word range for the NEAR

search operator.

Outline	Open a window containing information related to an open article in the Thesaurus, Quotations book, or Almanac
See Also (Encyclopedia only)	Open a list of Encyclopedia articles that contain information related to that in the open article. If no list exists for the open article, this command is <u>dimmed</u>.
Flags (Atlas only)	Open the Flags dialog box where you can view and copy the flags of most countries and all U.S. states.
Zoom Out (Atlas only)	Open an '"expanded-view" map of the area currently displayed in the Article window. For example, if the map of the New England states is open in the Article window, clicking Zoom Out will display the map of the entire United States. If there is no expanded-view map available for the open map, the Zoom Out button is dimmed.

See also

<u>Locating Articles Using the Tabbed Lists</u>
<u>Setting Bookshelf Options</u>
<u>Using Address Builder</u>
<u>Using Advanced Find</u>
<u>Using Bookshelf Daily</u>

•Using the Books Menu

The Books menu is one of five menus located on the Bookshelf Menu bar. The Books menu lists the title of each book in Bookshelf, plus All Books. Click a title to open a book.

See also

Opening Books

•Using the Help Menu

The Help menu is one of five menus located on the Bookshelf Menu bar. The commands on the Help menu are the same no matter which book is open. Click Help to open the menu.

From the Help menu click	To
Copyright Information	Display copyright information and credits for the open book. When All Books is open, you'll see the copyright information for all seven books.
Help Contents	Open Help to its Table of Contents. Help is your Bookshelf "user's manual." You can read Help topics while you work in Bookshelf and you can also print individual topics for future reference.
About the...[open book]	Display a Help topic that describes the open reference book. This topic may also provide access to articles of interest reproduced from the print version of the book. For example, when you click About the Dictionary, you display a topic that describes *The American Heritage Dictionary, Third Edition*. From this topic you can display articles from the print version of *The American Heritage Dictionary*.
Using Help	Open a Help topic that teaches you how to use Bookshelf's online Help.
Keyboard Shortcuts	Open directly to the Help topics that list keyboard shortcuts for using many of the features and functions in Bookshelf.
About Microsoft Bookshelf	Open a window containing basic information about Microsoft Bookshelf, including copyright and license information and system statistics. To close the window, click OK or double-click the Control-menu box in the upper-left corner of the window.

See also

Using Help: The Basics
Keyboard Shortcuts

•Setting Bookshelf Options

Bookshelf has a number of appearance and behavior settings that you can adjust to suit your needs and preferences. You can change the color of <u>jump text</u> and <u>pop-up text</u>; increase the size of Article window text; turn off the automatic Spelling feature, <u>interface sounds</u>,   <u>ToolTips</u>, and audio pronunciations; and adjust the word range for the "NEAR" <u>search operator</u>.

To set Bookshelf options

1. From the Tools menu, choose Options.

    The Options dialog box opens.

2. Decide which options you wish to change.

    The Bookshelf <u>default</u> settings include blue jump text, magenta pop-up text, and normal text size. The automatic Spelling feature, interface sounds, ToolTips, and audio pronunciations are turned on; and the NEAR word range is 8.

• Click the down arrows next to the text boxes under Article Text options to display the choices for jump and pop-up text color and article text size, then click an item on each drop-down list to select that option.

    An example of your selection displays to the right of the text box.

• Click the check box next to Automatic Spelling, Interface Sounds, ToolTips, and Pronunciations to remove the X and turn off the feature.

• Highlight the number in the "NEAR" text box and type a new number in order to change the word range of the search operator.

3. Click the OK button to save your settings and close the Options dialog box. (Click Cancel if you decide not to make changes.)

You can also close the Options dialog box by double-clicking the <u>Control-menu box</u> in the upper-left corner, pressing E<small>SC</small> or A<small>LT</small>+ F4, or clicking the Control-menu box to open the Control menu, then clicking Close.

See also

<u>Find Hints: Using Search Operators to Narrow the Scope of a Search</u>

<u>Using the Spelling Feature</u>

<u>Choosing Dialog Box Options with Keys</u>

•Using the Spelling Feature

The Bookshelf Spelling feature checks the spelling of words you type in text boxes on the Contents Tab, Find Tab, and in the Advanced Find dialog box. Spelling automatically checks your words against its dictionary and offers suggestions. You can turn this automatic feature off and still use Spelling when you need to by clicking the Spelling button located to the left of the text box.

The automatic Spelling feature
When you type a misspelled word in a text box, the Spelling dialog box automatically opens with the incorrectly spelled word displayed in its text box. The Spelling list box will have either suggested words or a message indicating no suggestions are available. Click a word from the suggested list to replace your incorrect word. If there are no suggested words, you can type a different spelling of your word in the text box and click the Suggest button.

To turn off automatic Spelling
1. From the Tools menu, choose Options.
   The Bookshelf Options dialog box opens.
2. Click the check box next to Automatic Spelling to remove the X.
   Automatic Spelling is turned off.

To use the Spelling feature manually
1. Type a word in the Contents Tab, Find Tab, or Advanced Find text box.
2. Click the Spelling button.
   The Spelling dialog box opens.
3. Click the Suggest button.
   One or more words displays in the list box, or a message displays if there are no suggestions.
4. Click a word in the list to replace your misspelled word in the text box and close the Spelling dialog box, or click the Close button in the top left corner of the dialog box to close the box without making a choice.

-Or-
1. Open the Contents Tab or Find Tab for any book, or the Advanced Find dialog box.
2. Before typing anything in the text box, click the Spelling button.
   The Spelling dialog box opens.
3. Type a word in the Spelling text box.
4. Click the Suggest button.
   One or more words displays in the list box, or a message displays if there are no suggestions.
5. Click a word in the list to replace your misspelled word in the text box, add it to the text box of the open feature, and close the Spelling dialog box, or click the Close button in the top left corner of the dialog box to close the box without making a choice.

See also

Using the Contents Tab
Using the Find Tab
Using Advanced Find

•Using Advanced Find

You use the Advanced Find feature instead of the Find Tab when you want to precisely focus your search for a specific word, phrase, number, or date. Like the Find Tab, Advanced Find performs a full-text search in any or all of the Bookshelf books. But with Advanced Find, you have more flexibility in the number and combination of books in which you search, as well as more ways to narrow your search to specific articles.

To perform a full-text search using Advanced Find

1. From the Tools menu, choose Advanced Find.

    The Advanced Find dialog box opens.

2. In the text box, type the word, phrase, number, or date you want to find.

Tip⇨ Click the Hints button to get some suggestions for narrowing the scope of your search.

If you misspell a word, the Spelling dialog box opens automatically (unless you have turned off the automatic option) and displays a list of suggested words from which you may choose. Even if you have turned off the automatic Spelling feature, you can still check the spelling of your word by clicking the Spelling button next to the text box.

3. Click one of the three "Select where to look" options:

• Click All Articles (the default) to search through all the articles in the selected books.

• Click Current Article Only to limit your search to the article currently open in the Article window.

• Click Last Articles Found to limit your search to the articles in the list generated by your last search.

4. Click the buttons for the books you want to search in. You can search in any number or combination of books. All Books is the default. (Click a selected button to de-select it.)

    Remember, if you selected the Current Article Only or the Last Articles Found options, make sure your book selections match your previous selections.

5. Click one or more media buttons if you want to limit your search to just the articles that contain particular types of media.

• If you click more than one media button, for example Audio and Video, Bookshelf finds articles that contain an audio clip OR a video clip. Bookshelf does not narrow the search to just those articles that contain both an audio AND video clip.

6.   Click the Find! button. (Click Cancel if you decide not to search.)

    Bookshelf searches according to the criteria you selected and compiles a list, up to a maximum of 2000 articles. Bookshelf opens the Find Tab of the first book in which it finds a matching article. The article is displayed in the Article window and the full list of matching articles is shown in the Find Tab list box. When you click an article in the list that is in a book other than the currently open book, that book opens with the article you clicked displayed in the Article window.

See also

Find Hints: Using Search Operators to Narrow the Scope of a Search

Using the Spelling Feature

•Find Hints: Using Search Operators to Narrow the Scope of a Search

With both the Find Tab and Advanced Find features you can narrow the scope of a full-text search by using the search operators AND, OR, NOT, and NEAR when you type the text you want to search for in the text box. You can enter an operator in either lowercase or uppercase letters (for example, "and" is the same as "AND"). If you use multiple search operators they are evaluated, by default, from left to right. You can use parentheses ( ) to specify a different order--operators within parentheses are evaluated first.

This example	Searches for
read AND books	Articles containing both the word "read" and the word "books."
read books	Articles containing "read" and "books" (same as "read AND books" above). AND is the default operator.
"read good books"	Articles containing the words "read good books" in that order. (The quotation marks are part of the search criteria.)
read OR books	Articles containing "read" or "books" or both.
read NOT books	Articles containing "read" but *not* "books."
read NEAR books	Articles containing "read" and "books" where the two words are separated in the text by eight or fewer words. (8 is the default setting for the NEAR word range. You can increase or decrease the NEAR word range in the Options dialog box. Choose Options from the Tools menu.)
read OR good AND books	Articles containing "read" and "books" or articles containing "good" and "books."
read OR (books AND good)	Articles containing just the word "read" or articles containing "books" and "good."

• Bookshelf will not look for words that are in its stop-word list.

See also
Using Advanced Find
Setting Bookshelf Options

•"Introduction" from *The Columbia Dictionary of Quotations* by Robert Andrews

The art of quotation is as old as human speech, and collections of writings and sayings have been with us since the invention of letters. It seems that we have need of a corpus of recognized authorities to bolster our knowledge or confirm our beliefs. Books of quotations are an elemental model of how culture is perpetuated, the wisdom of the tribe passed on to posterity, to be added to, edited, and modified by subsequent generations. But whereas many anthologies remain content to recycle inventories of ancestral wisdom, cataloguing our cultural waymarks according to the gnomic pronouncements of our forebears, *The Columbia Dictionary of Quotations* is a book intended for our own times; its keynote is not familiarity, but aptness. It embraces the past in order to illustrate the present.

Arranged under topics which reflect the gamut of human experience, the quotations in this book have been chosen because they matter, because they were spoken or written by people who matter, and because they address issues as important now as they were for Ben Jonson or Benjamin Franklin. Thus, alongside the established sources I have included others, many previously unanthologized, or at best under-represented, in other collections−figures modern as well as old−who collectively constitute the shapers of our modern cultural landscape.

This format has allowed me to venture far beyond the confines of the conventional quotation anthology, bringing to light all but forgotten sources as well as deeper insights into those icons whom we have always presumed to know. In the welter of unfiltered information unleashed by the media age, it is easy to lose sight of the authentic wellsprings that have fertilized our thought and shaped our consciousness. Fashions change, and increasingly there is a need for us to take stock, to remind ourselves of these formative influences both past and present, to help us understand who we are, where we have come from, where we might end. If, in perusing this mosaic of aperçus and opinions, you find yourself stimulated, subverted, or enlightened, it may well be the challenge of confronting your own image that has aroused you.

The inescapable impression that strikes the reader of these clashing perspectives is how the same topics absorbed the minds of different generations and how "modern" so many of the discussions of them appear to us today: on EQUALITY, for example; on LITERATURE AND SOCIETY; on BUSINESS AND COMMERCE; and on CHILDREN. In assembling all this material, I have been impressed, as I hope the reader will be, not so much by how reactions to these eternal themes have differed through the centuries, but by the degree to which they varied within the same generation and converged across the gulf of years. "Elegant juxtapositions are one of the delights of any anthology," wrote the author A. S. Byatt: here they are accidental, but no less pleasurable. To sift through these quotations is to eavesdrop on an endless argument, a vociferous hubbub of voices that alternately shocks and soothes. Some are, in the words German critic Walter Benjamin, "like wayside robbers who leap out armed and relieve the stroller of his conviction," while others achieve that rate perfection of style summarized by Pope, "What oft was thought, but ne'er so well expressed."

Quotations have been selected on the basis that it is just as important for us to know what Susan Sontag and John Updike said on a certain subject as it is to acquaint ourselves with the views of Jonathan Swift and Henry David Thoreau on the same. Harriet Martineau had an opinion: what was it? Walter Lippmann was a giant in the field of twentieth-century political thought: let us remind ourselves of his argument. Similarly, we need to know what the Marquis de Sade thought about society and moral values, just as we need to be aware of Andrea Dworkin's viewpoint. It is too easy for stereotypes to congeal around certain figures without going to the trouble of listening to what they have to say. The Bible is an important influence on the world, the Qur'an no less so. Dr. Johnson can amuse and entertain us; so can Lenny Bruce. Dr. Martin Luther King, Jr., was a superb speaker: what did he say? And how exactly did his philosophy differ from that of Malcolm X?

Among the voices that have found space in these pages are those of individuals and groups whose contribution to debate has been seriously under-acknowledged in other collections. These include women, dissenters of all persuasions, minorities, homosexuals and lesbians, and a significant sample from non-English-speaking nations−not because there has been any exercise in positive discrimination, but because their literary and polemical engagement in the perennial questions about ourselves and the world we live in is valuable, and we cannot afford to ignore it.

At the same time I make no apology for taking from many habitués of quotation anthologies−such giants of aphorism and wit as Emerson, Wilde, Johnson, and Montaigne, and such stylists as Proust, Thoreau,

Woolf, and George Eliot−virtuosi of literature, who invariably seemed to find (in Coleridge's phrase) "the best words in the best order" to describe their experience of life. Readers can expect to encounter plenty of old acquaintances, known or half-known or dredged up from the recesses of memory. Where this anthology differs markedly from most others is in the fact that no quotation has been included simply because it is famous. Rather, the criteria are wit, grace, originality, relevance, usefulness, and meaning. What has been avoided are those stock quotations that have ceased to carry their original resonance, whether through over-use, misapplication, or by a sort of process of petrification whereby the great sayings have been sucked of their life and reduced to triteness, cliché, and parody. This has excluded a lot of Shakespearian and Biblical material that over the years has lost its edge, not to mention much bad poetry, hymns and anthems, and snatches of speeches or songs that, while well known and possibly well composed, have ceased to have much impact for us at the end of the twentieth century.

Once the bland, the dull, and the over familiar have been sifted, what remains inevitably displays a tendency towards the caustic and antagonistic: the devil, we find, has the best tunes. The finest art has always run counter to received opinion. Similarly, the most pointed quotations are those that undermine our prejudices. Quotability, not niceness or correctness, is the prime requirement for inclusion in this book. On the other hand, demagogues and politicians, who specialize in a highly quotable verbal style, are represented far less often here than the flow of their words might seem to warrant. They, more than anyone, have long recognized the power of quotations, knowing that opinions can be sanctified by appealing to precedent. Above all they have seized on and exploited the fact that the power also runs the other way, that every time they themselves are quoted, they assume the influence of an oracle. But their objectives are too limited, their themes too unoriginal, their messages too ephemeral. Thus we live in the epoch of the "soundbite"−a new word for an old trick that has nonetheless attained new heights of artifice and superficiality. The more recent examples of this spurious, manufactured species of quotation have not been included in this collection, although some older exponents such as Winston Churchill and Theodore Roosevelt can be found here by virtue of their combined historical importance and fine oratory. Slogans and refrains, however, do not figure in these pages, since they lack any personal quality.

Indeed it is this vital personal ingredient that more than anything defines a quotation. Without it the words are orphaned, and for this reason these pages include the bare minimum number of contributions by the usually ubiquitous Anon. (although proverbs have been included when they evoke a particular time and mode). A true quotation cannot be divorced from the character who uttered or scribbled it; it should say as much about the person quoted as about the particular subject referred to, and for this reason an anthology of quotations should be a kind of portrait gallery. *The Columbia Dictionary of Quotations* presents as rich a parade of personalities as can be found within the covers of a single book. Here they are, revealed in all their genius and prejudice, goodness and pathos, profundity and absurdity, heroism and evil. Their extracted speeches and writings represent a motley confection of philosophies, ideologies, preoccupations, and temperaments, imprecation, injunction, or insights offering a quotable commentary on the human condition.

Just as an effective quotation is indissolubly bound with the person who created it, so it is inseparable from the spirit and context in which it was originally phrased. A quotation must be authentic or it loses its vigor, and an important feature of this book is the precise citational and contextual information given−more detailed than any previous anthology has provided. It is not enough to quote Jane Austen saying: "Where an opinion is general, it is usually correct." She did not say it, and in all likelihood would have strongly disagreed with the notion. Mary Crawford said it, a character in Austen's *Mansfield Park*, and the statement loses all its poignancy unless one takes this into account. Likewise, such an immortal remark as "A horse is at least human, for God's sake" is imbued with the unique character of Holden Caulfield, the narrator in J. D. Salinger's *Catcher in the Rye*: we are detracting from its energy and humor if we omit to mention this. Such details vitalize a quotation, prompting images and memories that express more than the words on their own ever can. In the same way no one should credit Oliver Stone with believing that "Lunch is for wimps." Stone put the words in the mouth of Gordon Gekko, played by Michael Douglas in the 1987 movie *Wall Street*. This is information we need to know, not only to quote honestly and incisively, but to avoid looking foolish when we learn that the context of the quotation may undermine its message.

It is also instructive to know something of the circumstances in which a quotation first appeared−that, for example, when Oscar Wilde wrote, in *De Profundis*, "What is said of a man is nothing. The point is, who says it," he was writing to his lover Lord Alfred Douglas following the scandal and trial that ruined Wilde. I

have also tried to enhance the interest of certain quotations by drawing attention to others by the same or a different author either in agreement or contradiction. The amount of citational information has been a matter of discretion in each case: essays have rarely required much comment, while letters and journal entries, for example, are enriched by one or two words of context. Characters speaking in fiction and drama are named throughout. Dates of first publication have been given in all cases except plays and short poems, where there is often a distracting discrepancy between dates of composition, performance, and publication. On the whole, information has been given as accurately and concisely as space allows, without succumbing to the temptation to swamp the quotation with extraneous facts. Thus where addressees of letters are little know, their names have been omitted, while if they are members of the writer's family, or have some standing in their own right, they are named. For foreign quotations translation dates are appended with more recent works only, where only one translation exists. Translators are named only when they are considered to be of interest in themselves.

As a rule, the information provided should be sufficient not only to place the quotation in context, but to permit anyone interested to locate the words fairly quickly.

Although accuracy has been a paramount consideration in the reproduction of quotations and citational information, the vagaries of publishing and the existence of variant texts mean that there is always scope for confusion. On the whole, the instances are few in this compilation, although there are a handful of cases in which it is necessary to specify particular editions that have been used. Quotations from Shakespeare have been drawn from the 1987 Oxford University Press edition of the Complete Works, edited by Stanley Wells and Gary Taylor, in which the arrangements of acts and scenes can diverge significantly from those in some other editions, notably in the plays *Pericles*, *Hamlet*, and *King Lear* (in *King Lear* I have followed the Folio text). In quoting from Oscar Wilde, I have gone to the original, four-act edition of *The Importance of Being Earnest*, later cut to three acts to satisfy theatrical exigencies, in a version which has been subsequently, although unnecessarily, reproduced in many editions. More controversially, quotations from James Joyce's *Ulysses* are from Hans Walter Gabler's "corrected" text, as published by The Bodley Head and Penguin Books in 1986. And lastly, Biblical quotations are taken from the Authorized, or King James, Version.

To quote is to open a form of dialogue, requiring a degree of receptivity on the part of the hearer or reader. There must be an element of recognition of a truth or sentiment, something that sets bells chiming and thoughts racing down newly remembered tracks. Even when it is a strikingly original notion, a fresh formulation, or a felicitous expression, there is always a reference to something in our own experience without which it is merely words. A quotation does not need to be familiar to trigger this response, but it must evoke in us a sense of familiarity. Whether or not the authors quoted in this collection are known to the reader, I hope that browsing through *The Columbia Dictionary of Quotations* will provoke the same thought that recurred to me throughout my research on it: . . . interesting— I would like to know more about this person. My greatest hope is that the selection manages to communicate some of the fun I had in compiling it.

Robert Andrews

•"Introduction" from *The American Heritage Dictionary, Third Editon* by Anne H. Soukhanov, Executive Editor

(Edited for use in Microsoft Bookshelf 1995)

Almost a quarter of a century ago a new dictionary bearing the name *American Heritage* appeared. That book was notable because it did four things and it did them well. It faithfully recorded the language in easily understood definitions. It provided guidance toward accuracy, precision, and grace in the use of English that intelligent people need and seek in a dictionary. It traced, whenever possible, the development of English words to their origins and keyed many to an Appendix of Indo-European Roots. And it presented complex lexical data in a typographically attractive design accented by thousands of photographs and line drawings in spacious margins. *The American Heritage Dictionary of the English Language, Third Edition*, builds upon this distinguished, innovative foundation.

The Third Edition is a lexicon of more than 200,000 boldface forms and hundreds of thousands of meanings reflecting the rich and varied texture of American English as it has been used over time by a broad group of educated speakers. This Dictionary is the product of four years of work by 175 contributors. In preparing the Dictionary, our editors have had access to a database containing hundreds of millions of lines of text that could be searched for any word in context.

The A-Z vocabulary, containing more than 16,000 words and meanings new to this Edition, is a comprehensive, detailed record of the language. Use of citations allowed the editors to identify new words and new meanings, identify levels of usage, and select more than 4,000 quoted illustrations from nearly 2,000 sources for use in exemplifying entry words in printed context. The quoted illustrations range from the works of Shakespeare, Pope, and Ruskin to the works of contemporary writers such as Joyce Carol Oates, Joan Didion, John Updike, and Tom Wicker. More than 30,000 nonquoted illustrative examples were also derived from study of the citations. Finally, the citations were used to determine the status of variants. For example, 4,000 electronic citations were accrued for the spelling *ambiance* and about 2,000 were found for the variant *ambience*. On the basis of this 2:1 ratio the Dictionary gives *ambience* as an "unequal," or less frequently occurring, variant of the entry word *ambiance*.

If language is a reflection of the ethos of the generation speaking it, then the new entries and meanings in this Edition have much to say about us and our time. The great majority of the new words relate to social and life patterns; to the life sciences with an emphasis on health, medicine, genetics, and ecology; and to the physical sciences with an emphasis on computer technology and electronics, physics, and astronomy.

The goal of the Third Edition is to provide the user with comprehension and appreciation of the language in a readable manner. Keeping the needs of the contemporary user in mind, we have presented the central and often the most frequently sought meaning of a word first. The definitions are worded in concise, lucid prose without the specialized terms and abbreviations that make most dictionaries forbidding and confusing.

The Third Edition contains more than 500 notes and comments on matters of grammar, diction, pronunciation, and levels and nuances of usage. Citations were used in identifying new and evolving usage problems, attesting and evaluating the currency of certain usages, studying various levels of usage, and evaluating their sociolinguistic implications. The 173-member Usage Panel, with 75 new members and chaired by Geoffrey Nunberg, a linguist associated with Stanford University, has made an important contribution to the content and direction of the Usage Notes through responses to periodic surveys developed by the Chair and the editors. The Usage Panel of the Third Edition consists chiefly of writers, editors, and scholars, 22 of whom are professors of linguistics or English. Other Panelists occupy distinguished positions in law, diplomacy, government, business, science and technology, medicine, and the arts. Eighteen are recipients of the Pulitzer Prize and one is a Nobel Laureate. These men and women, who reside in 28 states and in Canada and England, are a cross section of today's critical, literary, and scholarly community.

A list of usage issues--old and new--was prepared by the Chair and the editors, and from it the usage program for the Third Edition was developed. Some of the usage issues are entirely new. An example is the Note at *world-class*. Other issues discussed in previous editions were resurveyed. An example is the use of *contact* as a verb. In some instances the Panel's views are more conservative than in the past: only 27 percent of the current Panel accepts *hopefully* as a sentence adverb, a usage that in 1969 was acceptable to 44 percent of the Panel. Other Notes, such as the one that discusses the use of *above* as a

noun, present guidance and linguistic analysis without Panel opinions. The Usage Notes are not confined solely to matters of stylistic excellence. Our concern with usage extends to issues of gender, ethnicity, and sexual preference.

Considerable attention is devoted in this Edition to the history of words. The etymologies have been thoroughly revised and expanded by a group of 25 specialists whose work reflects original scholarly research in many fields, including African, Persian, Turkish, and Native American languages. Special symbols, abbreviations, and complex technical vocabulary have been avoided in the etymologies. More than 400 word history paragraphs, most of which contain dates of first occurrence of the words in English, appear at entries with especially interesting etymologies. These word histories, such as the one at *nerd* provide a social, historical, and cultural context for the evolution of words and explain the various linguistic processes that contribute to the development of language.

A great many Modern English words can be traced to the reconstructed ancestral language called Proto-Indo-European. The etymologies in the Third Edition, like those in the First, trace many words to their earliest ascertainable origins, usually in Proto-Indo-European, by means of cross-references to new and thoroughly revised Indo-European Root entries. The Indo-European Root entries, in a major departure from previous style, give the root followed by a brief gloss and a list of some of the Modern English words derived from it. The individual roots entry then follows. For example, the Modern English words *fierce* and *treacle*, at first glance strange semantic companions, both derive from the root **ghwer-*, "wild."

The Third Edition contains hundreds of labeled words and meanings whose occurrence is restricted to certain areas of the United States. An important new feature unique to the Third Edition is the inclusion of more than 100 Regional Notes that explore the various linguistic and historical processes contributing to the development of these terms. These processes are apparent in the Regional Notes at entries such as *absquatulate*.

In an effort to assist the reader in using the language with color, vitality, and freshness, the Third Edition devotes more attention than ever before to synonymy by including more than 900 synonym paragraphs. The fully cross-referenced synonym paragraphs are of two kinds. The first, liberally illustrated with quotations, discriminates shades of meaning. The second kind lists exact synonyms, that is, words sharing a common irreducible element of meaning, and provides antonyms when applicable.

The American Heritage Dictionary of the English Language, Third Edition, like the First, is the product of significant advances in the use of computer technology. The Third Edition is derived from a complex, highly versatile structured database. Every element in the Dictionary was parsed, examined, and coded to reflect its lexical function and position within the base. In combination, these elements form dictionary entries, and on a broader scale they reflect a multitude of relationships across the lexicon. Use of the database in connection with electronically generated citations places the Third Edition a generation ahead of other dictionaries.

It is no longer possible for a few general editors working strictly within a publishing house to compile a true and accurate record of the language as it is used today. Semantic, etymological, linguistic, and technical complexities inherent in the language require the counsel of specialists from many disciplines. We wish to thank all of them for helping us in our pursuit of accuracy and truth. Special thanks go to John Simpson, Co-Editor of the *New Oxford English Dictionary*, for valuable comments made during the early stages of the project. And to all members of our Editorial Staff who gave unstintingly of their time and expended great effort in the development of the Third Edition, we express our deepest gratitude.

    Anne H. Soukhanov

•A Natural History of English: Language, Culture, and the American Heritage by Lee Pederson

American speech and writing record the transactions of nearly 400 years of social history. Dialects embody patterns of sound, syntax, and meaning; literature documents those spoken forms in poetry and prose. Through the process of communication, a native language becomes the social inheritance of its speakers. In describing the linguistic resources of American English this Dictionary becomes a cultural property book for all the American people.

A century before Noah Webster organized his first American dictionary (1806), Jonathan Edwards defined the materials of inquiry in remarkably modern terms:

> By *conversation,* I mean intelligent beings expressing their minds one to another in words, or other signs intentionally directed to us for our notice, whose immediate and main design is to be signification of the mind of him who gives it.

Defining conversation as one might characterize language today, Edwards recognized the conceptual, symbolic, and functional aspects of human communication: the engagement of thought, the use of signs, and the transmission of ideas from one mind to another.

Today the English language makes conversation possible among 350 million native speakers who share its system of symbolic behavior. This number includes speakers of American, Australian, British, Canadian, Irish, New Zealand, and Scots English as members of the most influential speech community in the history of civilization. Their common cultural heritage makes possible the use of a single language by the members of these different groups, but each national variety with all its regional and social dialects reflects unique social experience. In a natural history of a national language, the richest gatherings of such material endure in folk speech−the unaffected, conservative expression of common people, as preserved in their oral traditions. National folk usage forms a subset of social dialects within regional dialects that comprise the larger divisions, the national varieties of a language.

Such experience makes a national vocabulary the most accessible and productive source of cultural information. Words are the complex linguistic structures that transmit the native lexicon through the systems of sound, grammar, and meaning. Words are also cultural emblems, symbols with social meaning that preserve the experience of human activity. Ralph Waldo Emerson said that words are signs of natural facts and wrote: "The etymologist finds the deadest word to have been once a brilliant picture. Language is fossil poetry." He demonstrated by his own example, moreover, that words are also signs of sociohistorical facts by giving the American meaning to *transcendentalism*. George Washington furnished the earliest citations for *Democrat* and *Republican* and was the first to receive the designation *favorite son.* Noah Webster made the earliest use of the phrase *American English* with characteristic impatience but ultimate accuracy: "In fifty years from this time [1806], the American English will be spoken by more people than all other dialects of the language." Such thought, conversation, and social interaction shaped the national character and gave substance to the lexicon. Contributions came from every sector of the American culture.

As the central component of American English culture, the national language transmits the essential messages of all other cultural systems. All of these are inseparable from language: *family* (kinship and marriage), *training* (education and economics), *values* (morality, ethics, and religious rites), *government* (political and social control), *technology* (artifacts of survival), and *fine arts* (artifacts of the creative imagination and of spiritual expression). From the earliest days on its first frontiers, American English carried forward the messages of the culture and the experience of the past. As it did its work, the national language established an identity and expressed native ideas in an American voice. This Dictionary records that American voice and gives substance to its underlying systems, *language* and *culture*.

Henry David Thoreau recognized a national dictionary as "a very concentrated and trustworthy natural history of the people":

> What they have a word for, they have a thing for. A traveller may tell us that he *thinks* they used a pavement or built their cabins in a certain form, or soaked their seed corn in water . . .; but when one gives us the word for these things, the question is settled−that is a clincher. Let us know what words they had and how they used them, and we can infer almost all the rest. The lexicographer not only *says* that a certain people have or do a certain thing, but, being evidently a disinterested party, it may be allowed that he brings sufficient evidence to prove it. He does not so much assert as exhibit. He has no transient or private purposes to serve.

The Historical Background of American English

This natural history of the American people is the essential gift of the mother tongue. With all speakers of the English language Americans share the results of 1,500 years of linguistic development, and English had itself evolved for a full millennium before the first American words were spoken in Virginia. Furthermore, as a member of the Germanic language group of the Indo-European language family, English shares an ultimate heritage with most of the modern languages of Europe and Asia and with the official languages of every government in North and South America.

The essential features of the Germanic languages are these: (1) a thoroughgoing modification of the consonant system, especially the so-called First Germanic Consonant Shift, which distinguishes the system from all other Indo-European consonant patterns. It is captured in Grimm's Law and accounts for the differences between initial sounds in such cognate pairs as Latin/English *pater/father, tu/thou,* and *hortus/garden*; (2) mutation of vowels by neighboring sounds (umlaut) and the adaptation of the vowel system to express grammatical functions; (3) regular word stress on the first syllable; (4) seven classes of strong (irregular) verbs, such as *sing, sang, sung*; (5) three classes of weak (regular) verbs, such as *love, loved, loved*; (6) strong and weak adjectives that disappeared in Medieval English but endure elsewhere, as in Modern German and Norwegian definite and indefinite articles; and (7) a core vocabulary of common words. These shared characteristics define the 13 modern Germanic languages: Danish, Faroese, Icelandic, Norwegian, Swedish, German, Yiddish, Low German, Dutch, Afrikaans, Flemish, Frisian, and English.

The history of the English language begins with the arrival of Germanic invaders from the continent, said to be in A.D. 449 according to the Anglo-Saxon Chronicle. In the eighth century the Venerable Bede identified these Germanic peoples as Angles, Saxons, and Jutes. In Britain they encountered their Indo-European relatives, the British Celts, who had settled in Britain centuries before. Like the Native Americans, the Celts left their greatest linguistic legacy in place names, such as *Avon, Brynmawr* (Welsh for "great hill"), *Dover, Thames,* and *London*. The Celts and Germans, however, were never separated by a distance greater than the narrow English Channel and shared a common Indo-European ancestry. Conversely, in North America, native inhabitants and newcomers emerged from different environments thousands of miles apart, from homelands distinguished by their native forms of vegetation, animal life, and social behavior.

As the dialects of the invaders merged in England they gave rise to the Northumbrian, Mercian, and Saxon varieties of the language that is called Old English today. Three tenth-century texts show the close similarities of those dialects in their respective translations of the Medieval Latin (Matthew 6:9) "pater noster, qui est in caelis, sanctificetur nomen tuum":

> NORTHUMBRIAN
> *Fader urer thu arth in heofnas, sie gehalgad noma thin*
> Father our thou art in heaven, be hallowed name thy
>
> MERCIAN
> *Fader ure thu the in heofunum earth, beo gehalgad thin noma*
> Father our thou which in heaven art, be hallowed thy name
>
> WEST SAXON
> *Fader ure thu the eart on heofonum, si thin nama gehalgod*
> Father our thou which art in heaven, be thy name hallowed

Despite differences in pronunciation, word formation, and syntax, simple and effective conversation was surely possible among speakers of these different regional dialects of English. Conversation was also possible between the English and their Viking conquerors, the Norwegians and the Danes, many of whom settled primarily in what are now the northeast counties and took up peaceful ways with English wives. The fact that cultural interaction extended through most of the Old English period (449-1066) is evidenced in the greatest literary monument of the Anglo-Saxons, their epic poem *Beowulf,* which has a thoroughly Scandinavian setting and cast.

Words shared by Anglo-Saxons and Vikings include *bring, can, come, father, folk, house, life, man, mine, mother, see, sit, smile, sorrow, summer, thine, wife, will, winter,* and *wise.* In addition to hundreds of such

intimate correspondences, the Scandinavians gave English many other familiar words through cultural interaction: *anger, fellow, happy, husband, meek, root, rotten, skill, skin, skull, sky,* and *ugly*. A second and much greater influence was brought to bear on the language and culture after the Battle of Hastings in 1066, when the Normans, French-speaking descendants of the Vikings, arrived from Normandy.

French Influences

The Norman-French presence marked the beginning of great changes in English social behavior, reflecting a gradual evolution of institutional and conversational forms. The chronicles and other writings show that Old English was in transition before the coming of the Normans, and later poetry and prose record unmodified Germanic forms deep into the Middle English period. In England, French became the official language of the dominant culture and spread its influence into every social system. Earlier, on the continent, the Normans had adopted Frankish laws, developed a system of knightly conduct, and perfected the skills of cavalry warfare. Through force and friendship they gave the English a chivalric code, a parliamentary system of government, and one of the most distinctive architectural styles in all of European civilization. During the period of Norman dominion, English vernaculars evolved without a native standard dialect. The cultural influence of the Vikings emerged most clearly in Scandinavian loan words that marked regional speech in those northern counties where they had settled earlier, as the regional dialects of England were broadly reorganized. In the process, Middlesex became the preeminent focal area, and from its center arose the London Standard, the most influential social variety the English language has ever known.

Several dialects of 14th-century England were the immediate ancestors of the London Standard, but it drew most from the speech of the Southeast Midland region. The recorded usage of that era illustrates great linguistic change, a process that began more than 200 years earlier through the mingling of English and French. Causal relations for the change are hard to establish because phonological, grammatical, lexical, and cultural modifications were under way before the Battle of Hastings.

Romance language words, such as *cheese, copper,* and *dish,* entered Germanic dialects from Latin before the invasion of England in A.D. 449; from the same source came *cleric, psalm,* and *temple* with the Christianization of England in the seventh century. Later Romance loans in Old English include *pride* (French), *capon* and *castle* (French or Latin), and *apostle, epistle, lily,* and *peony* (Latin). Old English texts of the tenth century−the Vercelli Book, Exeter Book, Junius Manuscript, and *Beowulf* Manuscript−show the early simplification of weakly stressed vowels and inflectional patterns. During the reign of Edward the Confessor (1042-1066) a Norman association was firmly established between the king and his cousin, William the Conqueror, underscored by the installation of Robert of Jumièges as archbishop of Canterbury in 1051.

During the next 300 years the French presence altered the development of English through direct contributions and reinforcement of linguistic trends already under way. Four voiced fricative consonants emerged as distinctive elements of the sound system during this period, the initial sounds of *veal, zeal,* and *thee,* as well as the medial sound of *leisure*. None of these were distinctive in Old English, which had only the fricatives of *feel, seal, thing,* and *pressure,* respectively. The single outright contribution of Norman French to the English sound system was the diphthong of *joy*. French usage did accelerate the leveling of weakly stressed vowels, the simplification of noun, pronoun, and adjective inflections, and the transfer of many strong (irregular) verbs to weak (regular) conjugations. For example, Old English forms of modern *doom* included *domes* (genitive singular), *domas* (nominative plural), and *domum* (dative plural); all became *doomes* in Middle English. Strong verbs such as *creopan, helpan,* and *slœpan* became the weak verbs *creep, help,* and *sleep,* although a residue of the old patterns endures in the past forms *crept* and *slept,* as well as *holp* (pronounced like *hope*) in several current American dialects.

More French loan words entered English during the 14th century than during any comparable period before or since. As the French language fell into disuse in England, many of its culturally useful words were borrowed. Here the relationship between speech and writing is an important consideration. The documented evidence of the written forms is conservative and lags behind current usage. After King John lost the province of Normandy in 1204, French influence on English society began to decline. Before the Hundred Years' War (1337-1453) began, English speech had already returned as the native tongue of the nobility, and before the century closed, it had replaced French in the courts, Parliament, schools, and finally the highly formal documents of title, deeds, and wills.

Chaucer composed *The Canterbury Tales* in his native Southeast Midland dialect and so demonstrated the appropriateness of London speech as a literary medium, but *The Canterbury Tales* did not mark the triumph of a standard language within the culture at large. Just two years before he began his masterwork, Chaucer worried about the diversity of current speech in his envoy for *Troilus and Criseyde* (c. 1385):

> And for ther is so gret diversite
> In Englissh and in writyng of oure tonge,
> So prey I God that non myswrite the[e],
> Ne the[e] mysmetre for defaute of tonge;
> And red wherso thow be, or elles songe,
> That thow be understonde, God I biseche!
> But yet to purpos of my rather speche.

He prayed that none miswrite, mismeter (wrongly scan the measures), or misunderstand the purpose of his earlier (*rather*) speech, his spoken words that became this "litel bok."

The Emergence of Modern English

Chaucer had good reason for concern. The Great Vowel Shift was beginning a modification in quality of all long vowels and diphthongs, and the inconsistent treatment of weakly stressed vowels placed many syllables in jeopardy. The shift raised [a] to [æ] (and later to [e]), [e] to [i], [ô] to [o], and [o] to [u]. The vowels formerly pronounced [i] and [u] became, respectively,   [ei] (later [ai]) and [eu] (later [au]).* Thus Chaucer's final vowels in *diversite* and *the*[e] rhyme with modern *they*; his verb *write* rhymes with modern *feet*; *biseche* and *speche* rhyme with modern *aitch*; and the vowel in *oure* rhymes with the vowel in *boot*. Although metrical evidence is difficult to interpret, Chaucer quite possibly pronounced the weakly stressed *e* in *myswrite* and *elles* but ignored it in *tonge, understonde, speche,* and other words in the same stanza that comprise those seven iambic pentameter lines of rhyme royal.

At the outset of the Early Modern English period (1500-1700) fewer than 5 million people in the world spoke English, as compared to 12 million speakers of French, 10 million of German, and 8 million of Spanish. During the next two centuries those "intelligent beings expressing their minds" in English included More, Tyndale, Milton, Newton, Locke, and Dryden. At its center was Elizabethan English, the language of Shakespeare, Marlowe, Bacon, Donne, Raleigh, Spenser, and the queen herself. From this stage of linguistic development came the earliest varieties of American English. By 1700 the number of English speakers had nearly doubled, while German, Italian, and Spanish had scarcely maintained their numbers of two centuries earlier, and only French surpassed the growth rate of English among the western European nations.

As an emergent world language, English advanced with the spread of the London Standard and general education, with the loosening of class distinctions, and through the influence of what would today be called the mass media. By the year 1500 printed books in all of Europe included 35 thousand titles, most of which were in Latin. During the next 140 years 20 thousand English titles appeared in print, and scribal composition of manuscripts became virtually a lost art. England regained its cultural self-reliance with those new sources of influence and the spread of empire. In 1579 E.K., the anonymous editor of Spenser's *The Shepheardes Calender,* commended his author and reflected the spirit of the age:

> For in my opinion it is one special prayse, of many whych are dew to this Poete, that he hath laboured to restore, as to theyr rightfull heritage such good and naturall English words, as haue ben long time out of vse and almost cleane disherited. Which is the onely cause, that our Mother tonge, which truely of it self is both ful enough for prose and stately enough for verse, hath long time ben counted most bare and barrein of both.

The English recognized the legitimacy of their native tongue for all modes of communication, including those technical fields formerly dominated by Latin and Greek. In his *Elementary* (1582) Richard Mulcaster defended the use of English and explained the implications of his work:

> For the account of our tongue, both in pen and speech, no man will doubt therof who is able to judge what those things be which make any tongue to be of account; which things I take to be three: the autority of the people which speak it, the matter and argument wherein the speech dealeth, the manifold use for which the speech serveth. For all which three our tongue needeth not to give place to any of her peers.

Mulcaster and others wrote rules for pronunciation and grammar and tried to enrich the national word

store. Earlier the Italians, Spanish, French, and Germans had done the same things for their own varieties of speech, as the transformation of local vernaculars into national languages characterized the Renaissance in every European country that it touched.

During the reign of Elizabeth I (1558-1603) a language pattern developed that was to become the base form of early American English. London usage reflected the linguistic patriotism of the English Renaissance and accepted forms from a variety of regional and social dialects in the development of a spoken standard. Roger Ascham, Elizabeth's Latin tutor, was a Yorkshireman; Raleigh preserved his distinctive Devonshire speech throughout his life; Essex was from Hertfordshire; Sidney, from Kent; Shakespeare, from Warwickshire; Donne, although of Welsh ancestry, emerged from the London merchant class. The language habits of all those speakers contributed to the shaping of the urban pattern and to the development of vigorous conversational speech.

The Beginnings of American English

The fluid structure of Early Modern English underlies the formation of American English. Although the Great Vowel Shift had assigned new values to the long vowels, many British, Scots, and Irish social dialects were slow to accept all of these emergent features. Morphology and syntax showed inventiveness and flexibility in word formation and adaptations, as with the free use of affixes in word building (*re-*, *de-*, *-ish, -ize*), functional shift of parts of speech (nouns used as verbs, verbs as nouns, and both as adjectival or adverbial modifiers), frequent parenthetical expression, and phrase structures of predication, complementation, and coordination that reflect the intonational contours of the spoken language.

Drawn from that rapidly flowing stream, American English shows a much greater uniformity than its origins might suggest. Einar Haugen has called this evolution of the national language in America "Babel in reverse." The concept of the American melting pot can be found in the writing of Michel Guillaume Jean de Crèvecoeur (J. Hector St. John), a Norman-French immigrant and the eponym of St. Johnsbury, Vermont. In *Letters from an American Farmer* (1782) he provided the logic for a unified American language and culture:

> What, then, is the American, this new man? He is either a European or the descendant of a European; hence that strange mixture of blood, which you will find in no other country····. *He* is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the new government he obeys, and the new rank he holds. He becomes an American by being received in the broad lap of our great Alma Mater [Dear Mother]. Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world. Americans are the western pilgrims who are carrying along with them that great mass of arts, sciences, vigor, and industry which began long since in the East; they will finish the great circle. The Americans were once scattered all over Europe; here they are incorporated into one of the finest systems of population which has ever appeared, and which will hereafter become distinct by the power of the different climates they inhabit. The American ought therefore to love this country better than that wherein either he or his forefathers were born.

The first substantial collection of immigrant literature appeared in New England, where writers worked with Elizabethan patterns and recorded a variety of occasional spellings and distinctive forms. In *The History of Plimoth Plantation, 1620-1647,* William Bradford wrote *burthen, fadom, furder, gifen* (*given*), *gusle* (*guzzle*), *trible* (*triple*), and *vacabund* (*vagabond*). Roger Williams rhymed *abode/God, blood/good,* and *America/away* in *A Key into the Language of America* (1643). Anne Bradstreet paired *conceit/great, stood/flood,* and *satisfy/reality* in *The Tenth Muse Lately Sprung Up in America* (1650). Two generations later Edward Taylor alternated *spoil* and *spile,* as well as *soot* and *sut,* and rhymed *is/kiss, far/cur,* and *vile/soil.*

Early American grammar also showed a great variety of forms. In 1630, while sailing westward aboard the *Arbella,* John Winthrop preached "A Modell of Christian Charity" with the line "We must love brotherly without dissimulation; we must love one another with a pure heart fervently." Bradford used *rid, runned* (and *ranne*), *drunk, writ,* and *shrunk* as past forms of *ride, run, drink, write,* and *shrink,* respectively. Williams declared, "My disease is I know not what" and offered the interrogative form "Sleep you?" Mary Rowlandson wrote, "It is not my tongue or pen can express the sorrow of my heart" in her captive narrative of 1676.

During these same years cultural activity all along the Atlantic seaboard produced the first Americanisms. The following native words, among hundreds of others, originated, gained special meaning, or entered the

English language through American speech in the 17th century: *creek* (stream), *fat pine, green corn,* and *papoose* from Massachusetts; *catfish, corn* (maize), *mock*[*ing*]*bird, polecat* (skunk), and *raccoon* from Virginia; *Chippewa, groundhog, Manhattan,* and *Podunk* from New York; *gang* [of birds], *hominy, snakeroot,* and *Virginian* from Maryland; *frontier people, oyster rake, samp,* and *wampum* from Rhode Island; *grocery* (store), *hotcakes* (corn cakes), *peavine* (a climbing plant similar to the pea), and *sunfish* from Pennsylvania; *settlement* and *swampland* from Connecticut; *Dutch grass* (any one of various grasses) and *hickory nut* from South Carolina; *frontier* from New Jersey. Beyond the frontiers *pilot* (a guide over a land route) appeared in what is now Colorado, and *Miami* from what is now Illinois.

Native American Influences

These words suggest the importance of Native American loans, especially for artifacts and places. From the Algonquian dialects alone English and French in the New World borrowed more than a hundred terms that remain current today. In addition to *Chippewa, hominy, Manhattan, papoose, Podunk, samp, squash,* and *wampum,* the eastern tribes provided *caribou, mackinaw, pone, Tammany, terrapin,* and *toboggan*. Such terms often suggest multiple language contacts; as *caribou* and *toboggan* entered through Canadian French in the north, *barbecue, canoe,* and *cushaw* came out of the West Indies through Spanish. Spanish later transmitted *coyote* and *peyote* from the Nahuatl language of Mexico. From Quechua, probably through the cooperative efforts of French and Spanish, the New Orleans term *lagniappe* appeared somewhat later. American place names are the greatest Native American contribution. From *Appalachia* and the *Alleghenies,* across all five of the Great Lakes (*Erie, Ontario, Huron, Michigan,* and *Superior* [Ojibwa *Gitchi* via French *Supérieur*]); from *Chicago* to *Sitka,* native words cover the continent. Emblematic of American language and culture are the blends, such as *Bayou La Batre,* Alabama (Choctaw *bayuk,* "creek" + French *de la Batre,* "of the [artillery] battery"), and *Minneapolis,* Minnesota (Dakota *minne,* "water" + Greek/English *(a)polis,* "city"), or the loan translations *Spearfish,* South Dakota, *Ten Sleep,* Wyoming, *Warroad,* Minnesota, and *Yellow Dirt Creek,* Georgia, besides the native loans of the state names *Alabama* (people), *Dakota* (people), and *Minnesota* (Dakota *minne,* "water" + *sota,* "white").

Loans From the European Languages

Early loans from European languages correspond with Dutch, French, and German settlements in the coastal colonies and along the first interior frontiers. During their New Amsterdam experience the Dutch added to American English the words *boss, Bowery, coleslaw, cookie, sleigh, stoop,* and *waffle*. Later they gave more place names, such as *Catskill, Kinderhook,* and *Schuyler*. Although Thoreau spoke of "Yankee ingenuity" in 1843, the durable nickname probably had its origin in *Jan* (*Janke*), the Dutch diminutive for *John* (*Johnny*); Saint Nicholas, clipped to *Sinterklaas* in a Dutch dialect, became *Santa Claus* before the Revolutionary War.

French loans contrast sharply with the Dutch and later German contributions. Although they also gave English such ordinary household words as *chowder, pumpkin, sashay, shanty,* and *shivaree,* the enterprising French illustrate their experience in a distinctive set of loans. Explorers, missionaries, and frontier warriors made American words of *bateau, crevasse, levee, portage, prairie,* and *voyageur*. As the English, Dutch, and Swedes struggled to control the seaboard, the French ranged across the interior and left their mark with the names of places at *Bienville, Cape Girardeau, Prairie du Chien,* and *Sault Sainte Marie*.

Early German loans on the frontier are difficult to ascertain. Like the Scandinavians and Anglo-Saxons in England, the Germans and English spoke languages with a common word stock that still endures in the basic vocabularies of both cultures. For the same reason it is impossible to determine whether *nosh* (snack) and *schlemiel* are of Yiddish or German origin and whether *spook* and *dumb* (stupid) are of Dutch or German origin, because in each case the words occur in both languages. Only when the Germans established discrete territories, as the Dutch had in New York, did the loans begin to appear in significant numbers from Pennsylvania, Cincinnati, Chicago, Milwaukee, St. Louis, and east-central Texas. From early Pennsylvania, American English probably received *smearcase, ponhaws* (*pannhass,* "pan" + "hare," or "scrapple"), *rainworm* (earthworm), and possibly George Washington's most familiar title, *The Father of His Country,* which first appeared as *Der Landes Vater* on a *Nord Amerikanische Kalender* for 1779.

The American Frontier

The frontier contributions of the Swedes and folk speakers of British, Irish, and Scots dialects are virtually impossible to identify because these Northern Europeans were soon united in a common culture. As Crèvecoeur described the people at the outbreak of the Revolution:

> They are a mixture of English, Scotch, Irish, French, Dutch, Germans, and Swedes. From this promiscuous breed, that race now called Americans have arisen. The eastern provinces [i.e., the coastal colonies] must indeed be excepted as being the unmixed descendants of Englishmen.

Early frontier speech probably included the pronouns *hit* (for *it*), *hisn, ourn, theirn,* and *yourn,* the inflected verb forms *clumb, drug, holp,* and *riz,* the auxiliary construction *mought could* (or *might could*), and a large number of folk pronunciations and lexical items, forms transmitted through the oral tradition of the common people. Scots forms, also appearing in the poetry of Burns, include *duds* (clothes), *gumption, hunkers, mountain billy* (hillbilly), *tow* (hemp fiber), and the distinctive pronunciations reflected *chimla (chimney), het* (*heated*), and *southron* (*southern*), as well as the simplification of consonant clusters, as in *kin'* (*kind*) and *sin'* (*since*), and the total assimilation of *l* after back vowels, as in *ca'* (*call*), *fu'* (*full*), and *howe (hollow*). From Irish sources probably came *mammy, moonshine,* and *mountain dew*. General English folk forms also included *clean, flat,* and *plumb* (all meaning "completely"), *passel* (from *parcel*), and *sass* (from *sauce).* Many of these forms appear in Middle English, and all survive in current American Midland and Southern dialects.

The Evolution of Dialects in American English

During the 18th century the principal regions of American English developed. These are the historic cultural areas. Every major regional dialect area, past and present, corresponds almost perfectly with a cultural area delimited by other social systems. The presbyteries of Appalachia mark the pattern of Scottish settlement, the Dutch and German barns show a Germanic presence in the eastern and east-central states, the methods of cooking cornmeal in *pones, dodgers,* and *hushpuppies* reflect the settlement patterns of various groups, and the superstitions connected with chicken clavicles *(wishbone, pulley bone,* or *lucky bone)* identify social groups, as do the Southern greetings *hey* and *Christmas Gift!* The styles of folk, blues, jazz, and rock music also correspond with cultural areas, contrasting the perfected forms of the Carter Family in southern Appalachia, Huddie Ledbetter in the Red River Delta, and Robert Johnson in the Yazoo Delta, the rural blues of Richard Amerson and the urban blues of Bill Broonzy, the Kansas City jazz of Count Basie and the Chicago jazz of Bud Freeman, or the middle Georgia rock of the Allman Brothers and the southern California rock of the Beach Boys. All of these are as regionally distinctive as are the voices of the musicians. Wherever clear-cut boundaries of culture can be reconstructed on the basis of historical information from archaeology, music, graphic arts, or the social sciences, dialect differences can be predicted, based on the most persuasive kind of circumstantial evidence: the recorded experience of the forebears of a speech community.

Because language changes, many of the following historical dialect features− such as *bucket, firefly, hushpuppy,* and *lariat*−may no longer reflect current usage, especially among the young and better educated. Elsewhere, general currency forms−such as *harmonica, headcheese, mantelpiece,* and *wishbone*−serve as useful internal, subregional dialect features, contrasting with folk forms in systematic dialect study, as, for example, *French harp, souse, fireboard,* and *pulley bone,* respectively. Finally, the diachronic perspective of essay and the synchronic perspective of the Dictionary itself make it impossible to integrate such examples in their historical settings in terms wholly consistent with usage today or with ultimate etymologies. For those reasons, the designation of some forms listed below will not conform with either the current regional labels or the ultimate etymological sources identified in the text of the Dictionary. The social evolution of such words, however, provides historical context and cultural foundations for the contemporary usage the Dictionary describes.

Modern American seaboard dialects preserve the early system from Maine to the Florida Keys and along the Gulf shores to Brownsville, Texas. The coastal communities shared the evolution of urban British pronunciation, grammar, and vocabulary, but very different speech forms developed throughout the interior along the old frontier. Neither of these regions is a uniform cultural area, but remarkable concordances of speech endure. Early centers at Boston, New York, and Philadelphia were quite different from their southern counterparts at Richmond, Charleston, and New Orleans. Along the Atlantic and Gulf

coasts, however, the dialects shared important features: the loss of constricted *r* after vowels (making *popper* homophonous with *Papa);* a contrast of stressed vowels in *Mary, merry,* and *marry*; a most distinctive diphthong in *dues, news,* and *shoes* that approaches that in *few, music,* and *pupil*; the loss of *h* in *whip, white, wheelbarrow,* and similar words; and even a "broad *a*" in *hammer, pasture,* and *Saturday*. Besides the familiar British past form *et* (of *eat*), the coastal dialects also shared lexical features, such as *hog's head cheese, haslets* (or *harslets*), and *piazza* (porch).

The coastal pattern divides near the Potomac River. To the north the language and culture drifted away from British influence more quickly than they did in the South, where the early planters of Jefferson's agrarian democracy required close association with British commerce, education, and industry. Southern coastal dialects preserved several other British features: the "clear *l*" of *lean* in *Billy* and *Nelly,* as opposed to the "dark *l*" of *look* and *law,* a flapped *r* in *three* and *thresh,* as heard in some British pronunciations of *very,* and even an occasional back vowel in *pot* and *crop*. Along the Gulf Coast these forms had mixed currency, largely because of the powerful influence of New Orleans, a cultural center that dominated the entire interior South until the Civil War. Basic Northern and Southern contrasts persist from the Potomac to the mouth of the Rio Grande: the Southern drawls (patterns of diphthongs, lengthening, and intonation), the vowel of *ride* [a] (which Northerners confuse with *rod* [ä]), the vowel of *bird* [ɜI] (which Northerners confuse with Brooklynese), a positional variant [ɛʊ] in *house* and *mouse* but not in *rouse* and *cows,* the plural pronoun *you-all* (or *y'all*), the past form *drug* (of *drag*), and a large set of vocabulary forms, such as *mosquito hawk* (dragonfly), *crocus sack* (burlap bag), *snap beans* (string beans), and *tote* (carry).

The New Orleans focal area interrupts this pattern, extending its influence from Mobile Bay to beyond the Sabine River. A Coastal and New Orleans contrast is marked by *serenade, bateau, clabber cheese,* and *mush* along the Southern coast, except in the area of New Orleans dominion, where *shivaree* (*charivari*), *pirogue, cream cheese,* and *cush-cush* (mush) prevail. Although *cush* has currency throughout the South, nowhere else is there a double form to match the New Orleans usage. Other distinctive terms are *flambeau* (makeshift torch), *(h)armonica* (instead of Southern *harp*), *lagniappe* something extra, instead of South Carolina *brawtus,* Texas-Spanish *pilon*, and Florida-Minorcan *countra), wishbone* (instead of South Midland and Southern *pulley bone*), and *creole tomatoes* (instead of Northern *cherry tomatoes* and Southern *tommytoes*).

Unlike coastal speech, the Midland dialects of that transition area between the North and South grew up in the interior. From Pennsylvania to Georgia the eastern boundary of the Midland dialect area coincides with the geography of the old frontier. Settlers took the land in the great migrations out of Pennsylvania, Maryland, and Virginia during the half century (1725-1775) that preceded the Revolutionary War. Thomas Walker's discovery of the Cumberland Gap in 1750 provided a southern gateway to the Midwest, that passage into Kentucky for the ancestors of both Jefferson Davis and Abraham Lincoln. Before the War of 1812 the frontier extended in the north out of Pittsburgh and down the Ohio River and in the south out of the Yadkin Valley of North Carolina, across Tennessee and Kentucky along the Wilderness Trail of Pennsylvania's Daniel Boone.

Like other American dialects, the Midland varieties rose from a British-English base in Pennsylvania, but the social composition on the frontier was different. Six of the seven ethnic groups mentioned by Crèvecoeur did not speak British English before they arrived in North America. Later those residents of the interior Midland dialect areas were without ports of entry to receive the influence of English culture and to share in the development of the prestigious London forms. More important, the frontier people occupied themselves mainly with survival in a hostile region. Those factors influenced the disparate groups in a uniform way: Midland dialects resisted the phonological changes under way in England and in the coastal colonies to the north and south; English, Irish, and Scots folk speech reinforced the regional grammar and vocabulary, giving these American dialects identities of their own.

The Midland pattern contrasts most sharply with the interior varieties of Northern and Southern speech. With a domain that in modern times extends from western New England and upstate New York, along the southern shores of the Great Lakes and then northwestward into the upper Midwest, the Inland Northern dialect spread from its eastern source after the War of 1812. The construction of the Erie Canal from Albany to Buffalo gave upstate New York and New England access to the Great Lakes, as had the wagon roads that preceded the watercourse and the railroads that followed it. As Northern speech extended out of upper New Jersey and northern Pennsylvania, a major dialect boundary was established with the southern limit of *darning needle* (dragonfly), *pail,* and *whiffletree,* contrasting with North Midland *snake*

feeder, bucket, and *single-tree*. From upstate New York and across Ohio, Indiana, Illinois, and Iowa westward, the division of Northern and North Midland remains apparent in the pronunciation of *fog* and *hog,* which are pronounced with the vowel of *father* in the North and the vowel of *dog* in the North Midland; in the pronunciation of the diphthong of *cow, house,* and *towel,* which is [äʊ] in the North, beginning with a lower vowel that is closer to that of *father,* and [æʊ] in the North Midland, beginning with a vowel that is closer to that of *lather*; and in the existence of an excrescent *r* in "*warsh*" and *"Warshington"* in some Midland speech. Formerly distinctive are the Northern terms *stone wall, pail, swill, teeter-totter, faucet, pit* (of a cherry or peach), and *firefly,* contrasting with the Midland terms *stone fence, bucket, slops, seesaw, spicket* (spigot), *seed,* and *lightning bug*. In the West the Northern/Midland distinction is most clearly heard in the pronunciation of *car, yard,* and similar words: the Northern pronunciation is marked by a vowel closer to that of *father*; the Midland pronunciation, by one closer to the vowel of *saw*.

Prior to the Civil War other interior forms spread from south of the Great Lakes to the fringes of the plantation cultures from Virginia to Texas and gave rise to the principal Midland varieties, North Midland and South Midland. Between those contrasting cultures the Midland area is perhaps best divided by a phonological Mason-Dixon Line established by the pronunciation of the medial consonant of *greasy,* with [s] to the north and [z] to the south. On the Atlantic Coast the boundary replicates the historic Mason-Dixon Line, the common border of Pennsylvania and Maryland. Philadelphia, with the pronunciation [s], must be considered a Northern territory. Westward, however, the difference in pronunciation marks the division within the Midland territory, from Ohio to Missouri. Heading south, a traveler encounters the line at approximately the same place where grits replace hash browns on the breakfast menu, and where the words *nice, white,* and *rice* are all pronounced with a vowel Northerners confuse with the vowel common to *cat, hat,* and *sat,* whether the side dish is served with Indiana- or Kentucky-fried chicken. With this feature comes the first suggestion of the drawl, indigenous bluegrass music, and stock car instead of Indy-type or midget automobile racing. Along the same line the northern extent of Southern cultural penetration appears in these contrasts: North Midland *bunk, wishbone, husks, headcheese, fritters, bag,* and *turtle,* versus South Midland *pallet, pulley bone, shucks, souse* (or *pressed meat*), *flitters, sack,* and *terrapin*.

South Midland speech is a Southern dialect, formerly called Hill Southern in contrast with the Upcountry and Lower Southern patterns (Plantation Southern) to the south and east. The principal South Midland/Southern boundary follows the Blue Ridge across Virginia, the Carolinas, and Georgia. In South Carolina and Georgia the boundary coincides with the 180-day growing season for cotton, the waterways, the soil types, and the cultural organizations inseparable from the plantation systems devoted to the cultivation of indigo, rice, and cane, as well as cotton.

Those geographic features and cultural factors underlie the Midland enclaves, as far south as the Florida Panhandle, and their Southern counterparts as far north as the St. Francis Basin of Arkansas and the bootheel of Missouri, the cotton country around New Madrid. South Midland is marked by the presence of a constricted *r* after a vowel in *bird, car,* and *horse* and monophthongs in *right* and *ride,* whereas Southern preserves a diphthong in *right* and similar words. Lexical contrasts include South Midland *green beans, red worm, fireboard, French harp* (for *harmonica*), and *tow sack* (for *burlap bag*), versus Southern *snap beans, earthworm, mantelpiece, harp,* and crocus sack. In the east, South Midland contrasts with Virginia Piedmont Southern: *snake feeder, peanuts,* and *terrapin,* versus *snake doctor, goobers,* and *cooter*. In the Mississippi Valley the South Midland dialect occupies the territory bypassed by the plantation cultures as unsuitable for the production of cotton, cane, and rice.

Where the planters extended their operations north and west, as in upper Louisiana, western Tennessee, Arkansas, and eastern Texas, Lower Southern features outline the area. The Coastal and Gulf plains were settled from the east, but the deltas of the Mississippi, Atchafalaya, Red, Yazoo, and St. Francis rivers received their populations from the south. As a result, interior Southern areas do not show the predictable gradations of uniformity from east to west that are found in the North and North Midland regions.

Instead, the pattern extends from north to south, from the Piedmont at the southern fringe of eastern Appalachia, through the Coastal Plains and Piney Woods, to the Atlantic and Gulf coastal regions. In the Piney Woods dialects of the interior lower plains of Georgia, Florida, Alabama, Mississippi, and Louisiana, as well as the dialects of upper East Texas, below the plains and above the coastal strip, a striking configuration emerges. Piney Woods pronunciation includes three systematic features: (1) constricted

postvocalic *r,* as in *beard, bird,* and *butter;* (2) excrescent constriction, yielding *Chicargo* (Chicago), *croker sack* (crocus sack), *skeeter hawk* (mosquito hawk), and *tomaters* (tomatoes); and (3) vocalized *l* in *hotel, hospital,* and *bulge.* These forms mark the regional vocabulary: *piney-woods rooter* (range hog), *smut* (soot), *mantelboard* (mantelpiece), *corndodger* (cornmeal dumpling), *pinders* (peanuts), *press peach* (cling peach), and *fat lighterd* (resinous kindling).

Lower Southern dialects are distinguished by coastal forms and by the distinctive contributions of the New Orleans focal area. Coastal Southern pronunciation includes the loss of constricted *r* after vowels, the contrast between the stressed vowels of *Mary, merry,* and *marry,* a "clear *l*" in *Billy* and *Nelly,* and vocabulary items such as *mosquito hawk, crocus sack, hoghead cheese* (or *hog's head cheese*), and *red bug* (instead of *chigger*). Besides *locker* (for *closet*) and *flambeau* (for *makeshift lamp*), the domain of New Orleans is marked by the pervasiveness of *gallery* (for *porch*), *lagniappe, pirogue* (dugout canoe), *cream cheese* (cottage cheese), *wishbone* (instead of South Midland and Southern *pulley bone*), and *(h)armonica* (instead of South Midland *French harp* or Southern *harp*). Such forms appear as far north as Lake Providence and Monroe, Louisiana; Yazoo City, Mississippi; and along the Gulf Coast beyond the Sabine River into Texas and eastward to Mobile Bay.

Western dialects begin beyond the 98th meridian, 40 miles west of the Red River in North Dakota and 50 miles west of Fort Worth in Texas, where annual rainfall usually fails to exceed the 22 inches required for traditional Midwestern farming. Thus, modern agricultural methods, such as dry farming and irrigation through reservoirs, and tools, such as the Oliver moldboard plow and the springtooth harrow, opened the West for general settlement only after the Civil War. Before that, pioneers followed the Oregon and Mormon trails into the Upper Rockies and the Pacific Northwest, and the Santa Fe and Old Spanish trails into the Lower Rockies and California. Today, Western dialects divide primarily south to north, marked by the extent of the Spanish influence through Texas, New Mexico, and southern California, at least as far north as lower Colorado or even Montana among ranchers.

History complicates the speech of the West, by the blending of Northern, Midland, and Southern forms as well as by a heavy Spanish influence from Texas to California. The North Midland boundary extends over Iowa and cuts across South Dakota in a northwesterly direction. In Montana and Idaho the presence of North and South Midland features reflects the history of the frontier and the enterprises of cattle, agriculture, and mining. Throughout the Rocky Mountains and the urban West Coast the dialects of early settlers determined the pattern. Seattle and San Francisco speech grew from an Inland Northern base quite similar to old-fashioned Chicago speech. Denver and Los Angeles also developed from the same source, although the Hispanic influence in both places and the successive waves of newcomers from the East, especially in Los Angeles, have obscured the regional pattern that endures with greater stability in Seattle and San Francisco. The Midland influence is strongest west of the Rockies, from Idaho to Arizona, and especially in the conservative speech of Boise, Salt Lake City, and Phoenix. American English in Wyoming, Colorado, and Utah, for example, includes old-fashioned Inland Northern features, such as [ɪ] in *creek,* fully constricted postvocalic *r,* [hw] in *wheel, whip,* and similar words, and homophony in *marry, Mary,* and *merry,* and *teeter-totter* (seesaw); Midlands *green beans, gunnysack,* and *anymore* (meaning "nowadays" in positive statements); and Southern *roasting ears* (corn on the cob), *slop bucket,* and *clabber*. Beside these are the distinctive Interior Western pronunciations [æ] instead of [a] in *Colorado* and *Nevada,* [i] instead of [e] in *rodeo,* and widespread replacement of [a] for [ô] in *automobile, log,* and *Utah*.

The Influence of Bilingualism

The national idiom grew through contacts between various languages and dialects. Spanish, French, and German bilingualism marks the regional patterns of Florida, Louisiana, Pennsylvania, and south Texas. Gullah, an English-based pidgin, developed in the Sea Islands of South Carolina and Georgia. From that source many varieties of American Black folk speech are derived, reflecting various stages of creolization as the dialects merge with the dominant patterns. Social dialects grew through urban and rural experiences throughout the country, many of these related to the Americanization of European bilinguals in the urban North and the integration of Black people in all sectors of society. These dialects are further conditioned and refined by formal and situational styles, including slang, ethnic variation, and patterns of usage reflecting socioeconomic class.

Before urban American Spanish gained prominence in San Antonio, Los Angeles, and Miami, that

language had already made large contributions to American English in the West. Besides place names, extending from the *Rio Grande* to *Montana,* the Spanish vocabulary marks the cattle country with Western words: *arroyo, bronc(o), canyon, chaparral, cinch, corral, frijol, hoosegow, lariat, lasso, mesa, mustang, patio, pronto, ranch, remuda, rodeo, sombrero,* and *tortilla*.

In bilingual communities Spanish speakers of English tend to avoid regional dialect forms in favor of terms from the general vocabulary, despite the distinctive accent and syntax carried over from the parent language. The same tendency appears among the French in Louisiana, who freely use their native loans, such as *banquette* (sidewalk), *boudin* (blood sausage), *fais-dodo* (country dance), and *jambalaya,* as well as loan translations and adaptations, such as *coffee black, cream cheese* (cottage cheese), *green beans, (h)armonica,* and *wishbone,* resisting the Southern regionalisms *clabber cheese, snap beans,* and *pulley bone*. German, Italian, Scandinavian, Slavic, Spanish, and Yiddish speakers reflect the same trend in the urban North, perhaps through learning from books rather than by simple oral acquisition and perhaps through efforts to translate from their native tongues. In becoming Americans all of these people enriched the national language and culture. If examples are limited to food alone, Germans provided *bock beer* and *pretzels,* Italians brought *antipasto* and *pizza,* Scandinavians added *lingonberries* and *smorgasbord*; Slavs contributed *kolacky* and *kielbasa,* Yiddish-speaking Germans and Slavs gave *bagels* and *gefilte fish;* and Mexican Spanish provided the base for an endless variety of *enchiladas, burritos,* and *tacos,* as its cooking entered the fast-food industry.

Contributions From African Languages

The full impact of African languages through Gullah and Plantation Creole remains to be assessed properly, but evidence suggests the influence is significant. Among certain and probable African loans, these have gained currency in the national language: *banana, cola* (kola), *goober, gumbo, juke* (*-box, -joint,* and *-step*), *okra, voodoo,* and *yam,* as well as, perhaps, *boogie-woogie, chigger, gorilla,* and *tote*. Some are regionally restricted to the South: *cooter* (turtle), *cush* and *cush-cush,* and *pinder* (peanut). Others seem limited to the South Carolina and Georgia Low Country: *buckra* (white man), *det* (heavy), as in *det rain* and *det shower,* and *pinto* (coffin). In addition to the loan words from Gullah, the creolization of that auxiliary language may also have left its mark on American English phonology and grammar. As a contact vernacular, a language of business (and a possible source of the word *pidgin*), Gullah provided a medium of communication for African slaves and their American overseers. Thus, the pidgin was a language variety native to neither group. In the development of Plantation Creole the language acquired highly complex phonological and grammatical rules, as well as a complete vocabulary, necessary in a self-reliant, independent language. General Southern features today include many correspondences with Plantation Creole, the creolized English Black folk speech of the plantation cultures of cane, cotton, indigo, and rice. Southern vowel nasality often replaces nasal consonants in *am, been,* and *bacon,* but this feature occurs in Parisian and Louisiana French as well as in Plantation Creole and West African languages. The simplification of consonant clusters, as in *des* (for *desk* and *desks*) or *tase* (for *taste* and *tastes*), is commonplace in all of those languages, as well as in the Scots dialect of Robert Burns, who like American Southerners, Black and white, often assimilated *l* after back vowels, as in *fa' (fall)* and *saut (salt).* Similarly, the pervasive deletion of articles, copulas, prepositions, and other function words, so characteristic of Gullah and its creolized extensions, is a feature regularly associated with the speech of French, German, and Spanish bilinguals. Nevertheless, this fact remains: large numbers of Black and white speakers share those features across the lower South, especially in those areas dominated by the plantation cultures.

The Influence of Social Dialects

As creolization reflects the blending of languages and cultures, so slang, argot, and social dialects mark the activities of subcultures within the basic social structure. Although nothing as widespread as Cockney and Australian rhyming slang has developed in America, inventive usage here has steadily modified native speech. Most slang originates in the specialized conversations of particular groups, in which usage reinforces group identity and develops into private codes that may later gain widespread acceptance. These include such now-familiar terms as *clout* and *gerrymander* from politics, *blues* and *jazz* from music, *headline* and *editorial* from journalism, and *by a nose, inside track, front-runner, shoo-in,* and *sure thing* from the vocabulary of horse racing. The distinctive words of other groups—pickpockets, CB operators, and computer specialists—suggest the ways in which the subcultures function and illustrate the ways in

which language develops.

Social dialects also underlie the regional patterns of speech, reflecting absolute factors, such as sex, age, and ethnic origin, and relative factors, such as education, experience, and social position. Since a healthy language is always changing, the age and experience of its speakers are recorded by incipient, dominant, and recessive forms, as demonstrated in the vocabulary of automobiles: the emergent *gas-guzzler* and *pimpmobile,* the durable *sedan* and *limousine,* and the relic *tin lizzie* and *roadster*. Ethnic terms are the cultural birthrights of individual speakers and great linguistic resources for society at large. Yiddish *schlock, chutzpah, macher* (fixer, operator, clever fellow), and *schmaltz* have moved from the Jewish communities to the national language, as have the specialized Sicilian terms *capo, Cosa Nostra,* and *Mafia* in urban American subcultures. Education reinforces language trends with the spread of generalized patterns of pronunciation, grammar, and vocabulary, but these are challenged by migrant accents in Chicago today just as they were in London 400 years ago. As Latinos made *macho* an American word, Black people have put many Southern regionalisms, such as *funky, uptight,* and *right on,* into common usage. The language reflects cultural patterns, refined and strengthened through association and social status.

Social dialects also mark the evolution of a language. In America the middle classes have generated great changes. These include the absorption of immigrant cultures at the lower level and influence upon the dominant culture at the higher level. As the linguistic and cultural forms are traditionally conservative in both aristocratic and folk groups, however different their social styles, middle-class society and speech alter those conventional patterns from below and from above. Just as members of the secular and regular clergy, educators, lawyers, politicians, and physicians helped shape the London Standard from the early Middle Ages through the English Renaissance because they were conversant with both the ruling class and the common people, so new patterns of American usage grow today through the influence of upper-middle-class dialects. Even stronger influences appear from the speech of the lower middle class, especially in urban centers, where large numbers of workers come in contact with the entire community in their daily work.

Of these, ethnic dialects preserve the most complicated social varieties of language and reflect the essential spirit of American culture. As frontier societies developed distinctive regional patterns, Spanish, French, Dutch, Scandinavian, and German settlers used their native languages before adopting the dominant English dialect. English, Irish, and Scots folk speech constituted probably the most influential ethnic varieties on the frontier, but these were modified by the language habits of their neighbors. In the process of Americanization, Europeans, Africans, and Asians gave the language some of its most familiar words: *chop suey, hamburger, hillbilly, jukebox, pizza, prairie, rodeo, Santa Claus, smorgasbord,* and *tycoon*.

The national vocabulary reflects the intimacy of conversation and the evolution of democratic social forms. John Adams proposed that Congress establish an American Academy "for refining, correcting, improving, and ascertaining the English language." Later, when asked to preside over such activities, Thomas Jefferson responded:

> There are so many differences between us and England, of soil, climate, culture, productions, laws, religion, and government, that we must be left far behind the march of circumstances, were we to hold ourselves rigorously to their standard. If, like the French Academicians, it were proposed *to fix* our language, it would be fortunate, that the step was not taken in the days of our Saxon ancestors whose vocabulary would illy express the science of this day. Judicious neology can alone give strength and copiousness to language, and enable it to be the vehicle of new ideas.

Instead of rules from a National Academy of English, Americans accepted the common-law customs of intelligent conversation with all its modifications through time and circumstance. Current usage may reject "illy express" and "judicious neology," but history shows the correctness of Jefferson's message. He recognized the certainty of change, the function of language as a cultural tool, and the importance of thoughtful selection of vocabulary. Through common-law customs of speech and writing the national language develops words and documents social facts. This Dictionary orders those materials of discourse, records the natural history of a people, and transmits the substance of the American heritage.

*All pronunciations in this article are in the notation of the International Phonetic Alphabet. The Pronunciation Key lists these symbols and their equivalents in the pronunciation system employed for this Dictionary.

•The Indo-European Origin of English by Calvert Watkins

The name *Indo-European* is given for geographic reasons to the large and well-defined linguistic family that includes most of the languages of Europe, past and present, as well as those found in a vast area extending across Iran and Afghanistan to the northern half of the Indian subcontinent. In modern times the family has spread by colonization throughout the Western Hemisphere.

A curious byproduct of the age of colonialism and mercantilism was the introduction of Sanskrit in the 18th century to European intellectuals and scholars long familiar with Latin and Greek and with the European languages of culture—Romance, Germanic, and Slavic. The comparison of this ancient tongue with the two classical languages revolutionized the perception of linguistic relationships.

Speaking to the Asiatick Society in Calcutta on February 2, 1786, the English Orientalist and jurist Sir William Jones (1746-1794) uttered his now famous pronouncement:

> The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong, indeed, that no philologer could examine them all three, without believing them to have sprung from some common source, which, perhaps, no longer exists.

Jones was content with the assertion of a common original language, without exploring the details. Others took up the cause, but it remained for the German philologist Franz Bopp (1791-1867) to found the new science of comparative grammar, with the publication in 1816 of his work *On the Conjugational System of the Sanskrit Language, in Comparison with that of the Greek, Latin, Persian, and Germanic Languages*. He was 25 years old when it appeared.

It has been rightly said that the comparatist has one fact and one hypothesis. The one fact is that certain languages present similarities among themselves which are so numerous and so precise that they cannot be attributed to chance and which are such that they cannot be explained as borrowings or as universal features. The one hypothesis is that these languages must then be the result of descent from a common original. Certain similarities may be accidental: the Greek verb "to breathe," "blow," has a root *pneu-*, and in the language of the Klamath of Oregon the verb "to blow" is *pniw-*. Other similarities may reflect universal or near-universal features of human language: in the languages of most countries where the bird is known, the *cuckoo* has a name derived from the noise it makes. A vast number of languages around the globe have "baby talk" words like *mama* and *papa*. Finally, languages commonly borrow words and other features from each other, in a whole gamut of ways ranging from casual or chance contact to learned coinages of the kind that English systematically makes from Latin and Greek.

But where all of these possibilities must be excluded, the comparatist assumes genetic filiation: descent from a common ancestor, which in the case of Indo-European, as Sir William Jones surmised almost two centuries ago, no longer exists.

In the early part of the 19th century scholars set about systematically exploring the similarities observable among the principal languages spoken now or formerly in the regions from Iceland and Ireland in the west to India in the east and from Scandinavia in the north to Italy and Greece in the south. They were able to group these languages into a *family* that they called *Indo-European* (the term first occurs in English in 1813, though in a sense slightly different from today's). The similarities among the different Indo-European languages require us to assume that they are the continuation of a single prehistoric language (called *Indo-European* or *Proto-Indo-European*). In the words of the greatest Indo-Europeanist of his age, the French scholar Antoine Meillet (1866-1936), "We will term *Indo-European language* every language which at any time whatever, in any place whatever, and however altered, is a form taken by this ancestor language, and which thus continues by an uninterrupted tradition the use of Indo-European."

Those dialects or branches of Indo-European still represented today by one or more languages are Indic and Iranian, Greek, Armenian, Slavic, Baltic, Albanian, Celtic, Italic, and Germanic. The present century has seen the addition of two branches to the family, neither of which has left any living trace: Hittite and other Anatolian languages, the earliest attested in the Indo-European family, spoken in what is now Turkey in the second millennium B.C.; and the two Tocharian languages, the easternmost of Indo-European dialects, spoken in Chinese Turkestan (modern Xinjiang Uygur) in the first millennium A.D.

It should be pointed out that the Indo-European family is only one of many language families that have been identified around the world, comprising several thousand different languages. We have good

reason, however, to be especially interested in the history of the Indo-European family. Our own language, English, is the most prevalent member of that family, being spoken as a native language by nearly 350 million people and being the most important second language in the world. The total number of speakers of all Indo-European languages amounts to approximately half the population of the earth.

English is thus one of many direct descendants of Indo-European: one of the dialects of the parent language became prehistoric Common Germanic, which subdivided into dialects of which one was West Germanic; this in turn broke up into further dialects, one of which emerged into documentary attestation as Old English. From Old English we can follow the development of the language directly, in texts, down to the present day. This history is our linguistic heritage; our ancestors, in a real cultural sense, are our linguistic ancestors. Only a small proportion of people in the United States can trace their biological ancestry back more than a century or two, and certainly a large segment of the population had languages other than English in their backgrounds only a few generations ago. But every individual is part of a culture, with language its external expression. That language, our language, has an ancestry, a history. Indeed, languages have perhaps the longest uninterrupted histories of all the cultural phenomena that we can study.

But it must be stressed that linguistic heritage, while it may well tend to correspond with cultural continuity, does not imply genetic or biological descent. The transmission of language by conquest, assimilation, migration, or any other ethnic movement is a complex and enigmatic process that this discussion does not propose to examine−beyond the general proposition that in the case of Indo-European no genetic conclusions can or should be drawn.

The comparative method−what we have called the comparatist's "one fact and one hypothesis"−remains today the most powerful device for elucidating linguistic history. When it is carried to a successful conclusion, the comparative method leads not merely to the assumption of the previous existence of an antecedent common language but to a reconstruction of all the salient features of that language. In the best circumstances, as with Indo-European, we can reconstruct the sounds, forms, words, even the structure of sentences−in short, both grammar and lexicon−of a language spoken before the human race had invented the art of writing. It is worth reflecting on this accomplishment. A reconstructed grammar and dictionary cannot claim any sort of completeness, to be sure, and the reconstruction may always be changed because of new data or better analysis. But it remains true, as one distinguished scholar has put it, that a reconstructed protolanguage is "a glorious artifact, one which is far more precious than anything an archaeologist can ever hope to unearth."

English, genetically a member of the Germanic branch of Indo-European and retaining much of the basic structure of its origin, has an exceptionally mixed lexicon. During the millennium of its documented history, it has borrowed extensively from its Germanic and Romance neighbors and from Latin and Greek. At the same time, it has lost the great bulk of its original Old English vocabulary. However, the inherited vocabulary, though now numerically a small proportion of the total, remains the genuine core of the language; all of the 100 words shown to be the most frequent in the Corpus of Present-Day American English, also known as the Brown Corpus, are native, inherited words; and of the second 100, eighty-three are native. Precisely because of its propensity to borrow from ancient and modern Indo-European languages, especially those mentioned above but including nearly every other member of the family, English has in a way replaced much of the Indo-European lexicon it lost. Thus, while the distinction between native and borrowed vocabulary remains fundamentally important, more than 50 percent of the basic roots of Indo-European as represented in Julius Pokorny's *Indogermanisches Etymologisches Wörterbuch* (Bern, 1959) are represented in modern English by one means or the other. Indo-European therefore looms doubly large in the background of our language.

•Usage in the American Heritage Dictionary: The Place of Criticism by Geoffrey Nunberg

Ever since the conception of "correctness" first emerged in the 18th century, there has never been a time when standards of usage were not controversial. Swift's proposals for improving English were derided by Whig pamphleteers. Noah Webster remonstrated with the influential Dr. Robert Lowth for defending a construction *like the King of England's hat,* and was in turn excoriated by later grammarians for countenancing the double negative. And so on, to the present day.

This litigious history may be disconcerting to those who would like to think of the English rules of correctness as long-settled standards from which we have lately fallen away. But a healthy tradition of language criticism requires controversy. This Dictionary contains over 500 Usage Notes and comments, which deal with several thousand words and usages altogether. That is a good deal more than what is found in most dictionaries. But at the most conservative estimate, an educated speaker of English knows around 100,000 words and constructions. And these can be combined in an infinite number of ways, most of them infelicitous−for there are many more ways to get a word wrong than to get it right. The number of possible mistakes in English is inexhaustibly vast, and no one could hope to catalog them all.

So traditional usage criticism has had to provide critical methods rather than lists. As a matter of convenience, of course, these methods are usually demonstrated in disputations over a body of canonical rules and dicta. When readers with an interest in these matters pick up a new usage book or a dictionary containing usage guidance, they invariably turn first to the entries dealing with the modification of *unique,* the proper use of *disinterested,* the distinction between *shall* and *will,* and the like. These, however, are merely the traditional occasions for discussions of usage and scarcely exhaust the scope of the subject.

Modern controversies about usage are different from their predecessors. The earlier disputes were waged intramurally, with everyone tacitly agreed about the stakes and the ground rules. Between Webster and Lowth there was no disagreement about the central premise of language criticism: that some forms of expression are preferable to others. Now that assumption itself has become controversial.

Modern discussions of usage often take the form of engagements in a battle between irreconcilable camps. On one side of the field is ranged the party of science, the "descriptivists," who hold that all standards are ultimately based on the facts of use and that the business of dictionaries and usage books is simply to record those facts in a neutral way. On the other side stand the "prescriptivists," who insist that language is subject to a higher morality and that people who care about the state of the language have an obligation to defend traditional values in the face of growing laxity and permissiveness.

Certainly language criticism was not originally conceived as an apology for traditional values. The 18th century founders of the tradition were champions of a new class of writers, freed by an expanded reading public from a direct dependence on aristocratic patronage. The object of their criticism, whether of language, literature, or life, was to usurp the authority of the court and the aristocracy as a source of social values. Hence their insistence that the spoken language must defer to the written and that custom must sometimes defer to criticism−for in that era "custom" was simply another name for the practices of the privileged. Serious language criticism since then has been more often than not an arm of traditional liberalism, which reserved its sternest admonitions for the transgressions of the educated and the powerful. Matthew Arnold could berate the *London Times* for its "orthographical antics." Edmund Wilson taxed Walter Lippmann, Lionel Trilling, and John F. Kennedy for their stylistic lapses.

Usage doctrines must change with the times, of course. The fundamental linguistic virtues−order, clarity, and conciseness−are unassailable, yet they must be constantly reinterpreted against an evolving social background. It is no longer permissible to pretend that the English language is a club for gentlemen who have "their" Latin authors at their fingertips. The language is too important to be left to nostalgic reveries. Nevertheless, it is also too important to be excused from responsible critical review.

USAGE IN THIS DICTIONARY

In the treatment of usage the editors of *The American Heritage Dictionary of the English Language, Third Edition,* have tried to construct each Usage Note as a miniature critical exercise and to provide, within the limits of space, the kinds of information that readers will require to resolve the question to their own satisfaction.

Naturally the Notes vary greatly in content and length according to the point at issue. Some provide no

more than brief comments on relatively technical points. (What is the difference between *flotsam* and *jetsam*?) At the other end of the spectrum, several Notes run close to a thousand words − far longer than the discussions of usage in any other dictionary. The longer Notes deal primarily with complex grammatical questions or with questions of particular social or critical interest (*I, man, he, hopefully,* and *unique,* for example). In these cases we have begun the Note with a brief summary for the reader who has only a cursory interest in the issue.

The material provided in the Notes falls into three broad categories: information about use, summaries and analyses of critical arguments, and observations about the opinions of writers and critics. Speaking very broadly, all questions of usage involve a weighing of one or more of these three considerations.

Use   The doctrine that correctness rests on use is hardly an invention of modern linguistics. Horace insisted that the laws of speech are fixed by custom, "whose arbitrary sway/Words and the forms of language must obey," a dictum quoted with approval by the grammarians of every succeeding era. Of course, the rules of the language are determined by use, but whose? Where use is uniform, the question does not arise. It is a curious fact of English that the phrase *more than one* takes a singular verb, despite its sense, as in *More than one student* has left. Doubtless it would be more logical to say *More than one student* have *left,* but it would not be English.

Still, usage is often divided, sometimes unaccountably but more often according to social or geographic differences. And in these cases Horace's dictum offers little by way of helpful advice, as Noah Webster observed with some impatience:

> But what kind of custom did Horace design to lay down as the standard of speaking? Was it a local custom?. . . Is it the practice of a court, or a few eminent scholars, that he designed to constitute a standard?

Webster's questions have no general answer. It depends on the word. Sometimes local custom is the only determinant, and we find as many standards as there are speech communities.

In other cases people do insist that there must be some one general standard, usually as determined by the practice of educated middle-class speakers. The Dictionary records facts about the use of items like these either in usage labels such as *Non-Standard* (see the Guide to the Dictionary) or, in particularly complicated cases, in the Usage Notes. Take the past tense form *snuck*. It originated as a nonstandard regional variant for *sneaked,* and many people still have a lingering prejudice against it: 67 percent of the Usage Panel disapproves of it. In recent years, however, *snuck* has become increasingly frequent in reputable writing (the *American Heritage Dictionary* files contain citations for it from the *New Republic* and the *San Francisco Chronicle,* as well as from the works of writers like Anne Tyler and Garrison Keillor). And while the files show that *sneaked* is by far more prevalent in edited prose by a factor of about 7 to 2, it is no longer possible to label *snuck* as nonstandard, even though many educated users of English continue to consider it informal.

While the practice of the educated middle class often determines what counts as "Standard English," it does not have the last word in all matters of divided usage. Not even the most assiduously "descriptivist" dictionary would think of basing its definitions of *annuity* or *zabaglione* simply on the way the words are used by educated speakers in general. Here readers do not expect to find a mirror of their own practice; they want to know how the words are used by experts in finance or Italian cooking. Of course, those are specialists' terms, but the point applies to many words in the general vocabulary as well. A great many educated speakers use *ironic* to mean simply "coincidental," as in *It's ironic that he was also using a borrowed bat when he hit a grand slam last week against the Dodgers*. The use, then, is unquestionably Standard English, and it is certainly the responsibility of a dictionary to record it. But the meaning of *ironic* is not at the disposition of the general public in quite the way the past tense of *sneak* is. *Ironic* is still a literary sort of word, and it is likely that a good many of the people who have used it to mean coincidental were reaching for a literary effect at the time. As long as literary folk continue to use *ironic* in a narrower sense − and what is no less important, as long as a large proportion of the general public continues to think of the word as literary − a dictionary has the responsibility to note that in this case the general use is sometimes at odds with the use of the writers and critics who have particular authority about the notion in question.

It is never easy to say which group has authority over any given usage, of course. Who owns *disinterested*? Is the word *kudos* by now a common or garden-variety English plural like *peas,* or is it still an elegant borrowing that should be held responsible to its origin as a Greek singular? We will want to take the facts of use into consideration when we approach these questions, but it is the height of

scientistic self-deception to suppose that use provides an objective criterion for resolving them. Lexicographers invariably have to make critical evaluations of the raw facts of use. And where the verdict of use is equivocal, a dictionary should give readers the wherewithal to make up their own minds.

Criticism   Custom fixes the rules of language but does not justify them. Even complete uniformity of use doesn't make a practice exempt from critical review. After all, custom is partly determined by our beliefs about the world and society, and in these we might all be wrong. At one time everybody used *fish* to refer to whales, but the practice was abandoned in the light of new zoological evidence. And until quite recently, everybody used the words *man* and *men* to mean simply human beings, but now many people have abandoned that practice in the light of new conceptions of social justice.

The prescriptive tradition had its origins in the Age of Criticism as a method no different in kind from the criticism of artistic works or of civil society in general. The 18th-century writers established the battery of principles to which usage might be held accountable−the familiar arguments from analogy, logic, etymology, meaning, and the rest. Granted, they often applied these principles with the overzealous love of rules and systems that they brought to all their critical enterprises, so that we may sometimes feel, as Leslie Stephen put it, that they "sanctioned the attempt to do by rule and compasses what ought to be done by the eye." And much of the "logic" they invoked was derived either from speculative philosophy or from inappropriate parallels to Latin grammar, with the result that it often turns out to be of dubious relevance to the facts of English. It is fair to criticize the double negative in a sentence like *I never got nothing* on the grounds that it is associated with nonstandard varieties of English. But one cannot fault the construction on logical grounds without also being willing to assert the illogicality of standard French and Italian.

Linguists of a generation or so ago were fond of citing examples such as these in an effort to undermine the entire prescriptive program, and some of them went on to argue that the rules of language are simply immune from criticism, since they answer to natural laws inaccessible to cursory reflection. But the fact that particular prescriptive arguments are sometimes unsound does not vitiate the case for criticism in general. If modern linguistics teaches us that the logic of language structure is a good deal more subtle and elusive than traditional grammarians supposed, it does not follow that the grammar of every variety has achieved complete consistency or functional perfection−particularly with regard to the relatively "unnatural" requirements of written public communication.

In fact there is no reason that the methods of scientific linguistics and of traditional criticism should be regarded as incompatible. Modern syntax and semantics have developed an impressive array of analytical tools, which often make it possible to capture distinctions and subtleties that elude the sometimes coarse apparatus of traditional, Latin- based school grammar. These techniques can be as useful in analyzing prescriptive rules as in describing the facts of actual speech, and we have turned to them here in the course of analyzing a number of traditional questions, as well as some of the grammatical complications raised by the new concerns about matters of gender (see, for example, the entries at *dare, different, each other, plus,* and *than,* and at *man* and *he*). We have avoided the use of unfamiliar technical terminology, since we are interested in providing a critical method, not in communicating a body of scientific results. We believe, along with an increasing number of linguists, that there is an important place for a "critical linguistics" in the study of usage.

Opinion: The Role of the Usage Panel   Custom can provide precedents and criticism can provide principles, but each has to be evaluated at the bar of opinion. Of course, dictionaries register received opinion at every turn (what else could justify labeling a usage as "offensive"?) But it is often useful to have a more explicit way of gauging the opinions of people who have a critical interest in the language. This, then, is the role of the Dictionary's Usage Panel, a group of 173 well-known writers, critics, and scholars. Panel members are regularly surveyed on a broad range of usage questions, from the distinction between *each other* and *one another* to the status of words such as the noun *lifestyle* and the verb *impact.* The results of these surveys are included in many of the Usage Notes.

The Usage Panel should not be thought of as an Academy, charged with ruling on all questions of disputed usage. Indeed, the opinions of the Panel are often divided, even though at times the Panelists seem to speak with a single voice. In earlier surveys, for example, 99 percent of the Panelists rejected *between you and I* and *ain't I* in formal writing. But the Panel's judgment on questions like these merely reflects the hegemony of Standard English. The results of the surveys are far more interesting when they involve questions that are matters of dispute among educated speakers. In the most recent survey, for

example, 49 percent of the Panel accepted the use of *alternative* to refer to one of three or more choices, as in *Of the three alternatives, the first is the least distasteful*.

One might think that faced with this sort of disagreement readers interested merely in knowing which usage is "correct" would be perplexed: if there is no agreement among so august a group as this, what hope is there of fixing standards? But this misses the point. In the first place, the variation may itself be instructive. In the most recent survey, for example, we included several questions about words of uncertain pronunciation, such as *banal, err, harass,* and *hegemony*. We were not surprised to find a lack of consensus−the Usage Panel was split exactly 50-50 on which syllable takes the emphasis in *harass,* for example−but the results did serve to make the no less useful point that on these matters, at least, there *is* no agreed-upon standard.

More important, the Panel's diverging opinions underscore the point that usage questions are always controversial−*must* be controversial, if discussions of usage are to be instructive. The Usage Panel surveys are most interesting in providing a rough indication of just how controversial an issue is, that is, how seriously the views of individual critics have been taken by people with a critical interest in the language. This fact becomes clear when we compare the Panel's reactions on different items. For instance, if you read what some critics have had to say about new forms like the use of *parent* as a verb, or the word *lifestyle,* you may be led to believe that they are all egregious New Age jargon. But collectively, the Panel was more discriminating. Fully 98 percent of the Panel rejected the sentence *Critics have charged that the department was remiss in not trying to dialogue with representatives of the community*. By contrast, *lifestyle* is acceptable to a large majority of the Panel, 70 percent, in the sentence *Salaries in the Bay Area may be higher, but it may cost employees as much as 30 percent more to maintain their lifestyles*. Readers, of course, will want to make up their own minds about each of these usages, but the opinions of the Panel may carry some weight, especially when taken together with the critical discussions in the Usage Notes.

Changing Attitudes   In preparing this edition of the Dictionary, we were able for the first time to use the results of the Usage Panel surveys to draw another kind of comparison, one that shows the shifts in critical attitudes over time. The Usage Panel was first polled in 1964, nearly a generation ago. That is not a long time on the linguistic scale of things, for language as a whole changes much more slowly than other social institutions. But it is time enough for usages to change significantly in their status, particularly when they involve the sorts of innovations and neologisms that criticism often focuses on.

One notable trend, for example, is that a number of words and constructions that were questionable a generation ago have become more acceptable. The verb *contact* was problematic to many language critics of the 1950's and 1960's, but resistance seems to have abated: between 1969 and the most recent survey the Panel's acceptance of *contact* rose from 34 to 65 percent. The pattern of increasing acceptability was repeated with the use of the verb *intrigue* to mean "arouse interest" (up from 52 to 78 percent) and with various senses of the words *host, identify,* and many others. The tendency is not surprising. Innovations rarely remain for long on the linguistic littoral; most either make their way onto dry land or are carried off with the receding tide.

But other shifts in the Panel's opinions may have less to do with changing patterns of usage than with changes in critical standards. In evaluating the most recent survey, for example, we were struck by the Panelists' increased indifference to traditional injunctions against using certain words in ways that appear to be inconsistent with their Latin origins. Fully 68 percent of the Panel now accepts the use of *aggravate* to mean "irritate," up from 43 percent in 1969. The same shift is evident with the use of *anxious* to mean "eager" (up from 23 to 52 percent), *transpire* to mean "happen" (up from 38 to 58 percent), *cohort* to refer to a single person (up from 31 to 71 percent), and several other words of this type.

Does this mean that the Panel has become generally more liberal or permissive? It is true that its composition has changed over the years. The membership of the current Panel is more numerous and younger than it was in 1969, and it includes a greater proportion of women and members of minority groups than before. Yet on many other canonical usage issues the current Panelists have proved to be no less conservative than their predecessors. For example, 89 percent rejects the use of *disinterested* to mean "uninterested," a figure not significantly different from the 93 percent who rejected this usage in 1969. And on a few issues, such as the use of *hopefully* as a sentence adverb, the Panel is actually more conservative now than it was a generation ago. Why then the shift in the Panelists' opinions on *aggravate* and the rest? Perhaps they have come to believe that it is no longer possible to expect adherence to

general usage standards that presuppose a familiarity with classical languages, even if many of them note that they still observe the traditional strictures in their own writing. (See also the Usage Notes at *data, dilemma, celibate, minimal,* and *nauseous*.)

THE SCOPE OF COVERAGE

The Traditional Canon   These changes in critical attitudes should not obscure the fact that most of the traditional canon of usage questions has emerged largely intact from the controversies of recent years. When people think about "usage questions," they still have in mind the same points of grammar and diction that occupied critics a century ago: the differences between *who* and *whom, between* and *among, enormity* and *enormousness;* the qualification of absolute terms such as *unique, equal,* and *parallel;* and so forth. These questions exemplify the consideration of usage in its most general form; they are ostensibly motivated by very broad critical principles that apply to writing of all sorts and about all subjects: criteria of logic, coherence, clarity, and concision. Over the years, to be sure, the traditional canon has accumulated a good deal of unexamined grammatical lore that does not hold up well under scrutiny; see, for example, the Notes at *and* and *preposition*. But we believe that canonical issues like these give language criticism its historical continuity; thus they still constitute the largest single category among the Usage Notes in the Dictionary. In some cases we have added Notes dealing with questions that, though not historically part of the canon, have much the quality of traditional issues: the use of *periodic* to mean "occasional," the use of *specious* to mean "false," the modification of *infinite,* and the potential ambiguity of *deceptively*. The traditional canon has always been surrounded by a penumbra of items like these, introduced by individual writers or reference books in the interest of making particular points. What makes the canon central, after all, is not so much the particular words included, but the broader linguistic questions raised.

New Words, New Issues   The Dictionary's treatment of usage has been extended to cover a variety of new issues. Notes are included for a host of new words that have attracted commentary. Some of these are drawn from the language of particular domains: new social movements (*caring, parent, wellness, lifestyle,* and *father,* for example); postmodernism (*about*); publicity (*world-class, legend,* and *showcase*); technology (*parameter, input,* and *access*). Others have a more general provenance: the use of *go* to mean "say" or the use of *holocaust* to mean simply "disaster" or "misfortune." Of course the Dictionary's coverage of such items cannot be "comprehensive"−the class is far too fluid for that−but we have tried to cover items of particular critical interest.

In other cases, we have included Usage Notes for items not often touched on by criticism, which exemplify problems that might be considered appropriate elements in a revised usage canon. For example, there are Notes on several terms, such as *black English, nonstandard,* and *literacy,* that figure in recent public discussions of language questions. In including items like these, of course, we may be open to a charge of special pleading. But such words are only examples of a kind of scientific and technical terminology that has become increasingly important in public discussion. So we have also included Usage Notes on questions such as the difference between *methodology* and *method,* whether a *cross section* is necessarily "representative," and whether one can speak of a quantity as having been "reduced by 150 percent." Obviously the brief of usage criticism cannot be extended to cover all of the specialized discourse of the sciences. But the program of criticism can make at least a token effort to acknowledge the role that scientific and quantitative argumentation has come to play in general discourse.

Usage and Social Justice   Over the past 30 years the most radical change in the scope of language criticism has been its extension to a wide range of usages involving the relation between language and questions of social diversity and social justice. Discussion of these issues constitutes the most important and extensive additions to the treatment of usage in this Edition. One category includes the names of various social groups defined along lines of ethnicity, religion, race, physical capacity, and sexual preference, as discussed in the Notes at *Asian, black, Chicano, color, gay, handicapped, Hispanic, Jew, Jewess, Kanaka, Moslem, Native American,* and *Negress*. In one sense, of course, these questions are not genuinely "new." But in the past they were not taken up as part of the public discussion of language standards. Only recently have these issues emerged as critical questions, whether as a result of the rise of official pluralism or of a more general tendency to emphasize the political and ideological aspects of usage.

In matters like these, of course, a dictionary has no authority to lay down standards of "correct" usage (at least not in the linguistic sense of the term). Most of these words are subject to a great deal of variation, even among members of the groups they apply to, and their connotations and use can change very rapidly. The Dictionary can help by providing information on the social and linguistic backgrounds of the questions. Thus the Note at *Hispanic* explains how that term is different in meaning from *Latino*. At the least, this information may spare some readers from resorting to unnecessary circumlocution or from giving inadvertent offense.

Usage and Gender   With a few exceptions (as with *black* and *gay*), the usage questions raised by the names of ethnic categories and the like are socially complex but linguistically simple. Replacement of one such word by another rarely causes grammatical difficulties or creates ancillary linguistic problems. But gender differences are so extensively and intricately woven into the fabric of the language that efforts to change usage often require a great deal of attentiveness and linguistic ingenuity. So it is not surprising that feminism has had more extensive consequences for questions of usage than any other recent social movement or that the debate over these issues has been particularly energetic. In this Edition we have greatly expanded coverage of these issues, which are discussed in the Usage Notes at *blond, brunette, -ess, -ette, feminist, gender, he, heroine, lady, man,* and *Ms.*

With these items, as with the names of ethnic and social categories, we have tried to present the linguistic and social background that readers will require to make informed decisions about the issues. Because the linguistic program of feminism has called for such extensive and varied changes in usage, we have also made an effort to gauge its overall effects on the attitudes and practice of writers, both in general and with regard to particular words and constructions. To this end, we included a number of questions about these issues in recent Usage Panel surveys. Generally speaking, we found that a great majority of the Panelists of both sexes have adopted at least a few of the recommendations of feminists. But virtually all the Panelists were discriminating in their revisions; they found some usages more objectionable than others. (In reporting the results on these items, we have sometimes broken down the Panelists' responses on the basis of gender. Not surprisingly, women were consistently more likely than men to reject usages that might be labeled sexist. But men and women showed roughly the same patterns in differentiating one item from the next. Thus both groups found *hostess* more acceptable than *sculptress,* and so forth.)

Fewer than 40 percent of the Panelists say they would use the masculine pronoun *his* to complete the sentence *A child who wants to become a doctor should be encouraged by____ parents and teachers,* against 81 percent (including 58 percent of the women members) who accepted the generic use of *man* in *If early man suffered from a lack of information, modern man is tyrannized by an excess of it*.

Like most critical users of the language, the Panelists seem to have revised their usage on a case-by-case basis, evaluating each item in the light of the sometimes conflicting claims of syntax, established use, and social justice. In a sense, one can say that the feminist linguistic program has already succeeded, in requiring most literate people to reflect carefully on the ways in which usage might imply or reinforce gender stereotypes. Of course, the Panel's divisions reflect controversies about these usages that are not likely to be resolved in the near future. But these are precisely the kinds of controversies about particular words and principles that ensured the vitality of traditional language criticism in the 18th and 19th centuries. Here as elsewhere, what matters is not that we should expect to achieve uniformity but that we should find in our differences the occasion for lively critical discussion.

•Guide to the Dictionary: Conventions Used to Present and Define Words

The American Heritage Dictionary of the English Language, Third Edition is a record of the language as it is used by a broad and diverse group of educated speakers and writers over the long term. Its word list reflects the many complex elements that constitute our language. This Guide, which explains the conventions used in presenting the great array of information contained in the Dictionary, is intended to enable you to find and understand that information quickly and easily.

THE HEADWORDS: ALPHABETICAL ORDER

Each headword is set in boldface type at the top of the Article window. All entries −including biographical and geographic names, abbreviations, symbols, compounds of two or more words, and Indo-European roots −are listed in strict alphabetical order:

> **abs.**
>
> **Absaroka Range**
>
> **Absaroke**
>
> **Absarokes**
>
> **abscess**
>
> **abscessed**
>
> **abscesses**
>
> **abscessing**
>
> **abscise**
>
> **abscised**
>
> **abscises**
>
> **abscisic acid**
>
> **abscising**

For the sake of convenience, proper names are listed according to their most important element, such as a surname shared by a number of important people. In these cases, the alphabetical sequence applies only to those letters preceding the first comma. For example, "George" comes before "George VI," which in turn comes before "George, Henry."

Superscript numbers. Words with identical spellings but different etymologies are entered separately and have superscript, or raised, numbers. In most cases, these numbers reflect the frequency of use:

> **tick1** (tík) *noun*   1. A light, sharp, clicking sound made repeatedly by a machine, such as a clock···[Middle English *tek*, light tap.]
>
> **tick2** (tík) *noun*   1. Any of numerous small bloodsucking parasitic arachnids of the family Ixodidae, many of which transmit febrile diseases, such as Rocky Mountain spotted fever and Lyme disease···[Middle English *teke*, *tik*, perhaps from Old English **ticca*.]
>
> **tick3** (tík) *noun*   A cloth case for a mattress or pillow.[Middle English *tikke*, probably from Middle Dutch *tìke*, ultimately from Latin *thêca*, receptacle, from Greek *thêkê*.]
>
> **tick4** (tík) *noun*   *Chiefly British*.   Credit or an amount of credit.   [Short for TICKET.]

Note: In the Table of Contents of the Bookshelf Dictionary, entries, such as those above, are listed with the number in parentheses instead of superscript: **tick(1), tick(2), tick(3), tick(4)**.

SYLLABICATION

A headword and its inflected and derived forms are divided into syllables by means of centered dots:

> **ac·e·tate** (às^{1}î-tât´) *noun*.

In entries, such as *ethyl acetate*, that consist of two or more words separated by spaces, the words without centered dots are divided into syllables at their own places in the Dictionary.

Pronunciations are syllabicated for the sake of clarity. The syllabication of the pronunciation may not match the syllabication of the headword because the division of the pronunciation follows phonological rules, while the division of the headword reflects the long-established practices of printers and editors in breaking words at the end of a line of text.

PRONUNCIATION

The written pronunciation is enclosed in parentheses and appears after the boldface headword. The audio pronunciation can be played by clicking the audio icon next to the article headword.

If a headword and a variant to that headword have the same pronunciation, the pronunciation is given immediately after the variant. If the variant or variants do not have the same pronunciation as the headword, pronunciations follow the forms to which they apply. Differing or variant pronunciations are given wherever necessary. If an entry or a variant requires more than one pronunciation, subsequent pronunciations show only those syllables that are different in sound quality or stress from the first pronunciation or that are necessary for clarity.

Clicking on any phonetic pronunciation will display the Pronunciation Key.

Pronunciation symbols. The symbols used in this Pronunciation Key enable you to produce a satisfactory pronunciation with no more than a quick reference. All pronunciations given here are acceptable in all circumstances. When more than one pronunciation is given, the first is assumed to be the most common, but the difference in frequency may be insignificant.

For most words a single set of symbols can represent the pronunciation found in each regional variety of American English. You will supply those features of your own regional speech that are called forth by the pronunciation key in this Dictionary. The pronunciations are exclusively those of educated speech.

Explanation of the schwa. Most symbols in the pronunciation key are self-explanatory, but one requires brief discussion. The nonalphabetical symbol (e) is called a *schwa*. It is used in this Dictionary to represent a reduced vowel, a vowel that receives the weakest level of stress within a word. The schwa sound varies, sometimes according to the vowel it is representing and often according to the sounds surrounding it:

>   **sis·ter** (sîs[1]ter)

>   **a·bun·dant** (e-bùn[1]dent)

Stress. The relative emphasis with which the syllables of a word or phrase are spoken, called *stress*, is indicated in three different ways. The strongest, or primary, stress is marked with a bold mark ([1]). An intermediate, or secondary, level of stress is marked with a similar but lighter mark (´). The weakest stress is unmarked. Words of one syllable show no stress mark.

VARIANTS

Though standardization of English in the United States is more extensive than at any earlier time, many variant spellings and stylings remain in common use. All variants shown in this Dictionary are acceptable in any context unless indicated otherwise by a restrictive label, such as a dialect label. Variants, set in boldface type, are of two kinds: equal and unequal.

Equal variants. The word *or* joining a headword and its variant form or forms indicates that these forms occur with virtually equal frequency in edited sources, based on our electronic and printed citational evidence:

>   **ar·chae·ol·o·gy** or **ar·che·ol·o·gy** (är´kê-òl[1]e-jê) *noun*

Unequal variants. The word *also* joining a headword and its variant form or forms indicates that the variant form occurs less frequently:

>   **am·bi·ance** also **am·bi·ence** (àm[1]bê-ens, äN-byäNs[1]) *noun*

Variants that are not adjacent to their headwords in alphabetical order are entered as separate cross-references at the appropriate places in the alphabetical word list:

>   **me·di·e·val** also **me·di·ae·val** (mê´dê-ê[1]vel, mèd´ê-) *adjective*

me·di·ae·val (mê´dê-ê¹vel, mèd´ê-) *adjective*   Variant of **medieval**.

British variants. A number of variants consist of spellings preferred in British English. These variants, such as *defence* and *colour*, are labeled *Chiefly British*. They are entered at their own alphabetical places but are not given at the entries to which they relate:

de·fence (dî-fèns¹) *noun* & *verb.*   *Chiefly British.*   Variant of **defense**.

One exception to this general rule has to do with words, such as *realize*, that end with the suffix *-ize*. The British spelling ending in *-ise* is not entered in this Dictionary unless it also commonly occurs in the United States. When a word that has a chiefly British variant occurs in compounds, the variant is not repeated at the compound. For example, the chiefly British variant *colour* is given for *color* but not for *colorblind*, *color guard*, and other such compounds.

PART-OF-SPEECH LABELS

The following italicized labels indicate parts of speech: *adjective*, *adverb*, *conjunction*, *definite article*, *indefinite article*, *interjection*, *noun*, *preposition*, *pronoun*, *verb*.

These italicized labels indicate inflected forms: *plural   singular*

Words such as *cattle* that occur only in the plural are labeled *plural noun*.

These italicized labels are used for the traditional classification of verbs: *transitive*, *intransitive*, *auxiliary*.

The labels for word elements are: *prefix   suffix*.

Entries that are abbreviations, such as *A.M.* and *blvd.*, are labeled *abbreviation* or *Abbr.* Nouns that are often used to modify other nouns are labeled *attributive*.

Certain entries do not carry labels. They include contractions, symbols, trademarks, and the word elements *-i-* and *-o-*, which never occur in initial or final position in a word:

I'll (íl)   **1.** I will.   **2.** I shall.

I2 The symbol for the element iodine (sense 1).

Walk·man (wôk¹màn´, -men)   A trademark used for a pocket-sized audiocassette player, radio, or combined unit with lightweight earphones.

Sometimes a headword fulfills more than one grammatical function. For example, *current* can be an adjective (*current pricing*; *current negotiations*) and a noun (*a current of air*; *the swift current of a river*; *electric current).* In such cases the different parts of speech are defined within a single entry called a *combined entry.* The shift in grammatical function is indicated by the appropriate part-of-speech label.

If the syllabication or pronunciation differs from one part of speech to another, then the shift in grammatical function is indicated by the part-of-speech label followed by a boldface dash, followed by the boldface headword divided into syllables, followed by the pronunciation in parentheses. Inflected forms are given if necessary and are followed by definitions:

re·bel (rî-bèl¹) *intransitive verb*   **re-belled**, **re-bel·ling**, **re--bels**.

1. To refuse allegiance to and oppose by force an established government or ruling authority.

2. To resist or defy an authority or a generally accepted convention.

3. To feel or express strong unwillingness or repugnance: *She rebelled at the unwelcome suggestion.*

noun − **reb·el** (rèb¹el)

One who rebels or is in rebellion: "*He is the perfect recruit for fascist movements: a rebel not a revolutionary, contemptuous yet envious of the rich and involved with them*"   (Stanley Hoffman).

noun, attributive.

Often used to modify another noun: *rebel troops*; *a rebel army*.

INFLECTED FORMS

An inflected form of a word differs from the main entry form by the addition of a suffix or by a change in its base form to indicate grammatical features such as number, person, mood, or tense. In this Dictionary the following inflected forms appear with headwords:

1. Principal parts of all verbs, whether regular or irregular

2. All degrees of comparison of adjectives and adverbs formed by inflection

3. Irregular plurals of nouns and plurals whose formation might cause a spelling problem

Inflected forms follow the part-of-speech label. They are set in boldface type, divided into syllables, and given pronunciations as necessary.

Principal parts of verbs. The principal parts of verbs are entered in this order: *past tense*, *past participle*, *present participle*, and *third person singular present tense*. When the past tense and the past participle are identical, one form represents both:

> **fly1** (flì) *verb*   **flew** (fl¡) **flown** (flon) **fly·ing**, **flies** (flìz)

> **walk** (wôk) *verb*   **walked**, **walk·ing**, **walks**

Comparison of adjectives and adverbs. Adjectives and adverbs whose comparative and superlative degrees are formed by adding *-er* and *-est* to the unchanged word show these comparative and superlative suffixes immediately after the part-of-speech label:

> **high** (hì) *adjective*   **high·er**, **high·est**

Irregular comparative and superlative forms are given in full, as in *bad*, *worse*, *worst*.

The existence of *-er* and *-est* forms does not preclude the use of *more* and *most* with a simple adjective or adverb to express the comparative and superlative degrees. Often the comparative and superlative can be expressed either way, as in *cloudier* or *more cloudy*, *cloudiest* or *most cloudy.*

Plurals of nouns. Plurals of nouns other than those formed regularly by adding the suffixes *-s* or *-es* are shown and labeled *plural:*

> **mouse**   (mous) *noun*   *plural* **mice** (mìs)

When a noun has a regular and an irregular plural form, both forms appear, with the most common shown first:

> **a·quar·i·um** (e-kwâr¹ê-em) *noun*   *plural* **a·quar·i·ums** or **a·quar·i·a** (-ê-e)

Regular plurals are also shown when spelling might be a problem:

> **ra·di·o** (râ¹dê-o) *noun*   *plural* **ra·di·os**   *Abbr.* **rad.**

> **hon·ey** (hùn¹ê) *noun*   *plural* **hon·eys**

A noun that is chiefly or exclusively plural in both form and meaning is labeled *plural noun.*

> **cat·tle** (kàt¹l) *plural noun*   **1.** Any of various mammals of the genus *Bos*, including cows, steers, bulls, and oxen, often raised for meat and dairy products.

A noun that is always plural in form but is not necessarily used with a plural verb is labeled like this:

> **aer·o·bics** (â-ro¹bîks) *noun (used with a sing. or pl. verb).*   **1.** A system of physical conditioning designed to enhance circulatory and respiratory efficiency that involves vigorous, sustained exercise, such as jogging, swimming, or cycling, thereby improving the body's utilization of oxygen.   **2.** A program of physical fitness that involves such exercise.   [From AEROBIC.]

> **pol·i·tics** (pòl¹î-tîks) *noun*   *Abbr.* **pol.**, **polit**   **1.** (*used with a sing. verb*).   **a.** The art or science of government or governing, especially the governing of a political entity, such as a nation, and the administration and control of its internal and external affairs.   Political science.   **2.** (*used with a sing. or pl. verb*).   **a.** The activities or affairs engaged in by a government, politician, or political party: *"All politics is local"* (Thomas P. O'Neill, Jr.). *"Politics have appealed to me since I was at Oxford because they are exciting morning, noon, and night."*   (Jeffrey Archer).

Separate entries for inflected forms. Irregular inflected forms are entered separately in the Dictionary when they occur more than one entry away from the main headword:

> **men** (mèn) *noun*   Plural of **man**

> **went** (wènt) *verb*   **1.** Past tense of **go1**

Such entries carry a part-of-speech label and are given pronunciations as necessary.

Inflected forms are not shown at variant spellings that are cross-references to main entries:

> **par·a·lyse** (pàr[1]e-lìz´) *verb*   *Chiefly British.*   Variant of **paralyze**.

Some verbs, such as *do*, *be*, and *have*, have archaic inflected forms, such as *dost*, *art*, and *hadst*, that occur frequently enough to justify their inclusion in this Dictionary. These forms are also entered separately:

> **dost** (dùst) *verb*   *Archaic.*   A second person singular present tense of **do1**.

LABELS

This Dictionary uses various labels to indicate entries related to particular subject areas, to provide guidance regarding various levels of usage, and to indicate words indigenous to specific geographic areas.

Subject labels. A subject label identifies the special area of knowledge to which a headword or a definition applies:

> **e·qui·mo·lar** (ê´kwe-mo[1]ler, èk´we-) *adjective*   *Chemistry.*   Having an equal number of moles.

> **tri·mor·phic** (trì-môr[1]fĭk) also **tri·mor·phous** (-fes) *adjective*
> **1.** *Biology.* Having or occurring in three differing forms.
> **2.** *Chemistry.* Crystallizing in three distinct forms.

Status labels. Status labels indicate that a headword or a definition is limited to a particular level or style of usage. All words and definitions not restricted by such a label should be regarded as appropriate for use in all contexts.

Non-standard. This, the most restrictive label in the Dictionary, is applied to forms and usages that educated speakers and writers consider unacceptable:

> **an·y·ways** (èn[1]ê-wâz´) *adverb.*   *Non-Standard.*   In any case.

Usage problem. The label *Usage Problem* warns of possible difficulties involving grammar, diction, and writing style. A word or definition so labeled is discussed in a Usage Note:

> **snuck** (snùk) *verb.*   *Usage Problem.*   A past tense and a past participle of sneak. See Usage Note at **sneak**.

> **well·ness** (wèl[1]nîs) *noun*   *Usage Problem.* The condition of good physical and mental health, especially when maintained by proper diet, exercise, and habits.
>
> *noun*, *attributive*   *Usage Problem.* Often used to modify another noun: *wellness programs; a wellness clinic.*
> ***Usage Note:*** It can be argued that *wellness* serves a useful function as a means of describing a state that includes not just physical health but fitness and emotional well-being. The word is first recorded in 1654 but has never been given the acceptance of its antonym *illness.* In the most recent survey 68 percent of the Usage Panel found the word unacceptable in the sentence *A number of corporations have implemented employee wellness programs, aimed at enhancing spiritual values, emotional stability, fitness, and nutrition.*

Offensive. This label is reserved for words and expressions such as racial, ethnic, or gender slurs that are not only derogatory and insulting to the person to whom they are directed but also a discredit to the one using them. This label may occur alone or in combination as *Offensive Slang*.

Vulgar. This label warns of social taboos attached to a word; it may appear alone or in combination as *Vulgar Slang*.

Obscene. A word that violates accepted standards of decency carries the label *Obscene*.

Slang. This label indicates a style of language that is distinguished by a striving for rhetorical effect through the use of extravagant, often facetious figures of speech. Slang either dies out or is eventually incorporated into the standard language as its rhetorical effect is lost. Some forms of slang occur in most cultivated speech but not in formal discourse. An example of a word labeled *Slang* is:

> **white-knuck·le** (hwìt[1]nùk[1]el, wìt[1]-) *adjective*   *Slang*.   Characterized by tense nervousness or apprehension: a *white-knuckle emergency landing*; *white-knuckle time in the hospital waiting room*.

Informal. Those whose speech is standard use not only the language of formal discourse but also the language of conversation. The great majority of words are acceptable at both levels, though many words that are acceptable in conversation with friends and colleagues would be unsuitable in the formal prose of an article written for publication in the journal of a learned society, for example. An example of an entry labeled *Informal* is:

> **wish list** *noun*.   *Informal*.   An often mental list of things wanted.

Temporal labels. Temporal labels. such as *Archaic* and *Obsolete*, signal words or senses whose use in modern English is uncommon.

Archaic. The label *Archaic* is applied to words and senses that once were common but are now rare, though they may be familiar because of their occurrence in certain contexts, such as the literature of an earlier time. Specifically, this label is attached to headwords and senses for which there is only sporadic evidence in print after 1755:

> **en·ter·tain·ment** (èn´ter-tân[1]ment) *noun*   ···**5.** *Archaic.* Maintenance; support.   **6.** *Obsolete.* **Employment**.

Obsolete.   The label *Obsolete* is used with headwords and senses no longer in active use, except, for example, in literary quotations. Specifically, this label is attached to headwords and senses for which there is little or no printed evidence since 1755. Sense 6 of *entertainment* above is an example.

English-language labels. This Dictionary contains a number of labels noting the restriction of particular headwords and senses to specific areas of the English-speaking world. Among them is *Chiefly British*, which acknowledges that words are seldom restricted exclusively to the British or American vocabulary and in fact are often in use elsewhere in the world, as in New Zealand. Here is a typical example of a word labeled *Chiefly British*:

> **win·kle2** (wîng[1]kel) *verb*, *transitive*   **win·kled**, **win·kling**, **win·kles**   *Chiefly British.*   To pry, extract, or force from a place or position. Often used with *out.*

Other English-language labels are: *Australian, Irish*, *Canadian*, *Scots, Caribbean, South African*

Dialect labels. When a word or sense is commonly used in a specific area of the United States and little used−even if known−in other areas, it has been given a dialect label.

This Dictionary uses dialect labels singly and in various combinations ranging from the very general *(Regional)* to the very specific *(Cincinnati).* The very specific labels, which are self-explanatory, serve as descriptors of geographic regions such as cities, states, and interstate areas.

Major areas of distribution. Major, generalized areas of dialect distribution are labeled as follows and can occur in any number of combinations:

Northern U.S. - from New Jersey and Pennsylvania north to New England and west to Washington and Oregon.

Southern U.S. - from southern Maryland along the coastal plains of Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi, and Louisiana to eastern Texas and also including the "Upper South" as defined in the section "Midwestern and Midland."

Eastern U.S. - the Atlantic states from Maine to Florida, also including Vermont, New Hampshire, and upstate New York.

Western U.S. - west of the 100th parallel, which extends southward from the Dakotas to western Oklahoma and Texas.

Subcategories of distribution. Within the major areas are these subcategories, the labels for which also can occur in various combinations:

For the north:

New England - Maine, New Hampshire, Vermont, Massachusetts, Connecticut, and Rhode Island.

Northeastern U.S. - New England, New York State, Pennsylvania, and New Jersey.

Upper Northern or Inland Northern U.S. - western upstate New York; northwest Pennsylvania; northern Ohio, Indiana, and Illinois; Michigan; Wisconsin; and Minnesota.

Lower Northern or North Midland U.S. - southern New Jersey and Pennsylvania; northern Delaware, Maryland, and West Virginia; Ohio; Indiana; Illinois; Iowa; and Nebraska.

Upper Midwest - Minnesota, Iowa, North and South Dakota, and Nebraska.

Northwestern U.S. or Pacific Northwest - Washington, Oregon, Idaho, Montana, and Wyoming.

For the south:

Southeastern U.S. - North and South Carolina, Georgia, Florida, Tennessee, Alabama, and Mississippi.

Upper Southern or South Midland U.S. - southern Delaware, Maryland, West Virginia, Ohio, Indiana, and Illinois; western Virginia and North Carolina; northern Georgia, Alabama, Mississippi, and Louisiana; Tennessee; Kentucky; Arkansas; and eastern Oklahoma.

Lower Southern U.S. - Florida, Georgia, Alabama, Mississippi, Louisiana, and eastern Texas.

Eastern Lower Southern or South Atlantic U.S. - North and South Carolina, Georgia, and Florida.

For the east**:**

Central Atlantic U.S. - Delaware; Washington, D.C.; eastern Virginia, Maryland, and Pennsylvania; and southern New Jersey.

North Atlantic Coast - Maine, Massachusetts, Rhode Island, Connecticut, southeast New York State, and northern New Jersey.

For the west:

Southwestern U.S. - Oklahoma, Texas, New Mexico, Arizona, and southern California.

Midwestern and Midland. In addition to the labels just described, two labels are used that overlap with but lie outside the overall scheme. *Midwestern U.S.* designates regional terms that occur throughout the area from Michigan westward to the Dakotas and from Ohio westward to Kansas, an area that includes parts of several dialect areas. *Midland U.S.*, a term previously used in American dialect geography, includes the *Lower North* and the *Upper South*. The collective label *Midland* is distinguished from *Midwestern*, which does not include the *South*. Two *Midland* words are *Indian turnip* for *jack-in-the-pulpit* and Italian for *submarine.*

Gullah. The label *Gullah* refers not to a region but to the distinctive dialect of English spoken by American Black people who live on the coast and coastal islands of Georgia, South Carolina, and northern Florida.

CROSS-REFERENCES

A cross-reference signals that additional information about one entry can be found at another entry. Cross-references have two main functions: to avoid needless duplication of information and to indicate where further discussion of a word occurs. Cross-references are hot, so clicking on the word will jump you to the cross-referenced article.

The entry referred to is preceded by a brief descriptive or instructional phrase, and is colored as jump text.

bade (bàd, bâd) *verb,*   A past tense of **bid**.

The cross-reference indicates that *bade* is a past tense at the entry *bid*, where further information about the entry can be found.

The word *See* is also used to introduce certain cross-references:

feath·er·edge (fè*th*[1]er-èj´) *noun*   ⋯**2.** See **deckle edge**.

A full definition is given at the entry referred to, in this case *deckle edge*. At the end of the definition of *deckle edge* the phrase *Also called* appears followed by one or more words, here, featheredge, that have the same meaning:

deckle edge *noun*   The rough edge of handmade paper formed in a deckle. Also called *featheredge.*

ORDER OF SENSES

Entries containing more than one sense are arranged for the convenience of contemporary dictionary users with the central and often the most commonly sought meanings first. Senses and subsenses are grouped to show their relationships with each other. For example, in the entry for *fatal* shown below, the commonly sought meaning "Causing or capable of causing death" appears first and the now obsolete sense "Having been destined; fated" comes last in the series of five:

fa·tal (fât[1]l) *adjective*   **1.** Causing or capable of causing death.
...**5.** *Obsolete.* Having been destined; fated.

Electronic and printed citations have been used to determine how all words should be defined.

Division of senses. Boldface letters before senses indicate that two or more subsenses are closely related:

phe·nom·e·non (fî-nòm[1]e-nòn´, -nen) *noun*   *plural* **phe·nom·e·na** (-ne)   **1.**   ⋯   **2.** *plural* **phe·nom·e·nons a.** An unusual, significant, or unaccountable fact or occurrence; a marvel. **b.** A remarkable or outstanding person; a paragon. See Synonyms at wonder.
3. *Philosophy.* **a.** That which appears real to the mind, regardless of whether its underlying existence is proved or its nature understood. **b.** In Kantian philosophy, the appearance of an object to the mind as opposed to its existence in and of itself, independent of the mind.

In a combined entry the senses are numbered in separate sequences after each part of speech:

ber·ry (bèr[1]ê) *noun*   *plural* **ber·ries**   **1. a.** *Botany.* An indehiscent fruit derived from a single ovary and having the whole wall fleshy, such as the grape or tomato. **b.** A small, juicy, fleshy fruit, such as a blackberry or raspberry, regardless of its botanical structure.
2. The small, dark egg of certain crustaceans or fishes.

verb, intransitive   **ber·ried**, **ber·ry·ing**, **ber·ries**   **1.** To hunt for or gather berries: *went berrying in July.*   **2.** To bear or produce berries.

Information applicable only to a particular sense or subsense is shown after the number or letter of that sense or subsense:

ra·dix (râ[1]dîks) *noun*   *plural* **rad·i·ces** (ràd[1]î-sêz´, râ[1]dî-) or **ra·dix·es**   **1.** *Biology.* A root or point of origin.   **2.** *Abbr.* **rad.** *Mathematics.* The base of a system of numbers, such as 2 in the binary system and 10 in the decimal system.

In this entry the subject label *Biology* applies only to the first sense. The subject label *Mathematics* and the abbreviation *rad.* apply only to the second sense. The same principles hold with respect to information about capitalization and plural use:

lam·en·ta·tion (làm´en-tâ[1]shen) *noun*

1. The act of lamenting.

2. A lament.

3. Lamentations *(used with a sing. verb) Abbr.* **Lam.**, **Lm** *Bible.*

In this entry the form *Lamentations* at sense 3 indicates that only the capitalized plural form is used to refer to the biblical book. The usage label *used with a sing. verb* means that this form, with this meaning, is used only with a singular verb. The abbreviations *Lam.* and *Lm* and the subject label *Bible* apply only to sense 3.

Labels and other information applicable to all senses in an entry with more than one part of speech appear before the first part of speech in that entry:

> **kedge** (kèj) *Nautical. noun*   A light anchor used for warping a vessel.
>
> *verb*   **kedged**, **kedg·ing**, **kedg·es** *verb*, *transitive*   To warp (a vessel) by means of a light anchor.
>
> *verb*, *intransitive* To move by means of a light anchor.

The positioning of the label *Nautical* before the noun part-of-speech label, the first such label in the entry, indicates that *Nautical* applies to the entire combined entry-in this case, the noun and the verb.

SPECIAL WORDING OF SOME DEFINITIONS

Information that is essential to the accurate presentation of a meaning of a word is included in a phrasal definition. In certain instances, however, the defining language varies.

Full-sentence expanders. Supplementary information is sometimes included in a full sentence after the phrasal definition if, on the basis of citational and other evidence, it is considered to be of special import:

> **me·ter2** (mê[1]ter) *noun*   *Abbr.* **m**   The international standard unit of length, approximately equivalent to 39.37 inches. It was redefined in 1983 as the distance traveled by light in a vacuum in 1/299,792,458 of a second.

Explanatory notes. Words whose meanings do not permit standard definitions have explanatory notes, beginning with *Used* or *Often used.* Words requiring notes of this kind include function words, interjections, intensives, some auxiliary verbs, and words labeled *Offensive* and *Offensive Slang*. An example is the explanatory note at the interjection *ugh*:

> Used to express horror, disgust, or repugnance.

ATTRIBUTIVES

It has long been a characteristic feature of English that nouns, like adjectives, can be used to modify other nouns. Nouns used in this way are labeled *attributives* in this Dictionary. An attributive is a word that freely occurs as a modifier of a broad group of other nouns, does not undergo comparison in the manner of true adjectives, cannot be modified by *very*, and does not regularly occur in the predicate after *be.*

Attributives are included as subsections of some noun entries. Verbal illustrations exemplify typical contexts of their usage:

> **gas** (gàs) *noun*   *plural* **gas·es** or **gas·ses**   **1.   a.** The state of matter distinguished from the solid and liquid states by relatively low density and viscosity, relatively great expansion and contraction with changes in pressure and temperature, the ability to diffuse readily, and the spontaneous tendency to become distributed uniformly throughout any container. **b.** A substance in the gaseous state.
>
> **2.**   A gaseous fuel, such as natural gas. **3.** Gasoline.   **4.** The speed control of a gasoline engine: *Step on the gas.*   **5.** A gaseous asphyxiant, irritant, or poison.   **6.** A gaseous anesthetic, such as nitrous oxide.   **7. a.** Flatulence. **b.** Flatus.   **8.** *Slang.* Idle or boastful talk.
>
> **9.** *Slang.* Someone or something exceptionally exciting or entertaining: *The party was a gas.* *noun*, *attributive*   Often used to modify another noun: *gas tanks; gas stoves.*

ILLUSTRATIVE EXAMPLES

In this Dictionary there are tens of thousands of illustrative examples, of which more than 4,000 are quoted from over 2,000 separate sources. These illustrative examples, which follow the definitions and are set in italic type, show the headwords in typical contexts. The examples are taken from our files of electronic and printed citations showing patterns of word usage by a broad group of educated speakers in a wide array of publications. Such examples are especially helpful in showing changing usage, attesting to the existence of new words and meanings, illustrating transi- tive and intransitive verbs, revealing figurative uses of words, and exemplifying levels and styles of usage. Here are some instances of the use of quoted illustrations:

> **self·con·fi·dence** (sèlf¹kòn¹fî-dens) *noun*   Confidence in oneself or one's own abilities: *"Without self-confidence we are as babes in the cradle"* (Virginia Woolf).

> **wis·dom** (wîz¹dem) *noun*   **1.** Understanding of what is true, right, or lasting; insight: *"One cannot have wisdom without living life"* (Dorothy McCall).   **2.** Common sense; good judgment: *"It is a characteristic of wisdom not to do desperate things"* (Henry David Thoreau).

Illustrative examples that are not direct quotations appear in entries such as the verb *speak*:

> **speak** (spêk) *verb*   **spoke** (spok) **spo·ken** (spo¹ken) **speak·ing**, **speaks** *verb, intransitive*   ⋯ **4. a.** To make a statement in writing*: The biography speaks of great loneliness*. **b.** To act as spokesperson: *spoke for the entire staff*.   **5. a.** To convey a message by nonverbal means: *Actions speak louder than words*. **b.** To be expressive: *spoke with her eyes*. **c.** To be appealing: *His poetry speaks to one's heart*.

PHRASAL VERBS

A phrasal verb is an expression consisting of a verb and an adverb or a preposition with a unitary meaning that cannot be deduced from the sum total of the meanings of its constituent parts. ***Phrasal verbs***, set in boldface type and introduced by the heading phrasal verbs, follow the main definitions and precede the idioms, if any are present. Phrasal verbs are listed in alphabetical order:

> **set** (sèt) *verb*   **set**, **set·ting**, **sets** *verb, transitive*   **1.** To put in a specified position; place: *set a book on a table*.

> ... −***phrasal verb.***
> **set about**   To begin or start: *set about solving the problem.*
> **set apart**   **1.** To reserve for a specific use.   **2.** To make noticeable: *character traits that set her apart.*
> **set aside**   **1.** To separate and reserve for a special purpose.   **2.** To discard or reject.
> **3.** To declare invalid; annul or overrule: *The court has set aside the conviction.*
> **set at**   To attack or assail: *The 13 dogs set at the fox.*
> **set back**   **1.** To slow down the progress of; hinder.   **2.** *Informal.*. To cost: *That coat set me back $1,000.*
> **set by**   To reserve for future use: *It is wise to set food and money by in case of a future emergency.*

IDIOMS

An idiom is an expression consisting of two or more words having a meaning that cannot be deduced from the sum total of the meanings of its constituent parts. ***Idioms***, set in boldface type and introduced by the heading idioms, are fully defined in the last part of an entry. Idioms are listed in alphabetical order:

> **take** (tâk) *verb*   **took** (t¢k) **tak·en** (tâ¹ken) **tak·ing**, **takes** *verb, transitive*   **1.** To get into one's possession by force, skill, or artifice...
> − ***idiom.***   **on the take** *Informal.* Taking or seeking to take bribes or illegal income: *"There were policemen on the take"* (Scott Turow).   **take a bath** *Informal.* To experience serious financial loss: *"Small investors who latched on to hot new issues took a bath in Wall Street"* (Paul A. Samuelson).   **take account of** To take into consideration.   **take away from**   To detract: *Her*

stringy hair takes away from her lovely face.   **take care** To be careful: *Take care or you will slip on the ice.*   **take care of** To assume responsibility for the maintenance, support, or treatment of.   **take charge** To assume control or command.

ETYMOLOGIES

Etymologies appear in square brackets following the definitions. An etymology traces the history of a word from one language to another as far back in time as can be determined with reasonable certainty. The most recent stage before Modern English is given first, with each earlier stage following in sequence:

> **cab·in** (kàb¹în) *noun*   **1.** A small, roughly built house; a cottage   [Middle English *caban*, from Old French *cabane*, from Old Provençal *cabana*, from Late Latin *capanna*.]

A language name, linguistic form, and brief definition, or gloss, of that form are given for each stage of the derivation. In order to avoid redundancy, however, a language, form, or gloss is not repeated if it is identical to the corresponding item in the immediately preceding stage. In the example shown for cabin, the different Middle English, Old French, and Late Latin forms have the same gloss, which is the same as the first definition of the Modern English word cabin: "small, roughly built house".

Content of etymologies. The etymologies in this Dictionary are designed to be as readable as possible. They rarely use abbreviations, symbols, or highly technical terms. The traditional language of descriptive grammar is used to identify parts of speech and various grammatical and morphological forms and processes, such as *diminutive*, *frequentative*, *variant*, *stem*, *past participle*, and *metathesis*. All of these terms are fully defined entries in the Dictionary. Likewise, every language that is cited in an etymology is either a Dictionary entry or is glossed in the etymology itself.

Sometimes a stage in the history of the word is not attested, yet there is reasonable certainty from comparative evidence about what the missing linguistic form looked like and what language it belonged to. These unattested forms are preceded by an asterisk indicating their hypothetical nature:

> **cer·tain** (sûr¹tn) *adjective*
> **1.** Definite; fixed: *set aside a certain sum each week.*
> **2.** Sure to come or happen; inevitable: *certain success.*
> **3.** Established beyond doubt or question; indisputable: *What is certain is that every effect must have a cause* ··· [Middle English, from Old French, from Vulgar Latin **certânus*, from Latin *certus*, past participle of *cernere*, to determine.]

If a word is taken from the name of a person or place, such names are identified with pertinent information as to time or place. The etymology usually stops there, although a further etymology of the name itself is occasionally given.

Some words are not given etymologies. These include interjections, trademarks, and ethnic names that are Anglicizations of the group's name for itself. A large and important group of words not given explicit etymologies consists of compounds and derivatives, such as *sodium chloride, emergence,* and *euploid,* formed in English from words or word elements that are themselves entries in the Dictionary. If only a portion of an entry is used in an etymology, the unused portion of the entry is enclosed within parentheses:

> **bal·lis·to·car·di·o·gram** (be-lîs´to-kär¹dê-e-gràm´) *noun*   A recording made by a ballistocardiograph. [BALLIST(IC) + CARDIOGRAM.]

Derivatives such as *emergence*, from *emerge*, in which only the final vowel of one constituent has been deleted, are assumed to be sufficiently understandable not to need etymologies.

Style of etymologies. The etymologies present a great deal of complex information in a small space, and for this reason certain typographic and stylistic conventions are used. The word from indicates origin of any kind-by inheritance, borrowing, derivation, or composition. When a compound word is split into its component elements, a colon introduces them. Each element is traced in turn to its further origins. Parentheses enclose the further history of a part of a compound:

> **pseud·e·pig·ra·pha** (s¡´dî-pîg¹re-fe) *plural noun*   **1.** Spurious writings, especially writings falsely attributed to biblical characters or times.   **2.** A body of texts written between 200 B.C. and

A.D. 200 and spuriously ascribed to various prophets and kings of Hebrew Scriptures.　　[Greek, from neuter pl. of *pseudepigraphos*, falsely ascribed : *pseudês*, false. See PSEUDO- + *epigraphein,* to inscribe (*epi-*, epi- + *graphein*, to write).]

At times it is necessary to cross-refer from one etymology to another, either to avoid repeating part of a lengthy and complex derivation or to indicate the close relationship between two different Modern English words:

> **bat** (bàt) *verb, transitive*　**bat·ted**, **bat·ting**, **bats**　To wink or flutter: *bat one's eyelashes*. [Probably a variant of BATE2.]

A word or word element in an etymology printed in small capitals is an entry in the Dictionary and should be referred to for more etymological information. Linguistic forms that are not Modern English words appear in italics, and glosses and language names appear in roman type.

The transliterations of Greek, Russian, Arabic, and Hebrew are as shown in tables in the article for **alphabet.** Old English thorn (ρ) and edh (σ) are both given as *th*, whereas Old Norse thorn is spelled as *th* and the phonemically distinct edh as *dh*. In Latin all long vowels are marked with macrons. Mandarin Chinese forms are given in the Pinyin system. The transcription of African and Native American languages occasionally requires the use of symbols-usually drawn from the International Phonetic Alphabet-whose values will be apparent to specialists but are not discussed here.

UNDEFINED FORMS

At the end of many entries additional boldface words appear without definitions−words either formed from the headwords by the addition of suffixes or otherwise closely and clearly related to the headwords. These *run-on entries* are related in basic meaning to the headword but have different grammatical functions, as indicated by their part-of-speech labels. Multisyllabic run-ons are divided into syllables and show primary and secondary stresses as needed. Pronunciations are included as required:

> **ex·cuse** (îk-sky¡z^1) *verb*, *transitive*　**ex·cused**, **ex·cus·ing**, **ex·cus·es**　⋯ [Middle English *excusen*, from Old French *excuser*, from Latin *excúsâre* : *ex-*, ex- + *causa*, accusation. See cause.] − **ex·cus¹a·ble** *adjective*　− **ex·cus¹a·ble·ness** *noun*
> − **ex·cus¹a·bly** *adverb*　− **ex·cus¹er** *noun*

Undefined run-ons are usually entered in alphabetical order. However, when different run-ons have the same grammatical function and the same meaning, they are separated by a comma and share a single part-of-speech label. For instance, at the entry *lampoon* the variants *lampooner* and *lampoonist* have the same meaning and function and are therefore run on together:

lam·poon (làm-p¡n^1) *noun*　⋯ [French *lampon*, perhaps from *lampons*, let us drink (from a common refrain in drinking songs), first person pl. imperative of *lamper*, to gulp down, of Germanic origin.] − **lam·poon¹er** or **lam·poon¹ist** *noun*　−**lam·poon¹er·y** *noun*

In other instances, undefined run-ons have the same grammatical function but different meanings. These appear separately, as is the case with *excusableness* and *excuser* at the entry *excuse*.

In some cases a headword appears unchanged as a run-on at the end of that entry with a different part-of-speech label. This indicates that the word is related in basic meaning to the headword but has a different grammatical function.

SYNONYM PARAGRAPHS

Synonyms of special interest are listed after the entry for the central word in the group. Synonym paragraphs are introduced by the heading **Synonyms**. There are two kinds of synonym paragraphs. The first consists of a group of undiscriminated, alphabetically ordered words sharing a single, irreducible meaning. Antonyms, if applicable, appear at the end of the paragraph, as seen at the entry for the adjective *plentiful*:

> **Synonyms:** plentiful, abundant, ample, copious, plenteous. The central meaning shared by these adjectives is "being fully as much as one needs or desires": a plentiful supply of stationery; her

abundant talent; ample space; copious provisions; a plenteous crop of wheat.

Antonyms: scant.

The second kind, exemplified at the adjective entry *real1*, consists of fully discriminated synonyms ordered in a way that reflects their interrelationship. A brief sentence explaining the initial point of comparison of the words is given, followed by explanations of connotations and varying shades of meaning:

> ***Synonyms:*** *real*, *actual*, *true*, *existent*. These adjectives are compared as they mean not imaginary but having verifiable existence. *Real* implies that something is genuine or authentic or that what it seems or purports to be tallies with fact: *Don't lose the bracelet; it's made of real gold. My mother showed real sympathy for my predicament. "The general, in a well-feigned or real ecstasy, embraced him"* (William Hickling Prescott). *Actual* means existing and not merely potential or possible: *"rocks, trees ···the* actual *world"* (Henry David Thoreau); *"what the actual things were which produced the emotion that you experienced"* (Ernest Hemingway). *True* implies that something is consistent with fact, reality, or the actual state of things: *"It is undesirable to believe a proposition when there is no ground whatever for supposing it true"* (Bertrand Russell). *Existent* applies to what has life or being: *Much of the beluga caviar existent in the world is found in the Soviet Union and Iran.* See also Synonyms at **authentic**

In both kinds of paragraphs the synonyms are set in lightface italic type. Illustrative examples, many of them quoted, exemplify the use of the synonyms in context.

Synonym cross-references. Every synonym in a synonym paragraph is itself cross-referenced to that synonym paragraph. For instance, the word *true* is discussed in the synonym paragraph at the entry *real*. Therefore, definition 1a of the entry *true* −the definition directly tied in with the synonym paragraph at *real* −contains a cross-reference to the synonym paragraph at *real*:

> **true** (tr¡) *adjective* **tru·er**, **tru·est** **1. a.** Consistent with fact or reality; not false or erroneous. See Synonyms at real1.

Sometimes a word is discussed in more than one synonym paragraph. Cross-references are given to all the synonym paragraphs that include this word. An example is *unaffected*, which appears in synonym paragraphs at both *naive* and *sincere*:

> **un·af·fect·ed** (ùn´e-fèk¹tîd) *adjective* **1.** Not changed, modified, or affected.
> **2.** Marked by lack of affectation; genuine. See Synonyms at naive, sincere.

At times the headword central to one synonym group is a synonym in a group of synonyms at another entry. Such is the case with the entry *real*. At the end of the synonym paragraph at *real*, a cross-reference directs you to another synonym paragraph at the entry *authentic*.

USAGE NOTES

Usage Notes following many entries present important information and guidance on matters of grammar, diction, pronunciation, and registers and nuances of usage.

Some Notes, such as the one at *world-class,* contain opinions of the Usage Panel:

> **world-class** (wûrld¹klàs¹) *adjective* **1.** Ranking among the foremost in the world; of an international standard of excellence; of the highest order: *a world-class figure skater.* **2.** *Usage Problem.* Great, as in importance, concern, or notoriety.

> *Usage Note:* The adjective *world-class* became current as a result of its original use to describe athletes capable of performing at an international level of competition, as in *A ten-second time would put him in the first rank of world-class sprinters.* In recent years it has been extended to mean "of an international standard of excellence" and has been applied to a wide variety of categories. When used of things that naturally admit such comparison, the extended use of the word is generally acceptable to the Usage Panel. In the most recent survey 65 percent accepted the description *world-class restaurant,* and 53 percent accepted *world-class sports car.* But the expression is not generally accepted as a vague way of emphasizing magnitude or degree. The

sentence *Johann Sebastian Bach's 300th birthday will rank as a world-class anniversary* was acceptable to only 7 percent, and only 4 percent accepted a newspaper's description of AIDS as *a world-class tragedy.*

An example of a Usage Note without an opinion of the Usage Panel is found at the entry *criterion*:

> *Usage Note:* Like the analogous etymological plurals *agenda* and *data, criteria* is widely used as a singular form. Unlike them, however, it is not yet acceptable in that use.

Usage Note cross-references. A Note containing information related to the content of another Note ends with a cross-reference:

> **well2** (wèl) *adverb* **bet·ter** (bèt¹er) **best** (bèst)
> ...*Usage Note:* Used as an adjective applied to people, *well* usually refers to a state of health, whereas *good* has a much wider range of senses. It has always been a first principle of grammatical criticism that there should be no difference without a distinction, and perhaps for this reason, some critics have insisted that the expression *feel good* cannot be used in reference to health. It is true that there is a distinction between *feel well* and *feel good,* but both can be applied to a state of health. Thus a patient suffering from a chronic disease might appropriately say to a doctor *I feel good today,* which implies a relative lack of physical discomfort. By contrast, *I feel well today* would be appropriate if the patient believes that the ailment has disappeared. See Usage Note at **good**.

The Note at *well2* concludes with a cross-reference to related information in the Note at the entry *good.* Similarly, the Note at *good* concludes with a cross-reference to the Note at *well2*:

> **good** (g¢d) *Abbr.* **gd.**, **G**, **G.** *adjective* **bet·ter** (bèt¹er) **best** (bèst)
> ...*Usage Note: Good* is properly used as an adjective with linking verbs such as *be, seem,* or *appear: The future looks good. The soup tastes good.* It should not be used as an adverb with other verbs: *The car runs well* (not *good*). Thus, *The dress fits well and looks good.* See Usage Note at **well2**

If an entry without a Note is discussed in a Note elsewhere, that entry contains a cross-reference to the Note where a full discussion is to be found. For example, the entry *-ess* contains a Usage Note. The content of this Note has direct bearing on the use of the word *stewardess*. Consequently, the entry *stewardess* has a cross-reference directing the reader to the Note at *-ess:*

> **stew·ard·ess** (st¡¹er-dîs, sty¡¹-) *noun*   A woman flight attendant.   See Usage Note at **-ess**.

REGIONAL NOTES

This Dictionary contains hundreds of words and meanings whose occurrence is restricted to certain areas of the United States. Many entries contain Regional Notes explaining in detail a point of dialect. For example, the word *dragonfly* is widespread in American English, but dialect terms for the insect abound. These dialect terms, listed at the entry for *dragonfly*, are discussed in the Regional Note at the end of the entry:

> **drag·on·fly** (dràg¹en-flì´) *noun   plural* **drag·on·flies**   Any of various large insects of the order Odonata or suborder Anisoptera, having a long slender body and two pairs of narrow, net-veined wings that are usually held outstretched while the insect is at rest. Also called *Regional. darning needle Regional. devil's darning needle Regional. ear sewer Regional. mosquito hawk Regional. skeeter hawk Regional. snake doctor Regional. snake feeder Regional. spindle.*

> *Regional Note:* Regional terms for the dragonfly are numerous, providing good evidence for dialect boundaries in the United States. The greatest variety of terms is to be found in the South, where the most widespread term is *snake doctor* (a name based on a folk belief that dragonflies take care of snakes). The Midland equivalent is *snake feeder.* Speakers from the Lower South, on the other hand, are more likely to refer to the same insect as a *mosquito hawk* or, in the South Atlantic states, a *skeeter hawk.* The imagery outside the South alludes more to the insect's shape than to its behavior or diet: Upper Northern speakers call it a *darning needle* or a *devil's darning needle*; those in Coastal New Jersey, a *spindle*; and Northern Californians, an *ear sewer.*

Regional Note cross-references. Regional Notes are fully cross-referenced. In the case of *snake doctor,* a term appropriately labeled to reflect its use in the South, the entry contains two cross-references−a "See" cross-reference directing the reader to the main entry at *dragonfly*, where the full definition and a list of synonymous terms are found, and a "Regional Note" cross-reference directing the reader to the Regional Note at *dragonfly* for full discussion of the distribution of these terms:

> **snake doctor** *noun*   **1.** *Chiefly Southern U.S.*   .See dragonfly. See Regional Note at **dragonfly**.
> **2.** See **hellgrammite**.

WORD HISTORIES

In addition to etymologies, which necessarily contain information in a compressed form, this Dictionary provides word history paragraphs at entries whose etymologies are of particular interest. In these paragraphs the bare facts of the etymology are expanded to give a fuller understanding of how important linguistic processes operate, how words move from one language to another, and how the history of an individual word can be related to historical and cultural developments. For example, the history of the word *alligator* involves borrowing from Spanish into English, as its etymology reveals, but the word history also describes the role of taboo deformation in the history of the word *alligator* and in that of *crocodile* as well. Usually the word history also contains the date at which the word was first recorded in English:

> **al·li·ga·tor** (àl[1]î-gâ´ter) *noun*   **1.** Either of two large reptiles, *Alligator mississipiensis* of the southeast United States or *A. sinensis* of China, having sharp teeth and powerful jaws. They differ from crocodiles in having a broader, shorter snout.   **2.** Leather made from the hide of one of these reptiles.   **3.** A tool or fastener having strong, adjustable, often toothed jaws. *noun, attributive* Often used to modify another noun: *an alligator pond; an alligator handbag.* [Alteration of Spanish *el lagarto*, the lizard : *el*, the (from Latin *ille*, that) + *lagarto*, lizard (from Latin *lacertus*).
>
> ***Word History:*** In *The Travailes of an Englishman,* published in 1568, Job Hortop says that "in this river we killed a monstrous Lagarto or Crocodile." This killing gives rise to the first recorded instance of *alligator* in English, obviously in a different form from the one familiar to modern speakers. *Alligator,* which comes to us from Spanish *el lagarto,* "the lizard," was modified in pronunciation and form in several ways before taking on the form *alligator.* Such changes, referred to by linguists as taboo deformation, are not uncommon in a name for something that is feared and include, for example, the change in sequence of the *r* and *t* that occurred between *el lagarto* and *alligator.* An interesting parallel case is *crocodile,* which appears in Spanish, for example, as *cocodrilo,* with a similar difference in the sequence of the *r.* The earliest recorded form of *alligator* that is similar to ours appears in Shakespeare's *Romeo and Juliet* (First Folio, 1623): "In his needie shop a tortoyrs hung,/An Allegater stuft."

Yet another example showing how the facts of etymology are expanded in a word history paragraph to give the reader a better understanding of the historical and social forces shaping word and sense development is found at the entry *holocaust*, where meaning, usage, and history are clearly delineated by the definitions, the Usage Note, and the word history paragraph:

> **hol·o·caust** (hòl[1]e-kôst´, ho[1]le-) *noun*   **1.** Great or total destruction, especially by fire.   **2. a.** Widespread destruction. **b.** A great disaster.   **3. a. Holocaust**. The genocide of European Jews and others by the Nazis during World War II: *"Israel emerged from the Holocaust and is defined in relation to that catastrophe"* (Emanuel Litvinoff). **b.** A massive slaughter: *"an important document in the so-far sketchy annals of the Cambodian holocaust"* (Rod Nordland).   **4.** A sacrificial offering that is consumed entirely by flames.   [Middle English, burnt offering, from Old French *holocauste,* from Latin *holocaustum,* from Greek *holokauston,* from neuter of *holokaustos,* burnt whole : *holo-,* holo- + *kaustos,* burnt (from *kaiein,* to burn). − **hol´o·caus[1]tal** or **hol´o·caus[1]tic** *adjective*
>
> ***Usage Note:*** When referring to the massive destruction of human beings by other human beings, *holocaust* has a secure place in the language. Fully 99 percent of the Usage Panel accepts the use of *holocaust* in the phrase *nuclear holocaust.* Sixty percent accepts the sentence *As many as*

two million people may have died in the holocaust that followed the Khmer Rouge takeover in Cambodia. But because of its associations with genocide, extended applications of *holocaust* may not always be received with equanimity. When the word is used to refer to death brought about by natural causes, the percentage of the Panel's acceptance drops sharply. Only 31 percent of the Panel accepts the sentence *In East Africa five years of drought have brought about a holocaust in which millions have died.* Just 11 percent approved the use of *holocaust* to summarize the effects of the AIDS epidemic. This suggests that other figurative usages such as *the huge losses in the Savings and Loan holocaust* may be viewed as overblown or in poor taste.

Word History: Totality of destruction has been central to the meaning of *holocaust* since it first appeared in Middle English in the 14th century and referred to the biblical sacrifice in which a male animal was wholly burnt on the altar in worship of God. *Holocaust* comes from Greek *holokauston* (that which is completely burnt"), which was a translation of Hebrew *ôlâ* (literally "that which goes up," that is, in smoke). In this sense of "burnt sacrifice," *holocaust* is still used in some versions of the Bible. In the 17th century the meaning of *holocaust* broadened to "something totally consumed by fire," and the word eventually was applied to fires of extreme destructiveness. In the 20th century *holocaust* has taken on a variety of figurative meanings, summarizing the effects of war, rioting, storms, epidemic diseases, and even economic failures. Most of these usages arose after World War II, but it is unclear whether they permitted or resulted from the use of *holocaust* in reference to the mass murder of European Jews and others by the Nazis. This application of the word occurred as early as 1942, but the phrase *the Holocaust* did not become established until the late 1950's. Here it parallels and may have been influenced by another Hebrew word, *sho'ah* ("catastrophe"). In the Bible *sho'ah* has a range of meanings including "personal ruin or devastation" and "a wasteland or desert." *Sho'ah* was first used to refer to the Nazi slaughter of Jews in 1939, but its phrase *ha-sho'ah* ("the catastrophe") only became established after World War II. *Holocaust* has also been used to translate *hurban* ("destruction"), another Hebrew word used to summarize the genocide of Jews by the Nazis. This sense of *holocaust* has since broadened to include the mass slaughter of other peoples, but when capitalized it refers specifically to the destruction of Jews and other Europeans by the Nazis and may also encompass the Nazi persecution of Jews that preceded the outbreak of the war.

•Guide to the Indo-European Roots: Conventions Used to Present and Define Roots

This Dictionary carries the etymology of the English language to its logical and natural conclusion, for if the documentary history of words is of interest and value, so is their reconstructed prehistory. The historical component is given in the etymologies, after the definitions in the Dictionary articles. Indo-European roots supply the prehistoric component, tracing the ultimate Indo-European derivations of those English words that are descended from a selected group of Indo-European roots.

Bookshelf 1995 includes each Indo-European root as a separate article listed alphabetically among the definition articles in the Dictionary Table of Contents found on the Contents tab.

In each Indo-European root article, the **boldface** headword is, unless otherwise identified, an Indo-European root in its basic form. This basic root form is followed by a list of italicized words that are some of its more important Modern English descendants.

The beginning of the article body may list one or more boldface variants of the root preceeded by the word "Also." The rest of the article body provides the basic meaning or meanings of the root.

Meanings that are different parts of speech are separated by a semicolon:

> Examples:
> **kei-1.** To lie; bed, couch; beloved, dear.
> **pele-2.** Flat; to spread.
> **leg-.** To collect; with derivatives meaning to "speak."

After the basic meaning there may appear further information about the phonological shape or nature of the root:

> Examples:
> **skei-.** To cut, split. Extension of sek-.
> **kwRmi-.** Worm. Rhyme word to *wRmi-,* worm (see wer-2).
> **pâ-.** To protect, feed. Contracted from *pa∂-.
> **lìk-.** Body, form; like, same. Germanic root.

Most, but not all, of the additional information is self-explanatory. In the first two examples above, the forms sek- and wer-2 are cross-references to those roots, which have their own articles in the Dictionary. In the example **pâ-** the form *pa∂- represents an older root form. (The nature of these contractions is explained in an essay by Calvert Watkins titled "Indo-European and the Indo-Europeans" under the section "Speech Sounds and their Alternations." This essay can be found in the back of the print version of *The American Heritage Dictionary, Third Edition*.) The articles **lìk-, nêhw-iz,** and **re-** are not, strictly speaking, Indo-European, since they are represented in only one branch of the family, but they are each included because of the number of English words among their descendants.

The text of each article describes in detail the development of Modern English words from the root. Each section of an entry begins with a list, in SMALL CAPITALS, of the Modern English words derived from a particular form of the root. The simple (uncompounded) derivatives are given first; the compounds follow, separated from them by a semicolon. Parentheses indicate that the etymology of a word in the main body of the Dictionary contains a cross-reference to the etymology at another entry. In some cases no further semantic or morphological development needs to be explained, and the *lemma,* the historically attested representative of the root, is immediately given:

> Example:
> **awi-.** Bird. **I. 1.** AVIAN…from Latin *avis,* bird.

Much more commonly, however, intermediate developments require explanation. These intermediate stages are reconstructions representing a word stem in Indo-European that is necessary to explain the lemma following it. (For more information see the section "Grammatical Forms and Syntax" in an essay by Calvert Watkins titled "Indo-European and the Indo-Europeans." This essay can be found in the back of the print version of *The American Heritage Dictionary, Third Edition*.) The reconstructed forms are not historically attested; they are preceded by an asterisk (*) to note this fact. Sometimes earlier or later

developments of the intermediate forms are given in parentheses, as in the example of **stâ-** below. In these cases the symbol < is used to mean "derived from" and the symbol > is used to mean "developed into." The following terms are used to describe typical morphological processes of Indo-European:

Full-grade form: A form with e-vocalism (the basic form); so identified for descriptive contrast.

O-grade form: A form with o-vocalism:
  nekw**-t-**…O-grade form **nokw -t-*.

Zero-grade form: A form with zero-vocalism:
  men-1…**I.** Zero-grade form **mn-*.

Lengthened-grade form: A form with lengthened vocalism:
  ked-…**1.** Lengthened-grade form **kêd-*.

Secondary full-grade form: A new full-grade form created by inserting the fundamental vowel *e* in the zero-grade form of an extended root:
  stâ-…**V.** Zero-grade extended root **stú-* (< **stu∂-*).… **VI.** Secondary full-grade form **steu∂-*.

Basic form: The unchanged root; so identified for descriptive contrast.

Suffixed form: A form with one or more suffixes, written with an internal hyphen:
  laks-…Suffixed form **laks-o-.*
  maghu-…Suffixed form **magho-ti-.*
  mel-2…**1.** Suffixed (comparative) form **mel-yos.*

Prefixed form: A form with a prefix, written with an internal hyphen:
  op-…**6.**…from prefixed form **co-op-.*

Extended form: A form with an extension or enlargement, written without internal hyphens:
  pel-5…**II.** Extended form **pel∂-.*

Nasalized form: A form with a nasal infix, written with internal hyphens:
  tag-…**1.** Nasalized form **ta-n-g-.*

Reduplicated form: A form prefixed by its own initial consonant followed by a vowel:
  segh-…**5.** Reduplicated form **si-sgh-.*

Expressive form: A form with "expressive gemination" (doubling of the final consonant), written without internal hyphens:
  gal-…**3.** Expressive form **gall-.*

Compound form: A form compounded with a form of another root, written with internal hyphens:
  dem-…**3.** *Compound *dems-pot-.*

Shortened form: A form with shortened vocalism:
  syú-…**III.** Suffix shortened form **syu-men-.*

Reduced form: A form with loss of one or more sounds:

> **ghesor-**…Reduced form **ghesr-*.

Oldest root form: A root form showing a laryngeal (∂) in a position, typically at the beginning or end of a root, where it is preserved in only a few Indo-European languages, such as Greek or Hittite:

> **ster-3**…**3.** Oldest root form **∂ster-.*

Variant form: A form altered in any way other than those described in the above categories:

> **deru-**…**2.** Variant form *dreu-*.

These terms can be combined freely to describe in as much detail as necessary the development from the root to the lemma.

> **dhê(i)-**…**1.** Suffixed reduced form **dhê-mn*â-.FEMALE, FEMININE; EFFEMINATE from Latin *fêmina*, woman (< "she who suckles").

> **gere-1**…**1.** Suffixed lengthened-grade form **gêr∂-s-.* AGERATUM, GERIATRICS, from Greek *gêras*, old age.

> **pete-**…**2.** Suffixed (stative) variant zero-grade form **pat-ê -.* PATENT, PATULOUS, from Latin *patêre*, to be open.

In order to emphasize the fact that English belongs to the Germanic branch of Indo-European and give precedence to directly inherited words in contrast to words borrowed from other branches, the intermediate stages in Germanic etymologies are covered in fuller detail. The Common or Proto-Germanic (here called simply Germanic) forms underlying English words are always given. Where no other considerations intervene, Germanic is given first of the Indo-European groups, and Old English is given first within Germanic, although this order of precedence is not rigidly applied.

The final item in most entries is an abbreviated reference, in brackets, to Julius Pokorny's *Indogermanisches Etymologisches Wörterbuch* (Bern, 1959). This, the standard work of reference and synthesis in the Indo-European field, carries a full range of the actual comparative material on which the roots are reconstructed. The Indo-European root articles present only those aspects of the material that are directly relevant to English. For example, the English word MANY is found at the root **menegh-,** "copious." This entry describes the transition of the Indo-European form through Germanic **managa-* to Old English *manig, mænig,* "many." It does not cite the evidence on which this assertion is based, but it refers to "Porkorny *men(e)gh-* 730." The entry *men(e)gh-* on page 730 in Pokorny's dictionary cites, in addition to the Old English word, the forms attested in Sanskrit, Celtic, Gothic, Old High German, Old Norse, Slavic, and Lithuanian, from which the reconstruction of the root was made. These references should serve as a reminder that the information given in the Indo-European root articles is assertive rather than expository and that the evidence and evaluation upon which its assertions are based are not presented here.

•Understanding Roget's Thesaurus

The Thesaurus is divided into six *Classes.* The first three Classes cover the external world: *Abstract Relations* deals with such ideas as number, order and time; *Space* is concerned with movement, shapes and sizes, while *Matter* covers the physical world and humankind's perception of it by means of the five senses. The last three Classes deal with the internal world of human beings: the human mind (*Intellect*); the human will (*Volition*); and the human heart and soul (*Emotion, religion and morality*). There is a logical progression from abstract concepts, through the material universe, to mankind itself, culminating in what Roget saw as humankind's highest achievements: morality and religion.

Roget borrowed his scheme from natural history, with its hierarchy of Phyla, Classes, Orders and Families. His system has also been compared to a tree, with ever smaller ramifications diverging from the main branches. This is a workable way of dividing up human experience, as can be seen from the way Roget's system has survived intact through numerous revisions. But life, as Roget himself points out, is not easily compartmentalized. "Choice," for example, involves both the will (*Volition*) and the intellect (*Intellect*). The language that reflects our experience is equally complex, more like a web than a tree, for it interconnects at all points. Also, one word may have many meanings depending on its context. Roget was aware of this problem. His solution was to use copious cross-references to link related groups of words, a method which succeeded in both reflecting the complexity of language and coming to terms with it.

For an overview of Roget's system, see <u>Roget's Plan of Classification</u>. This shows the six Classes, further subdivided into Sections. Each Section deals with a particular aspect of the Class within which it is found. So under Class One, *Abstract Relations,* we find Sections for *Quantity, Order, Time* and so on. The Sections themselves are further subdivided into *Heads* and *Keywords.* Under *Abstract Relations*, in the Section called *Time,* for instance, there are 35 Heads dealing with, among others, the ideas of *Present Time, Past Time, Transience,* and *Age.* (In the Bookshelf Thesaurus, you can see the complete branching of Roget's Plan by clicking the Outline button when any Thesaurus article is open in the Article window. The Outline breaks down each Class into Sections, Heads, and Keywords.) There are 990 Heads in the present edition, a slight reduction from Roget's original 1,000. It is the Heads that form the basic units of the Thesaurus, and they follow each other in a logical progression. It is a sign of Roget's skill in compiling the Thesaurus that this basic framework has remained virtually intact through edition after edition of the copyright version, of which this is the most recent. The reader should bear in mind that a Head expresses a given idea or ideas; it really does not matter whether you look up a noun, a verb, or an adjective, as once you have found the right Head, all the parts of speech conveying that idea will be available to you.

The Heads themselves are divided into separate articles, grouped together according to their *Keyword* and part of speech (in parentheses). The Head *Hope,* for example, has three Keywords that are nouns, two that are adjectives, two that are verbs, one that is an adverb and one that is an interjection. Not all Heads have a full complement of parts of speech, nor are the labels themselves applied too strictly, words and phrases being allocated to the part of speech that most closely describes their function. The Keyword is both a clue to the kind of words found in that article, and also itself part of the vocabulary. It is *not* a synonym of the words which follow: it was Roget's intention to offer words that express every aspect of an idea, rather than to list the synonyms. It is called the *Keyword* because it is both the "key" to the rest of the article, and the "open sesame" to the whole Thesaurus, being used to identify the position of other words in the Table of Contents and cross-references.

Within the articles, words are grouped according to their meaning, context or level of usage (i.e. colloquial, formal, etc.). These groups follow one another in a logical sequence, exploring every aspect of the idea under consideration. By comparing, whether consciously or not, the words and phrases offered, you can now select the most appropriate. It was Roget's expectation that his readers would "recognize" the word they wanted, guided by "an instinctive tact." On this assumption, words having more than one meaning or context are not usually repeated within articles, nor are transitive and intransitive verbs listed separately. Where the right word is not immediately apparent, but an unfamiliar one seems from the context as if it might answer, it is advisable, especially for non-English speakers, to check the *American Heritage Dictionary* in Bookshelf. Yet more ideas can be obtained by clicking the colored hot words in Bookshelf Thesaurus articles. Each hot word, besides being an item of vocabulary in its own right, is also the Keyword of an article within the given Head. It is also worth consulting the Outline for the Heads before and after the one originally looked up. Most Heads are in pairs, representing the positive and negative aspects of an idea, e.g. *Hope* and *Hopelessness.* Sometimes several Heads between them

cover an idea−"education" is dealt with in *Teaching, Misteaching, Learning, Teacher, Learner* and *School.*

A few conventions should be explained. These have mainly been designed to avoid repetition and save space. Conjugate forms are often indicated by the use of "etc. adj." For instance, under the Head *Content*, the article for the Keyword *be content* shows "be content, -satisfied etc. adj.," suggesting that readers can form further verbs for themselves on the same pattern. Where consecutive expressions use the same word, the phrases may be linked by the word "or", as in "countryman *or* -woman." Parentheses within the text are occasionally used to clarify the context of a word, as in "dissolve (a marriage)" found in the article for the Keyword *not retain*. The symbol ™ following a noun indicates a registered trade mark. An "e" in parentheses added to the end of a word means that it is of French origin and requires a final "e" if applied to a woman. "See..." is used to refer the reader to another article within the same Head, where the idea under consideration is dealt with more thoroughly. This often happens where a general article, such as *"killing"* under the Head *Killing: destruction of life*, is followed by more specific articles, in this case *homicide* and *slaughter.*

Spelling and hyphenation is uniform with Longman dictionaries. It should be born in mind, however, that a living language takes many shapes, and these are not the only correct or permitted orthographies. For the benefit of crossword puzzle enthusiasts and others, alternative current spellings are listed in the Table of Contents for the Bookshelf Thesaurus.

The Table of Contents for the Bookshelf Thesaurus

Once familiar with the Plan of Classification and the Outline, readers will be able to find their own way around the book, and this is certainly the most rewarding method of using the Thesaurus. However, another method of navigation is the Table of Contents.

Where several references are given, choose the most appropriate Keyword. For instance, suppose you need another expression for "feeling happy." Look up *happy* in the Table of Contents, and you will find a list of Heads and Keywords. The Keywords given include *apt* and *willing* which refer to other uses of the word "happy." But the Keywords *cheerful* and *happy* are obviously relevant, and looking up those words will offer you an abundance of suitable terms.

Some points to note

1) Items are listed in alphabetical order, whether they are words or phrases.

2) References to the same Head are not always repeated under different grammatical forms of the same word. For example: "abundance" has references to the following Heads: *Vegetable life, Diffuseness, Greatness, Increase, Production, Productiveness, Store, Sufficiency* and *Redundance*, while Òabundant Ó has references to *Diffuseness, Greatness, Multitude, Sufficiency, Wealth,* and *Liberality*. This means that the adjective is found in three Heads which do not list the noun form: the idea of "abundance," however, is present in all the Heads listed. It is a good idea to check other forms of the word you are looking up, to obtain the fullest list of references to suitable Heads.

3) General expressions such as "good example," "bad health," "no meaning," and "not mind" have been retained in the Table of Contents as useful guides for the reader.

•Roget's Plan of Classification

Dr. Roget divided words and phrases into six main Classes. He then divided the words within each class into Sections.

CLASS	SECTION
1. Abstract relations	Existence
	Relation
	Quantity
	Order
	Number
	Time
	Change
	Causation
2. Space	Space in general
	Dimensions
	Form
	Motion
3. Matter	Matter in general
	Inorganic matter
	Organic matter

4. Intellect: the exercise of the mind

Division one:	
Formation of ideas	General
	Precursory conditions and operations
	Materials for reasoning
	Reasoning processes
	Results of reasoning
	Extension of thought
	Creative thought

Division two:	
Communication of ideas	Nature of ideas communicated
	Modes of communication
	Means of communicating ideas

5. Volition: the exercise of the will

Division one:	
Individual volition	Volition in general
	Prospective volition
	Voluntary action
	Antagonism
	Results of action

Division two:	
Social volition	General social volition

Special social volition
Conditional social volition
Possessive relations

6. Emotion, religion, and morality   General
Personal emotion
Interpersonal emotion
Morality
Religion

•Evolution of Cartography

Digital geographic databases are revolutionizing mapmaking in ways that the ancient Greeks never dreamed of. As this brief history of cartography reveals, maps can now be created and updated with greater accuracy and speed than ever before.

Maps extend our world, and our sense of place and direction within it. From humankind's earliest cave markings, people have drawn lines and sought to define their place within them. Indeed, maps have always been utilitarian tools. As far back as 2300 B.C., Babylonian officials used maps to aid in the collection of taxes.

The foundation of modern-day cartography was laid by the ancient Greeks, who recognized the spherical shape of the earth, developed our system of longitude and latitude, designed the first map projections and calculated the size of the earth−with surprising accuracy. Claudius Ptolemy's *Geographia*, produced in the 2nd century A.D., was the first bound collection of maps designed to serve both scholarship and administration.

During the Middle Ages, mapmakers made little attempt to show the world as it was. The typical medieval map represented a Christian ideal, usually placing Jerusalem in the center of the world. At the same time, however, Arab scholars were improving on Ptolemy's work, making significant advances in map presentation and accuracy.

At the end of the 13th century, the compass came into general use, and with it came a new kind of map, called a portolan chart, created by the Genovese fleet for navigational purposes. Based on compass surveys, these outline maps depicted the Mediterranean and Black seas with great accuracy. An elaborate system of lines indicating compass directions crisscrossed the maps' surfaces. In 1375, the Catalan Atlas used portolans to depict most of the world, following the text of Marco Polo.

Three key events contributed to the renaissance of cartography. First was the rediscovery of Ptolemy's *Geographia* in the West. Carefully preserved by devotees, the text eventually reached the Moorish rulers in Spain.

Second was the invention of printing, which greatly increased the number of available maps, and brought them within reach of the average person. In 1478, Ptolemy's *Geographia* became the first of the classical Greek works to be printed.

Third, and perhaps most important, was the age of the great discoveries, which was itself made possible by the development of new three-masted sailing vessels.

The Age of Exploration

European mariners set sail across the Atlantic beginning in the late 15th century. The great sea-going explorers of this era−Columbus, Cabot, Amerigo Vespucci, Magellan and Sir Francis Drake−all owed much to Ptolemy's ancient text, and to the refinements made at the navigational school founded by Prince Henry the Navigator. Ptolemy and others, however, considerably exaggerated the Eurasian landmass, showing it to occupy nearly half the globe. This error led Columbus to underestimate the distance to Asia; thus he failed to realize that he had reached the new world.

Gerardus Mercator, an important cartographer of his age, was the first to produce a true world navigational chart on a flat surface. It became the favored depiction among map publishers.

Many new maps followed as great explorers, and later traders, returned to correct and fill in the blank spaces of the expanding world. The first modern atlas, *Theatrum Orbis Terrarum*, was published in 1570.

The first successful marine chronometer, in use by 1761, offered a reliable means of measuring longitude. By the late 18th century, mapmakers were already producing a reasonable picture of the world as we know it today. With the invention of photography in the 19th century, cartographers could at last record the landscape with photo-realistic precision and detail.Then, in the early 1900's, airplanes dramatically extended the scope of our view. Advances in photography kept pace, permitting crisp images of ever expanding areas. Aerial reconnaissance became the standard method for gathering cartographic data. Infrared and ultra-violet photography extended the range of perception beyond the visible spectrum, while radar penetrated visual obstacles such as clouds and fog.

Images from Space

But a quantum leap forward occurred in the 1970's, when remote sensing satellites launched a new age of cartography, giving us a vantage point beyond the earth's atmosphere. Satellites provided the first

exact measurements of the earth's diameter and the distances between continents, and showed the earth to be flattened at the poles by precisely 26.6 miles (42.8 km.).

Today, satellites are mapping the globe. Landsat digital images of the earth are systematically broadcast from space to sophisticated computers, where the images are assembled and enhanced. This marriage of computers and satellites has given birth to radically new geographic information systems.

Computer-Assisted Maps

Computers were quickly employed in the everyday production of maps. In computer-assisted mapmaking systems, computers function as electronic versions of traditional drafting tools. Hand-drawn maps are scanned into a computer, where revisions such as name and color changes can be made quickly and easily. However, because these systems must use existing maps as their source material, their ability to output maps at various scales, projections or with different levels of detail is seriously limited.

Creating a Digital Database

The Hammond Atlas of the World is the first world atlas created directly from a digital database, and its computer-generated maps represent a new phase in mapmaking technology.

To build the database capable of generating this world atlas, the latitude and longitude of every significant town, river, coastline, natural and political border, transportation network and peak elevation was researched and digitized.

Engineering the complex data structure was critical to the success of the system, which relies on powerful computers and enormous data storage capacity. Hundreds of millions of data points describing nearly every important geographic feature on earth are organized into over 1,000 different map feature codes.

Keeping the database current is a never-ending task. Every day, just as mapmakers have done for centuries, researchers pore over government publications, maps, international journals and newspapers in search of geographic changes. They record renamed cities, new roads, revamped borders, diverted rivers, and hundreds of other constantly evolving political and topographic details.

How Computer-Generated Maps Are Made

There are no maps in this unique system. Rather, it consists entirely of coded points, lines and polygons. To create a map, cartographers determine what city, region or continent they want to show and select specific information to include, based on editorial considerations such as scale, town size, population density, and the relative importance of different features. How does a computer plot irregular rivers and mountains−at many different scales? Using fractal geometry to describe natural forms such as coastlines, mathematical physicist Mitchell Feigenbaum developed software capable of re-configuring coastlines, borders and mountain ranges to fit a multitude of map scales and projections.

Even map labeling has finally given way to new technology. Dr. Feigenbaum also created a new computerized type placement program which places thousands of map labels in minutes, a task which previously required days of tedious labor. The program insures that the type carefully follows the curve of the graticule, or map grid, for maximum legibility and aesthetic appeal. After these steps have been completed, the computer then draws the final map. The benefits of such a system go far beyond producing more timely and accurate maps. For the first time, geographers possess a uniquely creative mapmaking tool. Map projections can be changed at whim. Revisions that once took months can be completed in hours. Because the maps are digitally created, they can be utilized in a wide variety of electronic media.

The Hammond database is also the beginning of a unique historical record. Every new town, every redrawn political boundary and reshaped geographic feature will be permanently stored in the digital database, exceeding the predictable life span of printed maps or even archival films.

•Map Projections
(Edited for use in Microsoft Bookshelf 1995)

Simply stated, the mapmaker's challenge is to project the earth's curved surface onto a flat plane. To achieve this elusive goal, cartographers have developed map projections – equations which govern this conversion of geographic data.

Since the Age of Exploration, literally hundreds of projections have been created, all attempting to present a view of the world which maintains true geographic relationships across the whole of the Earth. All have failed, for the goal is an impossible one. Yet some projections have achieved a remarkable degree of success.

This article explores some of the most widely used projections. It also introduces a new projection, Hammond's Optimal Conformal.

General Principles and Terms
The earth rotates around its axis once a day. Its end points are the North and South poles; the line circling the earth midway between the poles is the equator. The arc from the equator to either pole is divided into 90 degrees of latitude. The equator represents 0 degress latitude. Circles of equal latitude, called parallels, are traditionally shown at every fifth or tenth degree.

The equator is divided into 360 degrees. Lines circling the globe from pole to pole through the degree points on the equator are called meridians, or great circles. All meridians are equal in length, but by international agreement the meridian passing through the Greenwich Observatory near London has been chosen as the prime meridian or 0 degrees longitude. The distance in degrees from the prime meridian to any point east or west is its longitude.

While meridians are all equal in length, parallels become shorter as they approach the poles. Whereas one degree of latitude represents approximately 69 miles (112 km.) anywhere on the globe, a degree of longitude varies from 69 miles (112 km.) at the equator to zero at the poles. Each degree of latitude and longitude is divided into 60 minutes. One minute of latitude equals one nautical mile (1.15 land miles or 1.85 km.).

How to Flatten a Sphere: The Art of Controlling Distortion
There is only one way to represent a sphere with absolute precision: on a globe. All attempts to project our planet's surface onto a plane unevenly stretch or tear the sphere as it flattens, inevitably distorting shapes, distances, area (sizes appear larger or smaller than actual size), angles or direction.

Since representing a sphere on a flat plane always creates distortion, only the parallels or the meridians (or some other set of lines) can maintain the same length as on a globe of corresponding scale. All other lines must be either too long or too short. Accordingly, the scale on a flat map cannot be true everywhere; there will always be different scales in different parts of a map. On world maps or very large areas, variations in scale may be extreme. The cartographer's concern in creating or selecting a map projection is this: how to distort the map in order to maintain the accuracy of a specific kind of geographic information. Most maps seek to preserve either true area relationships (equal area projections) or true angles and shapes (conformal projections); some attempt to achieve overall balance.

Projections: Four Examples
Mercator Projection: This projection is especially useful because all compass directions appear as straight lines, making it a valuable navigational tool. Moreover, every small region conforms to its shape on a globe – hence the name conformal. But because its meridians are evenly-spaced vertical lines which never converge (unlike the globe), the horizontal parallels must be drawn farther and farther apart at higher latitudes to maintain a correct relationship. Only the equator is true to scale, and the size of areas in the higher latitudes is dramatically distorted.

Lambert Azimuthal Equal-Area Projection: This projection is commonly used to plot maps of the continents because it shows correct areas with relatively little distortion of shapes.

Robinson Projection: This projection combines elements of both conformal and equal area projections to show the whole earth with relatively true shapes and reasonably equal areas.

Conic Projection: This projection has been used frequently for air navigation charts and to create most of the national and regional maps in this atlas. The original idea of a conic projection is to cap the globe with a cone, and then project onto the cone from the planet's center the lines of latitude and longitude (the

parallels and meridians). To produce a working map, the cone is simply cut open and laid flat.

Hammond's Optimal Conformal

As its name implies, this new conformal projection presents the optimal view of an area by reducing shifts in scale over an entire region to the minimum degree possible. While conformal maps generally preserve all small shapes, large shapes can become very distorted because of varying scales, causing considerable inaccuracy in distance measurements. The concept underlying the Optimal Conformal is that for any region on the globe, there is an ideal projection for which scale variation can be made as small as possible. Consequently, unlike other projections, the Optimal Conformal does not use one standard formula to construct a map. Each map is a unique projection − the optimal projection for that particular area.

In practice, the cartographer first defines the map subject, then, working on a computer, draws a band around the region to be mapped. Next, a sophisticated software program evaluates the size and shape of the region to determine the most accurate way to project it. The result is the most distortion-free conformal map possible, and the most accurate projections that have ever been made. All of the continents maps in this atlas (with the exception of Antarctica) have been drawn using this projection.

•Abbreviations Used in the Encyclopedia

The following abbreviations are used in some articles in the Bookshelf Encyclopedia.

Abbreviation	Meaning
Å	angstrom
abbr.	abbreviation(s), abbreviated
A.D.	*anno Domini* [in the year of the Lord]
Adm.	Admiral
Afrik.	Afrikaans
alt.	altitude
Alta.	Alberta
Arab.	Arabic
AU	astronomical unit(s)
AV	Authorized Version (King James Version)
b.	born, born in
B.C.	Before Christ
B.C.	British Columbia
Brig. Gen.	Brigadier General
Bulg.	Bulgarian
C	Celsius (centigrade)
c.	*circa* [about]
cal	calorie(s)
cant.	Canticles (Song of Solomon)
Capt.	Captain
cc	cubic centimeter(s)
Cent.	century, centuries
Chin.	Chinese
Chron.	Chronicles
cm	centimeter(s)
cm/sec2	centimeter(s) per second per second
Co.	Company, County
Col.	Colonel, Colossians
Coll.	Collection
Comdr.	Commander
Cor.	Corinthians
Cpl.	Corporal
cu	cubic
d.	died, died in
Dan.	Daniel; Danish
Deut.	Deuteronomy
dist.	district
Du.	Dutch
E	east, eastern
Eccles.	Ecclesiastes
Ecclus.	Ecclesiasticus
e.g.	*exempli gratia* [for example]
Eng.	English
Eph.	Ephesians

est.	established; estimated
eV	electron volts
Ex.	Exodus
Ezek.	Ezekiel
F	Fahrenheit; farad
Finn.	Finnish
fl.	*floruit* [flourished]
Fr.	French
ft	foot, feet
ft/sec2	feet per second per second
G	gram
Gal.	Galatians
gal.	gallon(s)
Gall.	Gallery
Gen.	General, Genesis
Ger.	German
Gov.	Governor
Gr.	Greek
h	hour(s)
Hab.	Habakkuk
Hag.	Haggai
Heb.	Hebrew; Hebrews (New Testament)
H.M.S.	His (Her) Majesty's Ship; His (Her) Majesty's Service
Hon.	the Honorable
hr	hour(s)
Hung.	Hungarian
Hz	hertz or cycle(s) per second
Icel.	Icelandic
i.e.	*id est* [that is]
in.	inch(es)
inc.	incorporated
Isa.	Isaiah
Ital.	Italian
j	joule(s)
Jap.	Japanese
Jer.	Jeremiah
K	Kelvin
kg	kilogram(s)
km	kilometer(s)
kw	kilowatt(s)
Lam.	Lamentations
Lat.	Latin
lat.	latitude
Lev.	Leviticus
Lib.	Library
lim	limit
Lith.	Lithuanian
long.	longitude
Lt.	Lieutenant

m	meter(s)
m	minute(s)
m/sec2	meters per second per second
Mac.	Maccabees
Mal.	Malachi
Man.	Manitoba
Mat.	Matthew
MeV	million electron volts
Mex.	Mexican
mg	milligram(s)
mi	mile(s)
min	minute(s)
mm	milimeter(s)
Mod.	Modern
mph	miles per hour
Msgr	Monsignor
Mus.	Museum
Mw	megawatt(s)
N	north; northern
N.B.	New Brunswick
Neh.	Nehemiah
N.F.	Newfoundland
Nor.	Norwegian
N.S.	New Style; Nova Scotia
Num.	Numbers
N.Y.C.	New York City
Obad.	Obadiah
O.E.	Old English
O.N.	Old Norse
Ont.	Ontario
O.S.	Old Style
oz	ounce(s)
P.E.I.	Prince Edward Island
Pers.	Persian
Philip.	Philippians
pl.	plural
Pol.	Polish
pop.	population
Port.	Portuguese
Pres.	President
Prime Min.	Prime Minister
Prov.	Proverbs
prov(s).	province(s)
pseud.	pseudonym
Pss.	Psalms
pt	pint(s)
pt.	part(s)
pub.	published
qt	quart(s)

Que.	Quebec
R	river
r.	reigned
Rep.	Representative
Rev.	Revelation; the Reverend
Rom.	Romans
rpm	revolution(s) per minute
RSV	Revised Standard Version
Rum.	Rumanian
Rus.	Russian
RV	Revised Version
S	south, southern
s	second(s)
Sam.	Samuel
Sask.	Saskatchewan
Secy.	Secretary
Sen.	Senator
Sgt.	Sergeant
Skt.	Sanskrit
Song.	Song of Solomon
Span.	Spanish
sq	square
S.S.	Steamship
SSR	Soviet Socialist Republic
Swed.	Swedish
Thess.	Thessalonians
Tim.	Timothy
tr.	translation
Turk.	Turkish
Ukr.	Ukrainian
UN	United Nations
uninc.	unincorporated
U.S.	United States
U.S.S.	United States Ship
USSR	Union of Soviet Socialist Republics
v.	versus
V	volt(s)
var.	variety (in botany)
Vice Pres.	Vice President
vol.	volume(s)
W	west; western; watt(s)
wt.	weight
yd	yard(s)
Zech.	Zechariah
Zeph.	Zephaniah

•Glossary of Bookshelf Terms

Bookshelf terms are listed below in alphabetical order. To pop up a description of the term, click the term or press TAB to highlight the term, then press ENTER. Use the scroll bar or press the PAGE DOWN key to view terms not visible on your screen. To return to the Help topic you were previously reading, click Back on the button bar above or press CRTL+ B on your keyboard.

A

active

Address Builder

Advanced Find

Animation & Video button

Arrow button

arrow keys

article

article title

Article window

Audio icon

Audio button

B

Back button

Back list

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Book bar

Book icon

box

C

check box

choose

click

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Contents list

Contents Tab

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dimmed

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active

Refers to a screen device or feature that is open or available. For example, when you are using the Contents Tab to locate articles, it is the active tab. Click any other Tab and it becomes the active Tab.

Address Builder

Located on the Tools menu and on the QuickShelf toolbar, Address Builder can help you locate address information and build addresses for most U.S. locations.

Advanced Find

Located on the Tools menu, Advanced Find performs a precisely focused full-text search according to criteria you select. Unlike the Find Tab search feature, Advanced Find can search any number or combination of books, as well as narrow the search to a single article or to articles that contain specific media.

Animation & Video button

Located on the Gallery Tab, you choose this button to display a list of all the Bookshelf articles in the open book that contain animations or videos.

Arrow button

The small button with an arrow located in front of some article titles in the Tabbed Lists. This button indicates that the title has two or more related articles. When you choose a title preceded by this button, a list of related articles opens. When the list is closed, the arrow points up. When you open the list, the arrow points down.

arrow keys

Keys you can use to control the movement of the insertion point on the screen. Some keyboards have two sets of arrow keys: one on the numeric keypad and another set to the left of that area. If you use the arrow keys on the numeric keypad, be sure to turn off NUMLOCK.

article

A single entry in a book. An article might be a quotation, the definition of a word, a map in the Atlas, a topic in the Encyclopedia, or an entry in the Chronology, Thesaurus, or Almanac. You display and read articles in the Article window.

article title

An item in a Tabbed List. You choose an article title in order to display the article in the Article window. Each book's article titles are listed alphabetically.

Article window

The part of the Bookshelf Main window where you display and read an article from a book. The article window is always open to the right of the Tabbed Lists area. When you choose an article title in a Tabbed List, the article displays in the Article window. For articles that are too long to fit on one screen, a scroll bar will border the right side of the window. You can expand the Article window by resizing the Tabbed Lists or by closing them entirely. When you close the Tabbed Lists, the five tabs remain visible. The bottom of the Article window has a bar containing buttons for copying, printing, displaying a previously viewed article, and paging backward and forward in a set browse order through articles. Several books have an additional button (See Also, Outline, Zoom Out/In) that displays information related to open article.

Audio button

Located on the Gallery Tab, you choose this button to see a list of all the Bookshelf articles in the open book that contain audio clips.

Audio icon •

Located in many Bookshelf articles, you choose this icon to hear a pronunciation or a musical example. (To stop a musical example, for instance an anthem in the Atlas, click the Audio icon or press ENTER.) An Audio icon in the lower-left corner of an animation image indicates that the animation is accompanied by narration.

Back button

Located at the bottom of the Article window, you choose this button to display the last article you opened.

Back list

Located on the Back List Tab, this list shows all the articles you've displayed (up to 40) since you started the current session of Bookshelf. The title of the most recently displayed article is listed first. If the list is long, use the scroll bar to move up and down the list, or use the Previous and Next buttons at the bottom of the list to move up and down one article at a time. Choose any article title on the list to display the article again.

Back List Tab

One of five tabs in the Tabbed List area. The Back List Tab contains a list of all the Bookshelf articles you've displayed (up to 40) since you started the current session of Bookshelf, with the most recently viewed article listed first.

Open the Back list by either clicking the Back List Tab, pressing CTRL+ L, or choosing Back List on the Tools menu.

Book bar

Located near the top of the Bookshelf Main window, the Book bar is a convenient "shelf" of eight Book icons. The first icon, the All Books icon, opens all seven books at once. The remaining seven icons each open one specific book. When you position the mouse pointer on an icon without clicking, a ToolTips label displays that tells you which book it is. To open a specific book, or all seven books at once, click the appropriate icon. When a book is open, the Book icon looks like an open book. You can always tell which book(s) you have open by glancing at the Book bar. Each time you start Bookshelf, All Books will automatically be open.

Book icon

A miniature representation of a Bookshelf book. Book icons are located on the Book bar near the top of the Bookshelf Main window; in front of article titles in the Tabbed Lists; and on the QuickShelf toolbar buttons. When you position the mouse pointer on an icon without clicking, a ToolTips label displays that identifies the book.

check box

A check box is used to turn an option or feature on and off. You use check boxes to customize an application to suit your needs. When a check box contains an X, the option or feature is on, or active. When a check box is blank, the option or feature is off, or inactive. Click the box to either add or remove the X, or press TAB until the check box is selected, then press the SPACEBAR to add or remove the X.

choose

Point and click with the mouse or press the appropriate keys on the keyboard to carry out a command.

click

To press once and release the left mouse button.

Clipboard

The Microsoft Windows application that holds text, graphics, or multimedia elements that you cut or copy. Whenever you use a Cut, Copy, or Paste command, you are using the Clipboard.

command button

A button that carries out or cancels an action in a window or box. Commonly seen command buttons are OK, Cancel, and Help. The OK button carries out the task and closes the dialog box. The Cancel button cancels the task associated with the box. The Help button displays a Help topic that provides instructions on the specific dialog box and task at hand. Other command buttons offer additional options.

Contents list

Located on the Contents Tab, this list is an alphabetical Table of Contents for the open book. When All Books is open, the Contents list is a comprehensive Table of Contents for all seven books in Bookshelf. You move up and down the list by using either the scroll bar or the Previous and Next buttons located at the bottom of the list box. You can also use the text box above the list to type a word or phrase. Your word will scroll to the top of the Contents list box as you type.

Contents Tab

One of five tabs in the Tabbed List area. The Contents Tab contains a complete list of all articles (Table of Contents) in the open book(s). The article titles display in the Contents list box.

Open Contents by either clicking the Contents Tab, pressing CTRL+ T, or choosing Table of Contents from the Tools menu.

Control menu

Located in the upper-left corner on the title bar of a window or box, the Control menu is represented by a SPACEBAR icon. This menu contains commands for resizing, moving, and closing the open window or box. It also has the Switch To command, which displays a dialog box listing all applications that are currently running.

Control-menu box

The icon located in the upper-left corner of a window or box. You can double-click the Control-menu box to close the window, or click it once to display the various commands offered on the Control menu.

Copyright

The copyright dates and names of the legal owners of Bookshelf and the sources that contributed to Bookshelf's content.

To display copyright information for any book

1. Open the book by clicking its icon on the Book bar, or choose the book from the Books menu.

2. Click the >Page button at the bottom-right corner of the Main window, or choose Copyright Information from the Help menu.

cross-reference

Found within articles, cross-references are words in colored text that indicate a related article. To display the related article, click the colored word, or press TAB to highlight the word, then press ENTER.

default

The predefined setting of a feature or option in an application. In many cases, you can change a default setting to suit your needs.

desktop

The background of your screen when Microsoft Windows is running. Windows, icons, and boxes appear on the desktop.

dialog box (frequently shortened to "box")

A box or window that opens when you choose a command, offering various options. On menus, commands with ellipses (...) display dialog boxes (for example, the Options command on the Tools menu). Some dialog boxes have a Help button you can choose to display instructions specific to using the dialog box.

dimmed

Buttons and commands are dimmed, or grayed-out, when a feature or function is not available.

double-click

Point to a word or object with the mouse pointer then click twice in rapid succession, usually with the left mouse button.

drag

To hold down the left mouse button while you move the mouse to affect something on the screen. For example, dragging is used to resize and move windows and boxes, and to select text.

drop-down list box

A list box that opens and closes in a dialog box. A down-arrow button at the end of a text box indicates the presence of a drop-down list. Click the button to open the list.

Find list

Located on the Find Tab, this list is all the articles in the open book(s) that contain the word, number, or phrase for which you searched. If the list is long, use the scroll bar to move up and down the list, or use the Previous and Next buttons at the bottom of the list box to move up and down one article at a time.

Find Tab

One of five tabs in the Tabbed List area. The Find Tab activates a search feature. Find will perform a full-text search through all articles in the open book(s). Type the word, phrase, or number you wish to search for in the Find text box, then click the Find! button or press ENTER to start the search. The titles of all articles that contain the search text display in the Find list box.

Open Find by either clicking the Find Tab, pressing CTRL+ F, or choosing Find on the Tools menu.

full-text search

A search for a word, phrase, or number through the entire text of every article in the open book(s). When you search using the Find Tab or the Advanced Find command on the Tools menu, you perform a full-text search. All articles that contain the word, phrase, or number for which you searched will appear in the Find Tab's list box.

Gallery list

Located on the Gallery Tab, this list is all articles in the open book(s) that contain the media elements you specify by choosing one of the four media buttons: All Media, Audio, Animation & Video, or Picture. If the list is long, use the scroll bar to move up and down the list, or use the Previous and Next buttons at the bottom of the list box to move up and down one article at a time.

Gallery Tab

One of five tabs in the Tabbed List area. The Gallery Tab sorts the articles in the open book(s) according to the media elements they contain. When you choose one of the four media buttons, Gallery displays a list of all articles that qualify. The All Media button provides a list of all articles that contain any kind of media. The Audio, Animation & Video, and Picture buttons list only those articles that contain that specific media. The titles of the qualifying articles display in the Gallery list box.

Open the Gallery by either clicking the Gallery Tab, pressing CTRL+ G, or choosing Gallery on the Tools menu.

Help menu

Located on the Menu bar, the Help menu has commands for such things as opening Bookshelf Help, displaying copyright information, and opening instructions for using Help.

Help button

Located in many dialog boxes, the Help button displays a Help topic that provides instructions on the specific dialog box and task at hand.

highlight (or select)

To use the mouse or keyboard to indicate text or graphics on which you want a command to act. For example, in order to copy text or a picture to the Clipboard, you must first highlight it. Text that is highlighted appears inside a colored block. Pictures that are highlighted appear "inverted," and some highlighted pictures also appear inside a dark block.

hot

The term "hot" is used to describe text or graphics that allow you to jump to new articles; pop up definitions or information boxes; play audio clips; activate animations and videos; and enlarge pictures. Hot text is one of two colors--words that pop up information are a different color than words that jump to a new article. You can use either the mouse or the keyboard to activate hot text and graphics. Simply click the mouse when the mouse pointer changes into a hand, or use the TAB key to select the hot word or graphic, then press ENTER.

icon

Icons are miniature pictures that represent an application, function, or feature. Bookshelf has a number of different icons, including the books on the Book bar and the books next to article titles; the speaker icon you click to hear audio clips; and the books on the QuickShelf toolbar buttons.

Information box

Located on each of Bookshelf's five tabs, this box is located above the list of article titles. The look and purpose of this box is different on each tab.

interface sounds

Sound effects you hear when you perform certain tasks, such as opening and changing books, opening Tabs, paging forward or backward through articles, and right-clicking to display shortcut menus. Interface sounds can be turned off in the Options dialog box that displays when you choose Options from the Tools menu.

jump

To quickly open a new but related article. When you jump to a new article, the original article closes. In Bookshelf articles, jump text is a particular color (jump text and pop-up text are different colors). To choose jump text (also referred to as "hot" text) either point to it with the mouse and click, or highlight it using the TAB key, then press ENTER.

jump text

Colored text that you can choose to display a new but related article. When you jump to a new article, the original article closes. Jump text (also referred to as "hot" text) is distinguished from pop-up text by its color. To choose jump text, either point to it with the mouse and click, or highlight it using the TAB key, then press ENTER. To change the color of jump text, choose Options from the Tools menu.

list box

A box that displays a list of items from which you can choose. If the list is long, a scroll bar borders the right edge of the box so you can move up and down in the list. For example, the list box on the Contents Tab is where the titles of all the articles in the open book(s) are found. You choose an article title from the list in order to display it in the Article window.

Main window

The Main window of Bookshelf is where you open books; locate and read articles; copy and print information from articles; and get Help on using Bookshelf. The features of the Main window include, from top to bottom, the Menu bar, the Book bar, the Tabbed Lists, and the Article window with a Button bar along the bottom. The QuickShelf toolbar displays on the left side of the title bar unless you move it to another location in the window. These features are consistent and easy to use no matter which book you have open.

maximize

To enlarge a window to its maximum size by clicking the Maximize button in the upper-right corner of the window, or by choosing Maximize from the Control menu.

Maximize button

Located in the upper-right corner of a window, this button enlarges a window to take up the full screen. It is unlabeled and has an arrow that points up.

media button

A general term for any of the four buttons located on the Gallery Tab: All Media, Animation & Video, Audio, and Picture. Choose a media button to see a list of all the articles in the open book(s) that contain that media type.

media controller

The screen device used to start, pause, and stop the action of media elements in Bookshelf, including audio clips, animations, and videos. The media controller has a track bar with a slider, a Play/Pause button and a Stop button. Some media controllers have a Section-menu button that displays the sections the media is divided into.

Play/Pause   ▯▶   Stop   ▪

Menu bar

The part of the Main window, located between the title bar and the Book bar, that contains commands that help you use Bookshelf.

These commands perform a variety of functions such as opening a book; printing an article; copying an article, a picture, or a sound; setting options; keeping notes about articles; performing a focused full-text search; switching to a different book; or opening Help.

minimize

To reduce a window to an icon by clicking the Minimize button in the upper-right corner of the window, or by choosing the Minimize command from the Control menu.

Minimize button

Located in the upper-right corner of a window, this button reduces a window to an icon. It is unlabeled and has an arrow that points down.

Multimedia group window

The window in Program Manager that contains the Bookshelf icon.

NEAR

NEAR is a word you use to make a full-text search more precise. (This is what is known as a *search operator*.) When you use the Find Tab or Advanced Find feature to perform a full-text search for a word or phrase, and you use the word NEAR (for example, read NEAR books), Bookshelf searches each article for all occurrences of the word "read" located within 8 words of the word "books." In other words, "read" and "books" can be separated in the text by 8 or fewer words. The search range is automatically set to 8 but you can increase or decrease this number in the Options dialog box.

Next button

Located at the bottom of the Tabbed List area, you click this button to open the next article in the list (the article below the currently highlighted article).

Note command

Located on the Edit menu, the Note command opens the Note dialog box where you can keep a list of articles of special interest and make annotations to articles as needed. Any article listed in the Note box can be opened directly from Note.

Note icon

Located in the upper-right corner of articles that are added to the Note dialog box. Click the Note icon to open the Note dialog box where you can add or delete annotations about the article.

option buttons

Located in some dialog boxes, such as Advanced Find, options buttons are selected one at a time. The selected option is indicated by a black dot.

Outline button

Located at the bottom of the Article window in the Thesaurus, Quotations book, and Almanac, this button displays information related specifically to the open article.

<Page button

Located at the bottom of the Article window, this button displays the previous topic in the open book according to its browse order. Each book has its own organization for browsing.

>Page button

Locate at the bottom of the Article window, this button displays the next topic in the open book according to its browse order. Each book has its own organization for browsing.

Play/Pause button

Located on the media controller used to play animations, videos, and some audio clips, you click this button to start or pause the action.

pointer or mouse pointer

The arrow-shaped cursor on your screen that you control with a mouse. Use the arrow to point to words, menus, buttons, icons, and boxes you wish to choose or activate. The pointer turns into a hand when it touches "hot" text or graphics.

pop-up text

Colored text that you can choose to display more information in a pop-up box or window. Pop-up text (also referred to as "hot" text) is distinguished from jump text by its color. To choose pop-up text, either point to it with the mouse and click, or highlight it using the TAB key, then press ENTER To change the color of pop-up text, choose Options from the Tools menu.

pop-up box or window; pop up (the verb)

The box or window that appears, or pops up, when you choose hot text of a certain color or, in some cases, hot graphics. The pop-up box or window provides more information about the word or graphic. To close this or any pop-up box or window, click once or press any key.

Previous button

Located at the bottom of the Tabbed List area, you click this button to open the previous article in the list (the article above the currently highlighted article).

Program Manager

Your home base for using Windows and starting applications. When you start Windows, the Program Manager window is open on the desktop.

QuickShelf

The handy way to access Bookshelf from any program in Windows. Once Bookshelf is set up on your computer, QuickShelf automatically opens whenever you start Windows. The QuickShelf floating toolbar is always visible, unless you minimize it or exit QuickShelf entirely. The toolbar normally appears in the upper-left corner of your screen, unless you drag it to another location in the window. When you're working in other applications, you can select a word or phrase, click a book button on the QuickShelf toolbar, and Bookshelf goes to that book and looks up your word or phrase for you. You can also access Address Builder from QuickShelf. You can customize the QuickShelf toolbar to include book buttons for one, several, or all the books in Bookshelf.

Restore button

Replaces the Maximize button in the upper-right corner of a window that has been maximized to take up the full screen. It is an unlabeled button and has two arrows, one pointing up and the other pointing down. Click this button to restore the window to its previous size.

right-click

Press once and release the **right** mouse button. When you right-click, a shortcut menu opens. The shortcut menu allows you to look up a word's definition from the Bookshelf Dictionary, copy a selected item to the Clipboard, copy a selection into a Word document, or perform a full-text search for a word or phrase in any or all of the Bookshelf books.

scroll arrow

An arrow on either end of a scroll bar. Clicking a scroll arrow brings another line into view. Pointing to a scroll arrow and holding down the left mouse button scrolls through the contents of a window or list box continuously.

scroll bar

A bar that appears at the right edge of a list box or at the right or bottom edge of a window whose contents aren't completely visible on the screen. Scroll bars are used for moving vertically and horizontally in a list box or window. Scroll bars have a scroll arrow at each end. They also have a marker, called a scroll box, that can be positioned any place along the bar by dragging it with the mouse.

To scroll	Do this
Up or down one line	Click one of the scroll arrows.
One window	Click the scroll bar above or below the scroll box on vertical scroll bars, or to the left or right of the scroll box on horizontal scroll bars.
Continuously	Point to one of the scroll arrows and hold down the mouse button until the information you want comes into view.
To any position	Drag the scroll box to a position in the scroll bar that corresponds to the general location you want to be in the topic or list (beginning, middle, or end). For example, if you position the scroll box halfway down the vertical scroll bar, the text halfway through the topic or list appears.

scroll box

The square marker that moves up and down the scroll bar. The position of the scroll box indicates the general location of the information on the screen in relation to the rest of the topic or list. You can drag the scroll box up or down to quickly scroll through a long topic or list.

search operator

A word or character you use when you enter search text in order to narrow the scope of a full-text search. The following search operators can be used with both the Find Tab and Advanced Find features: AND, OR, NOT, and NEAR. You can enter an operator in either lowercase or uppercase letters (for example, "and" is the same as "AND"). If you use multiple search operators they are evaluated, by default, from left to right. You can use parentheses ( ) to specify a different order--operators within parentheses are evaluated first.

Section-menu button

Located at the left end of the media controller for some narrated animations, this button displays a Section menu. Point to the button and hold down the left mouse button to display the Section menu. Choose a menu item in order to jump the animation to that section and continue playing.

See Also button

Located at the bottom of the Encyclopedia Article window, this button displays a list of Encyclopedia articles that contain information related to that in the open article. Choose any article title on the list to display that article in the Article window. If a list of related articles is not available, the See Also button will be dimmed.

select (or highlight)

To use the mouse or keyboard to indicate text or graphics on which you want a command to act. For example, in order to copy text or a picture to the Clipboard, you must first select it. Text that is selected appears inside a colored block. Pictures that are selected appear "inverted," and some selected pictures also appear inside a dark block.

shortcut menu

A shortcut menu opens when you right-click any word, selected phrase, or image in any Bookshelf article. Choose the appropriate command from the menu to display a definition from the Bookshelf Dictionary, copy a selection to the Clipboard or to a Word document, or perform a full-text search through all articles in one or all of the Bookshelf books. Right-clicking on the QuickShelf toolbar also opens a shortcut menu with commands for customizing the look of the toolbar and for getting Help on using QuickShelf.

slider

A part of the media controller used to play animations, videos, and some audio clips, the slider is the device that moves along the track bar while the media plays. The slider helps you keep track of the progress of the media as it plays. You can drag the slider to any point on the track bar to play the media from that point.

Spelling button

Located on the Contents and Find Tabs, the Spelling button is to the left of the text box. If you're not sure how to spell the word you wish to search for, type it in the text box the best you can, then click the Spelling button. The Bookshelf spelling feature analyzes your word and opens a box with suggested words from which you can choose.

Stop button

Located on the media controller used to play animations, videos, and some audio clips, you click this button to stop the action and "rewind" the media to the beginning.

stop-word list

The list of words that Bookshelf will not search for. These words appear so often within the books that searching for them would result in a useless list of topics. The words in the stop-word list are:

1, 2, 3, a, an, and, as, at, be, but, by, do, for, from, have, he, in, is, it, not, of, on, or, she, that, the, there, they, this, to, we, which, with, you

Tabbed Lists

The Tabbed Lists occupy the area to the left of the Article window and include the Contents, Find, Gallery, Back List, and Year In Review Tabs. The Tabbed Lists are the primary tool you use to locate articles in an open book. You can increase or decrease the width of the Tabbed Lists or you can close them altogether. The size of the Article window changes accordingly. When you close the Tabbed Lists, the five Tabs remain visible. Click any Tab to reopen the Tabbed Lists.

text box

A box in which you can type or edit text.

title bar

The horizontal bar at the top of a window or box that contains the name of the window or box. In Bookshelf, the title bar is at the very top of the Main window and contains the Bookshelf title and the name of the open book. The title bar has a Control-menu box at the far left and Maximize and Minimize buttons at the far right.

Tools menu

Located on the Menu bar, the Tools menu has commands for opening Tabs, using the Advance Find feature and Address Builder, displaying Bookshelf Daily, and changing Bookshelf options. Several books have commands on the Tools menu that are specific to the book.

ToolTips

Small identifying labels that display when you pause the mouse pointer on most icons and unlabeled buttons. When you move the mouse pointer off the icon or button, the label disappears. The ToolTips feature can be turned on and off in the Bookshelf Options dialog box that displays when you choose Options from the Tools menu.

track bar

A part of the media controller used to play animations, videos, and some audio clips, the track bar is what the slider moves along as the media plays. Some track bars have tick marks that correspond with sections of the media.

window

The rectangular area on your screen in which you view an application or a file. You can have several windows open at one time and arrange them to suit your needs. You can move them and resize them, and you can view more than one window at a time.

Year in Review Tab

One of five Tabs in the Tabbed List area. The Year in Review Tab contains a categorized list of articles about noteworthy events, facts, people and places of 1994. In addition, the Year in Review Tab displays a video that recaps selected highlights of 1994.

Open the Year in Review list and video by clicking the Year in Review Tab, pressing CTRL+ R, or choosing Year in Review on the Tools menu.

Zoom In button

Located at the bottom of the Article window when the Atlas first opens to its Contents screen. Click this button to display the World map.

Zoom Out button

Located at the bottom of the Article window when an Atlas article is open. Click this button to display an "expanded-view" map of the area currently displayed in the Article window. For example, if the map of the New England states is open in the Article window, clicking Zoom Out will display the map of the entire United States. If there is no expanded-view map available for the open map, the Zoom Out button will be dimmed.

•Keyboard Shortcuts

You can perform most tasks in Bookshelf using either the mouse or the keyboard.

The following topics list Bookshelf keyboard shortcuts:

[Choosing Hot Text and Graphics with Keys](#)

[Choosing Menus, Commands, Buttons, and Tabs with Keys](#)

[Selecting Windows with Keys](#)

[Resizing, Moving, and Closing Windows with Keys](#)

[Scrolling and Moving the Insertion Point with Keys](#)

[Choosing Dialog Box Options with Keys](#)

[Selecting and Editing in Text Boxes with Keys](#)

[Copying and Pasting with Keys](#)

[Using the Shortcut Menu with Keys](#)

WARNING   If you assign a QuickShelf Key the same key combination as one of the keyboard shortcuts, such as CTRL+ C (for copying) or CTRL+ P (for printing), the QuickShelf Key will override the keyboard shortcut.

•Choosing Hot Text and Graphics with Keys

<u>GLOSSARY</u>

When you choose hot text, you either jump to a new window of related information or pop up a box of related information without leaving the current window. Choosing hot graphics pops up an information box or activates media.

<u>**Press**</u>	**To**
TAB	Select hot text or graphics. Tab again to select the next hot item.
SHIFT+ TAB	Select hot text or graphics, moving in reverse order.
ENTER	Activate the selected hot text or graphics.
ENTER or ESC	Close a pop up box or window.

•Choosing Menus, Commands, Buttons, and Tabs with Keys

<u>GLOSSARY</u>

The following lists the keyboard shortcuts for the various menus, commands, buttons, and tabs in Bookshelf.

WARNING   If you assign a QuickShelf Key the same key combination as one of the keyboard shortcuts, such as CTRL+ C (for copying) or CTRL+ P (for printing), the QuickShelf Key will override the keyboard shortcut.

For menus, commands, and buttons

<u>**Press**</u>	<u>**To**</u>
ALT + letter key	Choose the menu whose underlined letter matches the one you type.
letter key	Choose the menu command whose underlined letter matches the one you type (when a menu is open).
F1	Open Help.
LEFT or RIGHT ARROW	Move among menus (when a menu is open).
UP or DOWN ARROW	Move among commands (when a menu is open).
ENTER	Choose the selected menu command.
ESC	Cancel the selected menu.

<u>**Press**</u>	**To**
CTRL+ X	Choose the Cut command.
CTRL+ V	Choose the Paste command.
CTRL+ C	Choose the Copy button or Copy command.
CTRL+ P	Choose the Print button or Print command.
CTRL+ B	Choose the Back button.
CTRL+ SHIFT+ <	Choose the <Page button.

CTRL+ SHIFT+ >	Choose the >Page button.
CTRL+ N	Choose the Note command.
CTRL+ W	Copy to Word command.
CTRL+ A	Select all (if the focus is in the Article window).
ALT+ N	Choose the Next button.
ALT+ P	Choose the Previous button.
ALT+ A	Choose the article list (in the Tabbed Lists area).

For Tabs in the Tabbed Lists area

Press	To open
CTRL+ T	Contents Tab.
CTRL+ F	Find Tab.
CTRL+ G	Gallery Tab.
CTRL+ L	Back List Tab.
CTRL+ R	Year in Review Tab.

•Selecting Windows with Keys

When you have more than one application running, for example Bookshelf, QuickShelf, and Word, you can switch from one application's window to another with keys. The selected window becomes the active window. It appears on top of all other windows and its title bar is highlighted.

Press	To
ALT + ESC	Switch to the next application window or, in the case of minimized applications, the application icon (once you see the icon, press ENTER to restore the application window).
ALT + TAB	Switch to the next application window, restoring applications that are running as icons.
CTRL + ESC	Display the Task List dialog box.

•Resizing, Moving, and Closing Windows with Keys

Use the commands on the Control menu to resize, move, or close a window with the keyboard.

To resize, move, or close a window with the keyboard
1. Select the window you want to resize, move, or close.
2. Press ALT + SPACEBAR to open the Control menu.
3. Do the following:

Press	To
R (Restore)	Restore a maximized window to its previous size, or restore a window that has been minimized into an icon.
M (Move)	Move the window to a different location on the screen. Use the arrow keys to move the window to the desired location, then press ENTER.
S (Size)	Customize the size of the window. Use the arrow keys to move the window borders to the desired size, then press ENTER.
N (Minimize)	Shrink the window to an icon.
X (Maximize)	Enlarge the window so that it takes up the full screen.
C (Close) or ALT + F4	Close the window.

• You must restore a maximized window to its previous size before you can move it or customize its size.

See also

Selecting Windows with Keys

•Scrolling and Moving the Insertion Point with Keys

G<small>LOSSARY</small>

For scrolling and moving the insertion point in articles or lists

Press	To
UP ARROW or DOWN ARROW key	Move the insertion point up or down one line in an article.
UP ARROW or DOWN ARROW key	Scroll up or down articles in a Tabbed List one article at a time.
RIGHT ARROW or LEFT ARROW key	Move the insertion point right or left in an article.
PAGE UP or PAGE DOWN	Scroll up or down one full window.
CTRL+ PAGE UP or CTRL+ PAGE DOWN	Scroll left or right one window.
HOME	Move the insertion point to the beginning of a line.
END	Move the insertion point to the end of a line.

•Choosing Dialog Box Options with Keys

G<small>LOSSARY</small>

For moving around in dialog boxes and windows

Press	To
TAB	Move from option to option.
SHIFT+ TAB	Move from option to option in reverse order.
ALT + underlined letter of label	Move to an option or group.

For entering text in text boxes

Press	To
Arrow keys	Move the insertion point left, right, up, or down.
SHIFT + Arrow key	Select text.
BACKSPACE	Delete the character to the left of the insertion point, or delete selected text.
DELETE	Delete the character to the right of the insertion point, or delete selected text.
CTRL+ X	Cut text from a text box.
CTRL+ V	Paste text into a text box.

For selecting option buttons and check boxes

Press	To
Arrow keys	Select an option button within a group of options.

SPACEBAR	Select or clear a check box (add or remove an X).

For selecting an item from a list box or drop-down list box

Press	To
ALT + DOWN ARROW	Open a drop-down list box.
Arrow keys	Select an item in a list box.
HOME	Move to the first item in a list box.
END	Move to the last item in a list box.
PAGE UP or PAGE DOWN	Scroll up or down in a list box, one window at a time.
ENTER	Choose the selected item in the list box and carry out the command.

For choosing command buttons

Press	To
ENTER	Carry out the command of a selected button, or carry out the command of the default button (the button with the heaviest border).
ESC or ALT + F4	Close a box without completing the command (same as Cancel button).

See also

Selecting and Editing in Text Boxes with Keys

•Selecting and Editing in Text Boxes with Keys

GLOSSARY

For selecting and editing text in a text box

Press	To
Arrow keys	Move the insertion point left, right, up, or down.
HOME	Move the insertion point to the beginning of the line.
END	Move the insertion point to the end of the line.
CTRL+ RIGHT or LEFT ARROW key	Move the insertion point right or left one word.
CTRL+ HOME	Move the insertion point to the first character in a text box.
CTRL+ END	Move the insertion point to the last character in a text box.
PAGE UP or PAGE DOWN	Scroll up or down a window at a time.
SHIFT+ Arrow key	Select text.
BACKSPACE	Delete the character to the left of the insertion point, or delete selected text.
DELETE	Delete the character to the right of the insertion point, or delete selected text.

•Copying and Pasting with Keys

GLOSSARY

For copying and pasting

Press	To
CTRL + C	Copy a selected portion of the displayed article onto the Clipboard.
CTRL+ V	Paste the contents of the Clipboard into the Bookshelf Note dialog box, or into another Windows application.

See also

Copying and Pasting into Note

•Using the Shortcut Menu with Keys

In order to use the commands on the <u>shortcut menu</u>, you must select a word or phrase in any Bookshelf article, open the shortcut menu, then choose a menu command.

To use the shortcut menu with the keyboard, open the article, then follow the steps below:

Press	To
1. Arrow keys	Move the insertion point to the word or phrase you want to select.
2. SHIFT + RIGHT or LEFT ARROW key	Select the word or phrase.
3. ENTER	Open the shortcut menu.
4. DOWN ARROW key	Choose Define, Copy, Copy to Word, or Find in.
5. ENTER	Carry out the selected menu command.

If you choose **Define**, a definition box pops up with the Dictionary definition for the word you selected. Press any key to close the definition box.

If you choose **Copy**, the selected text is saved to the Clipboard. You can then paste it into the Bookshelf Note dialog box or into another application, such as Word, by opening the dialog box or application, then pressing CTRL+ V (be sure, when you are pasting into an application, that the insertion point is where you want the copied item to appear).

If you choose **Copy to Word**, a dialog box opens. Press TAB to select one of the three buttons--Copy, Cancel, or Help. Press the UP ARROW or DOWN ARROW key to select a document from the list box (i.e. the document in which you want the copied item pasted). Press ENTER to activate the selected button.

If you choose **Find in**, a book menu opens. Use the UP ARROW or DOWN ARROW key to select a book, then press ENTER. Bookshelf does a full-text search for the selected word or phrase and opens the Find Tab for the book you selected. The Find list displays all the articles in the book that contain your word or phrase. The first article on the list is open in the Article window, with all occurrences of the selected text highlighted.

Using QuickShelf

QuickShelf is a floating toolbar that provides access to Bookshelf from any application in Windows. Whenever you start Windows, QuickShelf automatically opens, even if you have not opened Bookshelf. The QuickShelf toolbar is always present on your screen, unless you minimize it or exit QuickShelf entirely.

The following topics will help you understand and use QuickShelf:

Guide to the QuickShelf Toolbar

Using QuickShelf to Access Bookshelf from Other Applications

Using QuickShelf to Access Address Builder from Other Applications

Customizing QuickShelf

Using the QuickShelf Shortcut Menu

Setting Up QuickShelf Keys

Closing QuickShelf

Guide to the QuickShelf Toolbar

The QuickShelf toolbar is a floating "shelf" of books that opens whenever you start Windows, even if you have not yet started Bookshelf. You use this toolbar to access Bookshelf articles when you are working in other Windows applications. The default location of the toolbar is at the top left of your screen, but you can move it to any other location. The toolbar then occupies this new location in every Windows application.

When you first install Bookshelf, the QuickShelf toolbar automatically displays in its smallest form and consists of book buttons for Dictionary Contents, Thesaurus Contents, Address Builder Find, and All Books Find. You can customize the toolbar to suit your needs with any combination of Contents and/or Find buttons for any or all of Bookshelf's books, plus Address Builder. You can also change the size of the toolbar's book buttons from Small to either Regular or Large. When the buttons are either of the larger sizes, they reside in a small window with a title bar, Control-menu button, and Minimize button.

Tip ⇨ When you move the mouse pointer slowly over the QuickShelf toolbar, Tooltips appear that identify the book buttons.

The arrow button at the right end of the toolbar opens the QuickShelf menu, which has the following commands:

• **Customize** opens the tabbed Customize dialog box. Use the Toolbar Tab to add or change books on the QuickShelf toolbar. Use the View Tab to change QuickShelf settings, such as the size of the toolbar buttons.

• **QuickShelf Keys** opens the QuickShelf Keys dialog box, where custom keyboard shortcuts can be set up by those who prefer using keyboard commands.

• **Help** opens Help topics specific to QuickShelf.

• **About Microsoft QuickShelf** gives basic information about the product, including copyright information.

• **Exit** closes QuickShelf.

• When you right-click anywhere along the QuickShelf toolbar, a shortcut menu displays. Use this menu to open the Customize dialog box; change the size of your QuickShelf buttons; minimize QuickShelf to an icon; or open QuickShelf Help.

See also

Customizing QuickShelf

Using QuickShelf to Access Bookshelf from Other Applications

Using QuickShelf to Access Address Builder from Other Applications

Setting Up QuickShelf Keys

Using the QuickShelf Shortcut Menu

Closing QuickShelf

Using QuickShelf to Access Bookshelf from Other Applications

QuickShelf is the handy way to access Bookshelf from any application in Windows. The QuickShelf toolbar is always visible, unless you minimize it or exit QuickShelf entirely.

To use QuickShelf to access Bookshelf from another Windows application

1. In another Windows program, such as Word, select a word or phrase.
2. Decide which book you want to access and whether you want to search using Contents or Find.
3. Click the appropriate book button on the QuickShelf Toolbar.
   -Or-
   Press your QuickShelf Keys command, if you've created one in the QuickShelf Keys option box.

   Bookshelf opens to the book you chose.

   If you search using a book's Contents button, the book's Contents Tab opens with your word or phrase in the text box and the article containing your word or phrase displayed in the Article window.

   If you search using a book's Find button, the book's Find Tab opens with your word or phrase in the text box, and the list of articles that contain your word or phrase in the list box. The first article on the list is displayed in the Article window.

To switch from Bookshelf back to the other application

Press ALT+ TAB.
-Or-

1. Click the Control-menu box.
2. From the Control menu, click Switch To.
3. From the Task List box, select the name of the application you want to switch to.
4. Click the Switch To button.

See also

Using QuickShelf to Access Address Builder from Other Applications

Setting Up QuickShelf Keys

Customizing QuickShelf

Guide to the QuickShelf Toolbar

Using the QuickShelf Shortcut Menu

Closing QuickShelf

Using QuickShelf to Access Address Builder from Other Applications

QuickShelf is the handy way to access Address Builder from any application in Windows. Address Builder will help you build a complete address or check the accuracy of a known address.

To use QuickShelf to access Address Builder from another Windows application

1. In another Windows application, such as Word, select the primary street line of a U.S. address, or the city, or the state, or the zip code.
2. Press CTRL+ C or choose Copy from the application's Edit menu to copy the selection to the Clipboard.
3. Click the Address Builder button on the QuickShelf toolbar.

   The Address Builder dialog box opens.
4. Put the insertion point in the correct text box for the item you copied, then press CTRL+ V.

   The selection is pasted into the text box.
5. Click the Find button or press ENTER.
6. Address Builder displays all city/state/zip codes for that particular search item.

• You can also access Address Builder without selecting any information from the other application. Simply click the Address Builder button on the QuickShelf toolbar to open the Address Builder dialog box. You can then enter text in any text box to search for various combinations of address information.

To copy address information from Address Builder and paste it into the other application

1. Click the correct city/state/zip code combination to select it.
2. Click the Copy Address button or press ENTER to copy the address to the Clipboard.

• When you copy from Address Builder, all address lines displayed in the Address Builder dialog box are copied. If you wish to copy just the city/state/zip code information, delete the street address line(s) BEFORE you click Copy Address or press ENTER.

3. Press ALT+ TAB to return to the other application.
4. With the insertion point in the correct location in the document, press CTRL+ V or choose Paste from the Edit menu.

   The address information is pasted into the document exactly as it appeared in Address Builder.

See also

Using Address Builder

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Using QuickShelf to Access Bookshelf from Other Applications

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Closing QuickShelf

Customizing QuickShelf

You can customize the QuickShelf toolbar to look and function in ways that suit your particular needs. The QuickShelf Customize feature lets you put any number or combination of book buttons on the toolbar, and allows access to each book through Contents, Find, or both. In addition, you can reset QuickShelf's default options to make the toolbar buttons larger, hide the toolbar, and turn off ToolTips. You can also change the shape of the toolbar window and move it to any location on your screen. In addition, you can minimize QuickShelf to an icon or close it entirely.

The following topics provide instructions for customizing QuickShelf:

Adding or Changing Book Buttons on the QuickShelf Toolbar

Setting QuickShelf Toolbar Options

Moving the QuickShelf Toolbar to Another Location on the Screen

Changing the Shape of the QuickShelf Toolbar

Minimizing and Restoring QuickShelf

Adding or Changing Book Buttons on the QuickShelf Toolbar

The default setting for the QuickShelf toolbar displays buttons for the Dictionary Contents, Thesaurus Contents, Address Builder Find, and All Books Find. You can add or change the book buttons on the toolbar to suit your needs.

To add or change book buttons on the QuickShelf toolbar

1. Click the arrow button at the right end of the toolbar to open the QuickShelf menu.
   -Or-
   Right-click the QuickShelf toolbar to open a shortcut menu.
2. On either menu, click Customize.
   The Customize dialog box opens. There are two tabs--Toolbar and View.
3. Click the Toolbar Tab if it is not already open.
4. Decide which books you want on the QuickShelf toolbar, and whether you want to locate information in each book using Contents, Find, or both.
5. Click the check box of each book you want on the QuickShelf toolbar.
   An X in the check box means the book will appear on the toolbar. Click a check box containing an X to clear it and remove the book from the toolbar.
6. Click OK to save your book settings and close the dialog box. (If you decide you don't want to make changes, click Cancel.)
   The QuickShelf toolbar will now have book buttons for those books you selected.

See also

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Using the QuickShelf Shortcut Menu

Setting Up QuickShelf Keys

Closing QuickShelf

Setting QuickShelf Toolbar Options

When you install Bookshelf, the QuickShelf toolbar automatically displays in its smallest form, with the ToolTips labels active, and the toolbar visible at all times at the top of every Windows application. You can change any of these options to suit your needs.

To reset QuickShelf toolbar options
1. Click the arrow button at the right end of the toolbar to open the QuickShelf menu.
   -Or-
   Right-click the QuickShelf toolbar to open a shortcut menu.
2. On either menu, click Customize.
   The Customize dialog box opens. There are two tabs--Toolbar and View.
3. Click the View Tab if it is not already open.
4. Decide which option(s) you want to change, then following the corresponding steps below:
   To change the size of the toolbar buttons
   1. Click one of the three size options under "Toolbar Button Size." A dot indicates which button size is selected.
   2. Click OK to save the size setting and close the dialog box.
   -Or-
   1. Right-click the QuickShelf toolbar to open the QuickShelf shortcut menu.
   2. Click one of the button sizes to instantly change the size of the toolbar and close the menu.
      When the toolbar buttons are Regular or Large, the toolbar resides in a small window with a title bar, Control-menu button, and Minimize button.

   To hide the QuickShelf toolbar
   1. Click the check box next to "Toolbar is Always Visible" to remove the X.
   2. Click OK to save the change and close the dialog box.
• The toolbar will not disappear until you switch to another application; the toolbar will then be hidden behind the active window. You can redisplay the QuickShelf toolbar by holding down the ALT key and pressing TAB until the QuickShelf name appears. Release the ALT key to display the QuickShelf toolbar.
   To turn off the QuickShelf ToolTips
   1. Click the check box next to "Show ToolTips" to remove the X.
   2. Click OK to save the change and close the dialog box.

See also

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Moving the QuickShelf Toolbar to Another Location on the Screen

When you install Bookshelf, the QuickShelf toolbar automatically displays in its smallest form near the top left of your screen, on the title bar of the active window.

To move the QuickShelf toolbar to another part of the screen

1. Change the size of the book buttons from Small to either Regular or Large.
• Use either the QuickShelf shortcut menu or the Customize feature to change the button size.
2. Put the mouse pointer on the QuickShelf title bar.
3. Hold down the left mouse button and drag the toolbar to any part of the screen that suits you.
4. Release the mouse button.

-Or-

1. With the toolbar button size set at either Regular or Large, click the Control-menu box in the upper-left corner of the toolbar.

    The QuickShelf Control menu opens.
2. On the Control menu, click Move.

    A four-headed arrow displays.
3. With the four-headed arrow positioned on the toolbar, hold down the left mouse button and drag the toolbar to any part of the screen that suits you.
4. Release the mouse button.

    The toolbar will occupy this new location in every Windows application.

• If you change the button size back to Small, the toolbar snaps back to its default position at the top left of the screen.

See also

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Closing QuickShelf

Changing the Shape of the QuickShelf Toolbar

When you install Bookshelf, the QuickShelf toolbar automatically takes the shape of a horizontal bar. You can reshape the toolbar to a square, a vertical bar, or a variety of rectangles. The more book buttons you have on the bar, the more rectangular shapes you can create.

To change the shape of the QuickShelf toolbar

1. Change the size of the book buttons from Small to either Regular or Large.

    The toolbar now resides in a small window.

• Use either the QuickShelf shortcut menu or the Customize feature to change the button size.

2. Move the mouse pointer along any of the four sides of the toolbar window until the pointer turns into a double-headed arrow.

    -Or-

    Click the Control-menu box in the upper-left corner of the toolbar window to open the Control menu.

    On the Control menu, click Size.

    A four-headed arrow displays.

    Move this arrow along any of the four sides of the small toolbar window until it turns into a double-headed arrow.

3. Hold down the left mouse button and move the double-headed arrow in one direction.

    As you move the arrow, an outline of the window shows an example of the shape the toolbar will take should you release the mouse button.

4. When the outline is the shape you want, release the mouse button.

    The toolbar buttons align themselves in the shape of the new window.

• If you change the button size back to Small, the toolbar changes back to the horizontal shape.

See also

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Closing QuickShelf

Minimizing and Restoring QuickShelf

The QuickShelf toolbar is always visible in every open Windows application unless you minimize it to an icon or exit QuickShelf entirely.

To minimize the QuickShelf toolbar to an icon

1. Right-click the QuickShelf toolbar to open the QuickShelf shortcut menu.
2. Click Minimize.

-Or-

1. Change the size of the book buttons from Small to either Regular or Large.
• Use either the QuickShelf shortcut menu or the Customize feature to change the button size.
2. Click the Minimize button at the right end of the QuickShelf title bar.

   -Or-

   Click the Control-menu button at the left end of the QuickShelf title bar, then click Minimize.

   The toolbar reduces to an icon.

To restore the QuickShelf toolbar, do one of the following:

•   Double-click the QuickShelf icon.
•   Click the QuickShelf icon to display a shortcut menu, then click Restore.
•   Hold down the ALT key and press TAB until the QuickShelf name appears on your screen, then release the ALT key.

   The toolbar reappears on your screen in the size, shape, and location it was before you minimized it.

See also

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Closing QuickShelf

Using the QuickShelf Shortcut Menu

To use the QuickShelf shortcut menu

1. Right-click the QuickShelf toolbar.

   A shortcut menu opens.

2. On the shortcut menu, click any of the following:

• Customize to open the QuickShelf Customize dialog box.

• One of the Button sizes to change the size of the toolbar buttons (a check mark next to a Button size means the toolbar buttons are currently that size).

• Help to open a Help topic specific to using QuickShelf.

See also

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Closing QuickShelf

Setting Up QuickShelf Keys

You can set up custom key commands to quickly access any book's Contents or Find functions from any Windows application.

WARNING   If you assign a QuickShelf Key the same key combination as one of the standard keyboard commands, such as CTRL+ C (for copying) or CTRL+ P (for printing), the QuickShelf Key will override the standard keyboard command.

To set up QuickShelf Key commands

1. Click the arrow button on the QuickShelf toolbar.

   The QuickShelf menu opens.

2. On the QuickShelf menu, click QuickShelf Keys.

   The QuickShelf Keys dialog box opens. The dialog box has a list of all the Bookshelf books, with each book having text boxes for both Contents and Find functions. Any box that has not been assigned a Key command will contain the word None.

3. Put the insertion point in the text box in which you want to assign a Key command, then press the key combination for the command you want to use.

   Key combinations need at least one modifier, such as CTRL, SHIFT, or ALT, although SHIFT and ALT by themselves are not valid commands. If you choose a key or a key combination that isn't valid because it doesn't have a valid modifier, Bookshelf will automatically add the CTRL key as a modifier. For example, if you just press X, Bookshelf will assign CTRL+ X as the command for that text box. Or, if you assign SHIFT+ F2, then CTRL+ SHIFT+ F2 will appear in the text box.

   - The following keys and key combinations cannot be used as valid QuickShelf Key commands:
   - F1 and F10
   - SHIFT in combination with another key
   - ALT in combination with another key
   - CTRL+ ALT+ DEL
   - CTRL+ ALT+ SHIFT+ DEL
   - ESC, PRINT SCREEN, PAUSE, ENTER, SPACEBAR, TAB
   - The following characters: (   ) ' - + [ ] \ ; , /

4. If you need to clear a key combination, put the insertion point in the text box, then press the SPACEBAR.

   The key combination is replaced with the word None.

5. When you are finished assigning Key commands, click the Enable QuickShelf Keys check box in the lower-left corner of the dialog box so there is an X in it (to disable Key commands, click the X to clear the check box).

6. Click Close to save your changes and close the dialog box.

See also

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Closing QuickShelf

Closing QuickShelf

Once Bookshelf is installed, QuickShelf opens every time you start Windows. The QuickShelf toolbar is always visible in every Windows application, unless you close it entirely.

To close QuickShelf entirely, do one of the following:
- Click the arrow button at the right end of the toolbar to open the QuickShelf menu, then click Exit.
- With the book buttons sized to Regular or Large, double-click the Control-menu button.

  -Or-

  Click the Control-menu button to open the Control menu, then click Close.

See also

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•Using Address Builder

The Bookshelf Address Builder, located on both the Tools menu and the QuickShelf toolbar, provides a quick, easy way to locate address information and build a complete address for most U.S. locations. Address Builder is also a handy tool for checking the accuracy of a known address. In addition, you can use Address Builder to locate interesting information about U.S. addresses, such as the number of cities with a street address that matches your own; states that have cities of the same name; and cities that share a particular zip code. Once you've located the address information you need, you can copy it to the Clipboard and paste it into another application.

• The city/state/zip code combinations that Address Builder provides for any given street address are in accordance with the postal addressing standards of the United States Postal Service. If you have occasions where your search results are not what you expect, it may be due to a discrepancy between what you believe is a correct address and what the U.S. Postal Service considers a correct address.

The following topics will help you use Address Builder:

•Locating Address Information with Address Builder

There are many ways to use Address Builder to locate address information. You can use Address Builder to help you build a complete address; check the accuracy of a known address; or just locate interesting information about U.S. addresses, such as the number of cities with a street address that matches your own.

• The city/state/zip code combinations that Address Builder provides for any given street address are in accordance with the postal addressing standards of the United States Postal Service. If you have occasions where your search results are not what you expect, it may be due to a discrepancy between what you believe is a correct address and what the U.S. Postal Service considers a correct address.

To locate address information

1. From the Tools menu, choose Address Builder.

   -Or-

   Click the Address Builder button on the QuickShelf toolbar.

   The Address Builder dialog box opens.

2. Type known address information in one or more text boxes.

   Tip⇨ If you don't know the correct 2-letter abbreviation for a state, just type the first four or five letters of the state name and Address Builder will locate the state that most closely matches what you typed.

   Tip⇨ Use the line 2 Street Address text box for secondary unit designators (APT- apartment, STE - suite, BLDG - building, DEPT - department, etc.).

3. Click the Find button.

   All cities, states, and zip codes that match the search text will display in the Address Builder list box. If the list is long, use the scroll bar to browse through the selections.

Type in	To find
Street and city	All states and zip codes for that street/city combination.
Street	All cities, states, and zip codes with that street address.
Street and state	All cities and zip codes in that state for that street address.
Street and zip code	The exact city and state for that street/zip combination.
City	All states and zip codes for cities with that name.
City and state	All zip codes for that city/state combination.
City and zip	The exact state.
State	All cities in the state and all zip codes for each city.
State and zip code	All cities in that state with that zip code.
Zip code	All cities (and, in some cases, sections of cities) with that zip code.

See also

Two-Letter State Abbreviations

Copying from Address Builder

•Copying from Address Builder

You can copy information from Address Builder to the <u>Clipboard</u>, then paste it into other applications.

To copy address information from Address Builder and paste it into another application

1. Be sure all the information you want to copy is correctly displayed in the Address Builder text boxes.
2. If more than one city/state/zip code is listed in the list box, click the city/state/zip code combination you want.
3. Click the Copy Address button to copy the address to the Clipboard.

• When you copy from Address Builder, all lines of the address are copied. If you wish to copy just the city/state/zip code information, delete the street address line(s) BEFORE you click Copy Address.

4. Open the application you want to paste into.
5. With the insertion point in the correct location in the document, press CTRL+ V or choose Paste from the Edit menu.

    The address information is pasted into the document exactly as it appeared in Address Builder.

See also

•Address Builder: Suggestions for Success

The city/state/zip code combinations that Address Builder provides for any given street address are in accordance with the postal addressing standards of the United States Postal Service. If you have occasions where your search results are not what you expect, it may be due to a discrepancy between what you believe is a correct address and what the U.S. Postal Service considers a correct address.

If Address Builder is unable to find the address information you need, try the following suggestions:

• Check to see that the street name and/or city name is spelled correctly.
• If an address has a directional (N, S, E, W, NE, NW, SE, or SW) be sure to include it.
• Be sure the directional is typed in the correct location in relation to the street name or number.
  Example: If an address is 101 Main St. NW and you type 101 NW Main St., you will get either no results or incorrect results.
• Try deleting information you have typed in one of the text boxes. Sometimes you will get better results if you don't narrow your search too much.
  Example: You type in a street address and a state, but the state you type is wrong. Your search will fail. If you delete the state, Address Builder will provide all the city/state/zip codes that match the street address. You can then pick the correct information from the list.

See also

Two-Letter State Abbreviations

Locating Address Information with Address Builder

Copying from Address Builder

Using QuickShelf to Access Address Builder from other Applications

•Two-Letter State Abbreviations

The following lists the two-letter abbreviations for U.S. states, territories, and military stations.

U.S. State, Territory, or Military Station	Abbreviation
Armed Forces Americas, except Canada	AA
Armed Forces Europe, Middle East, & Canada	AE
Armed Forces Pacific	AP
Alaska	AK
Alabama	AL
Arkansas	AR
American Samoa	AS
Arizona	AZ
California	CA
Colorado	CO
Connecticut	CT
District of Columbia	DC
Delaware	DE
Florida	FL
Federated States of Micronesia	FM
Georgia	GA
Guam	GU
Hawaii	HI
Iowa	IA
Idaho	ID
Illinois	IL
Indiana	IN
Kansas	KS
Kentucky	KY
Louisiana	LA
Massachusetts	MA
Maryland	MD
Maine	ME
Marshall Islands	MH
Michigan	MI
Minnesota	MN
Missouri	MO
Northern Mariana Islands	MP
Mississippi	MS
Montana	MT
North Carolina	NC
North Dakota	ND
Nebraska	NE
New Hampshire	NH
New Jersey	NJ
New Mexico	NM
Nevada	NV
New York	NY
Ohio	OH
Oklahoma	OK
Oregon	OR
Pennsylvania	PA
Puerto Rico	PR
Palau	PW
Rhode Island	RI
South Carolina	SC
South Dakota	SD

Tennessee	TN
Texas	TX
Utah	UT
Virginia	VA
Virgin Islands	VI
Vermont	VT
Washington	WA
Wisconsin	WI
Wyoming	WY

•Glossary of Error Messages

If Bookshelf is unable to carry out a command or function, an error message will display on your screen. Listed below are messages you might see while working in Bookshelf. They are listed in alphabetical order by the first word of the message. Click the number of the message to display a pop-up description of the cause and/or suggested action. Use the scroll bar or press the PAGE DOWN key to view messages not visible on your screen.

1. An invalid argument was passed to a search function.
2. An unknown problem occurred.
3. A part of the search query contains stop words or begins or ends with a search operator.
4. A subexpression was used as an operand to the THRU operator. The THRU operator supports only simple terms as operands.
5. A word in the search query is too long. Search words can have a maximum of 255 characters.
6. Bookshelf cannot find the CD-ROM disc. Please insert the Bookshelf disc and press OK to continue.
7. Bookshelf could not find WINWORD.EXE.
8. Bookshelf could not open the specified multimedia device.
9. Bookshelf could not play the movie.
10. Bookshelf could not play the video.
11. Bookshelf was unable to paste into Word. Please check your document.
12. Bookshelf was unable to start Word.
13. Cannot read the Bookshelf Note file.
14. Copy to Word is unavailable. Bookshelf was unable to locate the necessary files.
15. Could not open MCI device.
16. Could not open multimedia-controller window.
17. Could not open multimedia-element window.
18. Could not open multimedia window.
19. Could not open the document.
20. Filename extension of the specified multimedia file is not associated with any installed MCI devices.
21. Insufficient disk space to perform search. Delete some files to free disk space and try again.
22. Invalid value for NEAR. Enter a number from 1 to 999.
23. Multimedia controller failed because there is not enough memory available.
24. Multimedia controller requires windows with multimedia.
25. No articles were found that match the criteria you selected.
26. No associated topics found.
27. No See Also articles found.
28. The operands to the THRU operator are of different data-types.
29. There is not enough memory to complete the operation.
30. There is not enough memory to load this annotation.
31. There is not enough memory to save this annotation.
32. There was an undetectable problem in loading the specified device driver.
33. The search failed. Bookshelf could not open a required file because too many files are open.

34.	The search failed. The Bookshelf disc cannot be read.
35.	The search failed. The Bookshelf disc was not found.
36.	The search query contains an improper data value (for example, an invalid date or out-of-range number).
37.	The search query contains a word consisting of only a wildcard (*). Search words cannot begin with a wildcard, and the wildcard must be the last character in the word.
38.	The search query has too many terms.
39.	The search query is empty or has no searchable words. You cannot search for words marked as stop words (for example, "the," "that," or "a").
40.	The search query is missing a left parenthesis mark.
41.	The search query is missing a quotation mark.
42.	The search query is missing a right parenthesis mark.
43.	The search query is too complex. Do not nest parentheses more than five levels deep.
44.	The search query is too long or too complex.
45.	The search query or a subexpression within parentheses begins or ends with a search operator.
46.	This topic is too large to send.
47.	This version of Bookshelf is incompatible with the multimedia controller.
48.	Unable to search.
49.	You cannot enter any more text in the annotation. The annotation cannot be more than 30,000 characters in length.
50.	Your search word or phrase, [ ], was not found.
51.	You will not be able to make changes. The Bookshelf Note file may be read-only, or memory may be low.

You are trying to play an animation, a video, or an audio clip when there is not enough memory available, or there is a problem with Windows. If you are using other multimedia elements, close them to free memory, or save your work and close one or more applications, and then try again. If you still cannot play the animation, video, or audio, close and restart Windows. If you still have problems, check your installation of Windows. To use all the features in Bookshelf, you need at least 4 MB (megabytes) of memory. If necessary, quit and restart Windows.

The topic (Bookshelf article) text is on the Clipboard. Try pasting it into Word.

You have used the asterisk wildcard character (*) incorrectly in your Find query. The asterisk may be used only at the end of a word.

Bookshelf may not be installed properly. Try reinstalling.

Your search query or a part of your query includes stop words (a, an, and, as, at, be, but, by, do, for, from, have, he, in, is, it, not, of, on, or, she, that, the, there, they, this, to, we, which, with, you, 1, 2, 3) for which Bookshelf will not search. Or your query or a subexpression within parentheses either begins or ends with a search operator (AND, OR, NOT, NEAR), which is not allowed. Type the Find request again, eliminating stop words and making sure that the query or any subexpression within parentheses does not begin or end with an operator.

Please call the Product Support phone number listed in the booklet that came with your disc. Be prepared to tell what the message box said and what you were doing when it appeared.

Your Find query contains parentheses nested more than five levels deep. This is not allowed in Bookshelf. Revise your query and try again.

You are trying to play an animation or audio clip that is not compatible with any of the installed MCI devices. The appropriate files are identified by the filename extension, .mmm for an animation or .wav for an audio clip. Choose another animation or audio clip.

Make sure the WordPath option in the Word section of the BSHELF95.INI file in the Windows directory contains a full path to WINWORD.EXE. If necessary, reinstall Word and Bookshelf.

Check the Word document. If necessary, quit and restart Windows.

A new document window can't be opened in Word until you close the other open document windows.

Try again. If necessary, reinstall Word and Bookshelf.

You have selected a word in another application and used QuickShelf to look it up in Bookshelf, but the Contents for the book you are looking in does not contain that word.

Check your drive to be sure you're using the Bookshelf disc. Make sure the disc is inserted properly. Check your disc and CD-ROM drive to be sure they are functioning properly.

Try setting up a different search query. For some suggestions on how to use search operators see the following Help topic: Find Hints: How to Narrow the Scope of a Search."

Your Find query failed. Try closing one or more applications or features. Keep your query simple or type fewer words in the text box. Avoid using very common words in your query.

Try setting up a different search query. Remember to keep it simple. THRU can be used to search for things like "aa THRU z" or "1 THRU 4" but not "aa THRU (dog and cat)".

Try setting up a different search query. Remember to keep it simple. THRU can be used to search for things like "aa THRU z" or "1 THRU 4" but not "aa THRU (dog and cat)".

You entered a NEAR value that was outside of the accepted range. Try again.

Your disk may be full, the temporary directory may have too many files, or the temporary directory may be on a read-only drive. Try restarting Windows.

The query failed because you have too many files open. Close one or more applications or features, then try again.

The Find feature cannot complete the query because of a disk problem. Check the CD-ROM and your hard disk drive for errors.

Your Find query is too long. Type fewer words or operators in the text box, and then try again.

You either failed to enter search text in the text box or your search query contains only stop words. Stop words are common words for which Bookshelf will not search and include the following: a, an, and, as, at, be, but, by, do, for, from, have, he, in, is, it, not, of, on, or, she, that, the, there, they, this, to, we, which, with, you, 1, 2, 3. Type a new query in the text box using the specific words you want to find.

A Find query cannot begin or end with an operator (AND, OR, NOT, or NEAR). You did not type a word either before or after the operator, or you typed a word that is too common to search for. Try typing a specific word before or after the operator.

Your Find query is missing either an opening or a closing quotation mark. Add the quotation mark and try again.

Your Find query is missing   an opening parenthesis mark. Add the parenthesis mark and try again.

Your Find query is missing a closing parenthesis mark. Add the parenthesis mark and try again.

You have typed a word in your Find query that is too long to search for. Keep words in queries under 255 characters.

Check your search query to make sure the date or number you have typed is a proper value.

You are trying to start Bookshelf, but Bookshelf is having a problem finding the files. Either there is no disc in the CD-ROM drive, or your Bookshelf files are corrupt. Make sure that the Bookshelf disc is in the CD-ROM drive, and try again. If you still have a problem, run Setup again.

You are trying to play an animation, video, or audio clip, but there is a problem with the respective driver in your Windows installation. In the Windows Main program group, double-click the Control Panel icon, and then check the driver settings to make sure the device is correctly installed. Try closing and then restarting Windows. If you still have problems with the feature, check your installation of Windows.

Your annotation is too long. Please shorten it, and try again. If you are copying text from a Bookshelf article into your annotation, try being more selective.

Your disk may be full. Some changes may not be reflected. Delete some files and try again.

Please close the Note dialog box and try again. If this does not work, try closing other applications to free up memory.

The file may be corrupt. Please cancel the Note dialog box.

Cancel the Note dialog box. Try closing other applications to free up memory.

There is no list of related articles for this article.

You are trying to use the Find feature to do a full-text search in Bookshelf when there is not enough disk space available.

You are trying to play an animation or video, but there is no memory available, or there is a problem with Windows. If you are using other multimedia elements, close them to free memory, then try again. If you still cannot play the animation or video, close one or more applications or features and try again. If the problem continues, try closing and then restarting Windows. If you still have problems with the animation or video, check your installation of Windows.

There are no articles that meet all the criteria you selected. You may want to change your search selections or your search text and try again.

The Copy to Word feature is not available because the necessary files have either been moved or deleted. Please reinstall Bookshelf '95.

•Troubleshooting

The following topics cover some common technical problems that you may encounter while using Bookshelf. If this information does not solve your particular problem, check the Bookshelf '95 ReadMe file, or contact the Microsoft Support Network as described in the jewel case insert that came with your Bookshelf disc.

Audio Problems
CD-ROM Drives
Improving Performance
Printing Problems
Video Display Problems

•Troubleshooting: Audio Problems

The following topics present solutions for some common audio problems.

•Troubleshooting: Audio Problems - No Sound

If sound does not play at all

1. Be sure a sound card is installed.
2. Check that a speaker is connected to the jack on your sound card (not to the CD-ROM drive).
3. Check the volume to be sure it is set at an audible level.
4. If the volume is turned up and you still hear no sounds, something may be wrong with your sound board installation. Check to see that the sound board drivers and necessary Windows drivers are installed correctly and reinstall if necessary.

    To check the installed drivers, open the Windows Control Panel and click the Drivers icon.

    Windows drivers necessary for sounds include:

- Timer
- MIDI Mapper
- [MCI] Sound
- [MCI] MIDI Sequencer

If any of these drivers are missing, add them by clicking the Add button.

5. If the software is installed correctly, the sound board may need to be pressed more securely into its slot or have a jumper setting changed.
6. If you have both a sound board and special software that bypasses the sound board to play sounds through the PC speaker, we suggest you remove or disable the special software (the PC speaker driver). Bookshelf requires an MPC-compatible sound board to be installed and is not meant to run with the PC internal speaker or any combination of that speaker and special software.

•Troubleshooting: Audio Problems - Sound is Distorted

If sound is distorted or "fuzzy"

This is often caused by sending a higher volume, or amplitude of sound, to the speakers than they are able to handle, or by turning the volume control on your sound board up too high (distortion from the amplifier on the sound board). The quality of your speakers can affect the amount of distortion that occurs. Some lower quality speakers will distort at a lower volume than will better speakers (compare a clock radio speaker to a big stereo system; the stereo speakers can play much louder with no distortion). For example, if the volume for your sound board or WAVE file output is set near its maximum, it will produce distortion just like a radio that is turned up too loud. Some speakers are better at "filtering out" this distortion than others.

To learn how to adjust your sound board settings, check the manuals that came with your sound board. Changing sound board settings is normally done with either a volume dial on the back of your sound board (in the rear of your computer where the speakers plug in), or with a program that is often called a mixer that is usually installed in the Windows Control Panel of the Main program group. Some sound boards use both types of controls and they must both be adjusted.

•Troubleshooting: Audio Problems - Sound Breaks Up

If sound plays, but the audio breaks up or skips

This is usually an indication that the CD-ROM drive does not fully meet the MPC (Multimedia PC) specification for the Data Transfer Rate. The MPC specification states that the CD-ROM drive needs to be capable of transferring data at a rate of 150 K (kilobytes) per second while utilizing 40% or less of the CPU. You can continue to use your CD-ROM drive to run Bookshelf, but will continue to experience this choppiness in audio and animation clips.

•Troubleshooting: Audio Problems - Sounds are Cut Off

If sounds are cut off

This may be due to other sound-producing programs you have running. Your computer can play only one sound at a time, therefore other applications that produce sounds can interrupt the sounds in Bookshelf. Some sound-producing programs can take over the audio capability and prevent other Windows programs from being able to make sounds. If you suspect you have such a program, do not run it at the same time as Bookshelf.

•Troubleshooting: Audio Problems - MIDI with Media Player Problems

Media Player is a program that can play MIDI (Musical Instrument Digital Interface) files. It is normally located in the Accessories group in Program Manager. It allows you to check the MIDI installation in a simple way. After using the File Open command to load a .MID file into Media Player (there should be some in the Windows directory) click the Play button. You may get the following message:

"The current MIDI Mapper setup refers to a MIDI device that is not installed on the system. Use MIDI Mapper to edit the setup."

If this message appears, it means that your MIDI Mapper is not configured properly. The first thing to do in this case is to check if your MIDI Mapper configuration was changed:

1. Look for a file called MIDIMAP.OLD in your \windows\system directory. If this file exists, it means that your original MIDI Mapper configuration file was replaced.
2. If you see a MIDIMAP.OLD, then rename MIDIMAP.CFG to MIDIMAP.BAK.
3. Now rename MIDIMAP.OLD to MIDIMAP.CFG.
4. Try playing a MIDI file in Media Player.

If this procedure fails or is inapplicable, run Control Panel (usually in the Main group of the Windows Program Manager) and check the setup in the MIDI Mapper.

For example, if the Ad Lib driver is installed in the Drivers part of the Control Panel, the MIDI Mapper should be set for Ad Lib. If a different MIDI device is installed, choose an appropriate setup for the device. For more information on setting up the MIDI device drivers, look in the manuals that came with your sound board.

To set the MIDI Mapper to use the Ad Lib setup:
1. Run Control Panel.
2. Run MIDI Mapper.
3. Press ALT + S to show setups.
4. Press ALT + A to move to the name field for setups.
5. Use the UP ARROW and DOWN ARROW keys to set the name field to Ad Lib and the description below the name field to "Base-level setup."
6. Close the MIDI Mapper to accept this setup.

•Troubleshooting: Audio Problems - MIDI Anthems and Musical Examples Fail to Play

If anthems or other musical examples fail to play

Perform the following steps as necessary:

1. In Media Player, choose MIDI Sequencer from the Device menu.

   An Open dialog box appears with the file CANYON.MID listed in the \WINDOWS directory.

• If MIDI Sequencer is not listed, the sound card or sound card software is not configured correctly for MIDI files to play in Windows. Contact the sound card manufacturer for more information.

2. Select CANYON.MID and choose OK.
3. Select the Play button on the lower left side of Media Player.

If no sound is heard, try increasing the volume and test again. You may get the following message:

   "The current MIDI Mapper setup refers to a MIDI device that is not installed on the system. Use MIDI Mapper to edit the setup."

This message means you may have an incorrect "MIDI Mapper"setting in your Control Panel.

To see if your MIDI Mapper settings are correct, do the following:

1. Execute the Control Panel program that is located in your Main group.
2. Double-click the MIDI Mapper icon.
3. Click the edit button.

   The third column labeled "Port Name" contains 16 different port names. They should all be set to something other than [NONE].

4. Update the MIDI Mapper as needed, choose OK, choose Yes, then choose Close.

   You should now be able to exit the Control Panel and play MIDI files, including the anthems.

Another possible reason anthems or other musical examples may fail to play is a corrupt MIDIMAP.CFG file. You may be able to correct this by doing the following:

1. In File Manager, choose Search from the File menu.
2. In the Search For box, type "midimap.cfg" (without the quotation marks).
3. In the Start From box, type "<drive>:\" (without the quotation marks), where <drive> is your hard drive. For example, if you hard drive is drive C, type "c:\".
4. Select Search All Subdirectories.
5. Choose OK.

   MIDIMAP.CFG should be in at least the following two places on the hard drive:

   - C:\WINDOWS\SYSTEM (this assumes that Windows is in C:\WINDOWS)

   - A directory containing your sound card software

6. Make note of the directory location of the copy of MIDIMAP.CFG that came with the sound card, then exit Windows to MS-DOS.
7. Copy MIDIMAP.CFG from the sound card software directory to C:\WINDOWS\SYSTEM. Choose Yes, if asked to overwrite the file.
8. Restart Windows.

•Troubleshooting: CD-ROM Drives

If Bookshelf cannot find the data files it needs to run, you will see a message prompting you to correct the problem. To find the source of the problem, do the following:

- Do not remove the Bookshelf compact disc from your CD-ROM drive while running Bookshelf.
1. Make sure the Bookshelf compact disc is correctly inserted into the CD-ROM drive.
2. Make sure that the Bookshelf program is looking for the compact disc on the correct drive. Check that the command line for Bookshelf has the same drive letter as your CD-ROM drive. To check the drive letter, go to the Windows Program Manager. Highlight the Bookshelf icon, then from the File menu, choose Properties. You can then use the Windows File Manager to determine which drive letter is assigned to the CD-ROM drive. The Select Drive command in the Disk menu will say CD-ROM next to the drive letter.
3. If you have an external CD-ROM drive, make sure that the drive is connected to your computer, plugged in, turned on, and functioning in MS-DOS. This can be done by viewing a directory of the drive at an MS-DOS prompt. To do this, change to the CD-ROM drive at an MS-DOS prompt, type DIR, then press ENTER.

•Troubleshooting: Improving Performance

Microsoft Bookshelf uses the random-access memory (RAM) of your computer to display pictures and play sound, animations, and videos. If Bookshelf runs slowly or you see out-of-memory messages, Bookshelf may not have enough memory. The following suggestions may make Bookshelf run faster.

1. Close all unnecessary applications.
2. If your computer is a 386, set up a permanent Windows swap file on your hard drive. Windows usually creates a Temporary swap file by default when running in 386 Enhanced Mode. (To determine if Windows is running in 386 Enhanced Mode, go to the Windows Program Manager and choose About Program Manager from the Help menu). If your disk is full or fragmented, however, this temporary file can become unavailable. This can affect performance because Windows works best when it has allocated hard disk space to use at any time for swapping a file in or out of the memory of your computer. It is therefore best to set up a permanent swap file, and to make the size of the permanent swap file at least 2048 K (kilobytes). You will get better performance if the permanent swap file is set to 3072 K or larger. To set up a permanent Windows swap file on your hard disk, open Windows Control Panel (usually in the Main program group of Program Manager) and click the 386 Enhanced icon. Then click the Virtual Memory button to see whether your current swap file is Temporary or Permanent.
3. Defragment ("clean up") or optimize your hard disk by running a defragmentation program. If you are Using MS-DOS 6.0 or higher, use the DEFRAG utility included with MS-DOS. Other popular utilities that provide defragmentation are PC Tools, Norton Utilities, and Mace Utilities.
4. Run Bookshelf without the SmartDrive device driver. To disable SmartDrive, do one of the following depending on the version of MS-DOS you are running:
   If you are running MS-DOS version 5.0 or lower, open the CONFIG.SYS file in Notepad, change the DEVICE=SMARTDRV.SYS line to REM DEVICE=SMARTDRV.SYS, then save the edited CONFIG.SYS file.
   If you are running MS-DOS 6.0 or higher, open the AUTOEXEC.BAT in Notepad, locate both SMARTDRV.EXE and MSCDEX.EXE. MSCDEX.EXE needs to be below SMARTDRV.EXE. If necessary, highlight the MSCDEX.EXE line and press CTRL+ X (to cut), then place the insertion point in front of the line directly below SMARTDRV.EXE and press CTRL+ V (to paste).
5. Ensure that your CD-ROM drive is MPC-compatible (that is, that the drive can transfer data from the CD at 150 K (kilobytes) per second while using less than 40% of the CPU bandwidth, AND that the drive has an average seek time of less than one second). Check the documentation that came with your CD-ROM drive.
6. Add more RAM to your computer. To determine how much memory is available, start MS-DOS, type **mem**, then press ENTER. This starts a program that will tell you how much memory you have. To run Bookshelf you need at least 4 megabytes (sometimes listed as 4096 kilobytes, KB, or K) of RAM, and at least 2 MB (megabytes) in the Windows swap file of your hard disk.
7. For complete details on optimizing the performance of Windows, consult your Windows manual.

•Troubleshooting: Printing Problems

Printers differ in their abilities to use fonts, graphics, spacing, alignment, and character formats. The appearance of your printed document can vary greatly from printer to printer. The way your document looks depends on which formats you assign and which formats your printer can print. If you encounter problems when printing from Bookshelf, such as no printout, low print quality, or erratic text being printed, there are several ways to troubleshoot or correct the problem. The following topics provide basic information about solving problems when printing from Microsoft Bookshelf.

Printer Does Not Print at All

Print Quality is Poor

Only Part of a Page Prints

Printing Tips

• If the printer displays a message or an error indicator, see your printer manual for information about how to correct the problem.

•Troubleshooting: Printing - Printer Does Not Print at All

When a printer will not print at all

The cause is often a simple mechanical problem; that is, the printer may be *offline*, or not connected to the computer.

If you cannot print from Bookshelf, try the following steps. Try printing after each step before attempting the next one.

1. Check that the printer is plugged in and turned on.
2. Check that the printer is connected to the computer and is online, as shown on the printer's control panel.
3. If you cannot print from Bookshelf, but have printed successfully from other programs, check the printer settings. To check settings while in Bookshelf, choose Print Article from the File menu, then choose the Setup button in the Print dialog box. You can also check printer settings in the Windows Program Manager by choosing Main, then Control Panel. In the Control Panel click the Printers icon or choose Printers from the Settings menu. If the printer you are using is not listed, use the Windows Control Panel to install your printer. For additional information about installing a printer, see your Windows documentation.
4. Check that the correct port is specified for your printer. You do this in the Windows Program Manager. Choose Main, then choose Control Panel. In the Control Panel, click the Printers icon or choose Printers from the Settings menu. In the Printers dialog box, choose the Connect button to see which port is selected.
5. If you have a serial printer, check that the settings for your serial port are properly selected. You do this in the Windows Program Manager. Choose Main, then choose Control Panel. In the Control Panel, click the Ports icon or choose Ports from the Settings menu.
6. Make sure that you have the correct cable for your printer and that the cable is connected properly.

•Troubleshooting: Printing - Print Quality is Poor

If print quality is poor or "garbled"

Try one or more of the following steps to solve this problem. Try printing after each step before attempting the next one.

1. Try copying the text you wish to print to a word processor such as Microsoft Word for Windows and print from that program. Printing from a word-processing program may, in some cases, produce better quality than printing directly from Bookshelf.
2. Check the printer in the Print Setup dialog box (choose Print from the File menu, then click Setup). If the wrong printer or the wrong font cartridge is selected, the printer may insert stray characters at the beginning of lines or behave in other unpredictable ways.
3. If you are using a serial printer, check that the settings for your serial port are properly selected. You do this in the Windows Program Manager. Choose Main, then choose Control Panel. In the Control Panel, click the Ports icon or choose Ports from the Settings menu. In the Settings dialog box, make sure the baud rate and printer parameters are set according to the manufacturer's specifications. Decreasing the baud rate may cause the printer to print correctly.
4. Reset the printer; turn it off and on again.
5. Try reinstalling the printer driver.

•Troubleshooting: Printing - Only Part of a Page Prints

If only part of a page prints

Try one or more of the following solutions:

• Laser printers cannot print all the way to the edge of the page (sometimes called the unprintable region), so if you have a laser printer, remember to include the figure (usually 0.25 or 0.5 inch) in your calculations for page size.

• Your printer may not have enough memory to print the entire page. Try printing at a lower resolution.

• If you are printing to a serial port and it prints the document but loses blocks of text, you may have a handshake problem.

Try the following steps to solve a handshake problem.

1. Check the baud rate and other printer parameters to make sure they match the manufacturer's specifications. You do this in the Windows Program Manager. Choose Main, then choose Control Panel. In the Control Panel, click the Ports icon or choose Ports from the Settings menu. In the Settings dialog box, make sure the baud rate and printer parameters are correctly set.
2. If you are still losing text, change to a lower baud rate than the one you are using, and try to print again.
3. Check all the manual switches on your printer against the settings described in your printer manual to make sure the switch settings are correct.
4. Check to make sure you have the proper cable for your printer.

•Troubleshooting: Printing - Printing Tips

The following tips may help you with printing problems

•   Many printers emulate industry-standard printers such as the Epson LQ, IBM Proprinter, or Hewlett-Packard LaserJet series. Consult your printer manual to see if your printer supports an emulation. If it does, install the driver for the printer it emulates in the Control Panel.

•   If you have purchased a printer model that has not been on the market for very long, your dealer or manufacturer may have a Windows printer driver for your printer.

•   To use the TTY.DRV printer driver, select Generic/Text Only from the List of Printers in the Setup program or choose Printers from the Control Panel. Install this printer as you would any other printer. The TTY.DRV printer driver can direct your printer to print underlines, strike through, bold, or to substitute underlining for italic and double underlines. It cannot print graphics. For information on installing a printer, see your Windows documentation.

•Troubleshooting: Video Display Problems

In some situations, Bookshelf may encounter video display problems when using high resolution video drivers from various video card manufacturers. This problem can often be fixed by obtaining updated drivers from your video card manufacturer. Make sure the video drivers you are using were designed to be compatible with Microsoft Windows version 3.1.

An alternative to obtaining a new or updated display driver is to change your video display driver to use the generic SVGA driver located on the Bookshelf CD. You can find these drivers in the D:\AAMSSTP\VIDEO directory (assuming your CD-ROM drive is drive D:)

• Users of video cards with S3 chipsets cannot use the generic SVGA driver. You will find drivers located in the D:\AAMSSTP\VIDEO directory for your specific version of the S3 video card.
To use these video drivers, create a temporary subdirectory on your hard disk and copy the specific video driver you need from the CD to the temporary directory. Once you have copied the file to the hard disk you will need to extract the file by typing the name of the file (for example SVGA.EXE). Once the file is extracted you can run Windows setup to install the driver.
For instructions on installing the generic SVGA driver, go to the Windows Program Manager, double-click the Main icon, then double-click the Windows Setup icon. In the Windows Setup window, click the Help menu, then Contents. Read the topic "Add Windows Components."

To obtain updated drivers from your video card manufacturer

Contact the manufacturer of your video card for updated Windows display drivers. Their phone number should be in the manuals that came with your video card or personal computer.

♦Suggestion Box

Suggestions, Enhancements, and Content Errors

If you have suggestions for features you would like to see in future editions of Microsoft Bookshelf please contact our Wish line at:

> (206) 936-WISH
>
> Internet: mswish@microsoft.com

If you have comments about errors, comprehensiveness, or validity of information presented, please send them to:

> Bookshelf Program Manager
> Consumer Division
> Microsoft Corporation
> One Microsoft Way
> Redmond, WA   98052-6399

Please note that we receive a large number of suggestions and comments regarding Microsoft Bookshelf and are unable to respond directly to each one. However, be assured that your recommendations, ideas, and remarks are recorded and help shape future versions of Microsoft Bookshelf.

•Bookshelf Tips and Tricks

Here are a few tips and tricks for enjoying "the new way to look it up" in Bookshelf '95. Use these tips as springboards for your own discoveries.

Point out ToolTips
Expand the scope of your discoveries
Paste it perfectly
Gather all the facts
Explore a day in history
Broaden your horizons
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•Bookshelf Tips and Tricks

Point out ToolTips

ToolTips are tiny identifying labels that appear when you pause the mouse pointer on icons and buttons. Glide the mouse pointer slowly over the Book icons on the Book bar to see their names pop up. On the Tabbed Lists, glide the mouse pointer slowly over the icons in front of the article titles to display ToolTips that tell you which books the articles are in. If you see an unlabeled button, glide the mouse pointer over it to display its ToolTips label. If you'd prefer not to see ToolTips, you can turn them off in the Options dialog box that displays when you choose Options from the Tools menu.

•Bookshelf Tips and Tricks

Expand the scope of your discoveries

The Contents Tab is a great place for locating an article on a specific subject, but if you want to throw your net really wide, use the Find feature. Say, for example, you have to write a paper on capital punishment. You can look up "capital punishment" in the Encyclopedia to see a good article, but don't stop there. Try a search on the word "beheaded," and you will come up with a list of articles that mention famous beheadings. If you are looking for a historical perspective on capital punishment, open the Chronology Find Tab and try a Find on "executed." You will generate a list of executions that goes back thousands of years. Use words and phrases from the articles you read to come up with new ideas for using Find.

•Bookshelf Tips and Tricks

Paste it perfectly

You can paste text you copy from any Bookshelf article or other application directly into any text box in Bookshelf. Simply copy the text to the Clipboard, place the insertion point in the desired text box, then press CTRL+ V. If you are pasting into the text box on a Contents Tab or Find Tab, you can also choose Paste from the Bookshelf Edit menu.

•Bookshelf Tips and Tricks

Gather all the facts

Browse through a treasure-trove of related information in the Almanac. When you open an article in the Almanac, you have just grazed the tip of the iceberg of information. Use the >Page and <Page buttons to explore related information in the same subject area. For example, if you look up "Bill of Rights" using the Almanac Contents Tab, you'll start with a general article about the Bill of Rights. Click the >Page button at the bottom of the Article window to display the individual amendments in chronological order.

•Bookshelf Tips and Tricks

Explore a day in history

Do you want to know what happened on a particular day in history? Use Bookshelf's All Books Find to have fun learning about important and unusual events in world history. In the Find text box, type the month and day in quotation marks. For example, to find out what happened on January 12th, simply type "January 12" (using quotation marks). You will come up with a lengthy list of interesting events that occurred on that date, including Captain Cook's historic crossing of the Antarctic Circle in 1773 and the first use of electric lights in London in 1882.

•Bookshelf Tips and Tricks

Broaden your horizons

Expand your view of the world using the Atlas window. Bookshelf makes it easy for you to see the Atlas maps. If a map is too large to fit on the screen you will see horizontal or vertical <u>scroll bars</u> you can use to see all the parts of the map. To make more room on the screen for a map, you can close the <u>Tabbed Lists</u> at the left of the screen. (Click any tab to reopen the Tabbed List area.)

•Bookshelf Tips and Tricks

Use Bookshelf as a "reverse" dictionary

You can use Bookshelf as a reverse dictionary for those times when you know what you want to say but just can't think of the word. Use the Dictionary's Find feature to simply type in the key concepts relating to the word you want to find. For example, say you want to find a word to describe a friend who tends to use long words. Simply type "long words" (use quotation marks) in the Find text box. Bookshelf gives you "sesquipedalian" and "mouthful"--two words that apply to people who use long words.

•Bookshelf Tips and Tricks

Take good Notes

Create a custom list of Bookshelf articles. Use Bookshelf's Note feature (it's on the Edit menu) to make your personal list of important articles. Cull articles from all the books in Bookshelf, type in your comments on them, and add them to your Note list. For example, if you want to gather information on international trade, you can look up Encyclopedia articles on business, law, and economics; use the Atlas to locate countries that could be potential trading partners; check the Chronology for important historical events by year; browse through the Almanac for lists of important awards and economic trends; and search the Quotations book for great quotes on business (like, "Making money is art . . . " from Andy Warhol).

•Bookshelf Tips and Tricks

Spell it right the first time

If you're not sure how to spell a word you wish to search for, click the Spelling button before you type anything in the Contents Tab, Find Tab, or Advanced Find text box in order to display the Spelling dialog box. Type the word as best you can, then click Suggest. The Spelling feature will search its dictionary and offer a list of suggested words from which you can choose. Click a word on the list and it is automatically pasted into the text box.

•Bookshelf Tips and Tricks

Find your way back

Sometimes, when you jump from article to article, taking advantage of Bookshelf's many pathways into its information, you may not remember where you found an article that you would like to see again. Bookshelf provides several ways to jog your memory. You can open a list of up to 40 articles that you have previously viewed by clicking the Back List Tab. Use this list to go back to articles that you want to reread. You can also use the Back button at the bottom of the Article Window. This takes you back to articles you have already read, one article at a time.

•Bookshelf Tips and Tricks

Learn about YOUR year

Use the Chronology Contents Tab to check out significant events that occurred the year you were born. Simply type that famous year in the text box to scroll to the articles covering important events in subjects ranging from politics, literature, and medicine, to everyday life, food, and sports.

•Bookshelf Tips and Tricks

Filter your Finds

Use Advance Find to filter a search in a variety of ways. Say you want information on the circulatory system, but you especially need to see an animation or video. Open the Advanced Find dialog box (it's on the Tools menu), type in "circulatory system," or some other word associated with circulation, such as "blood." First click All Articles, then click one or more books you want to look in. Next click the Animation & Video button. Finally, click Find!. Bookshelf will display of list of only those articles that contain the search text AND have an animation or video.

•Bookshelf Tips and Tricks

Click twice for instant definitions

When you're reading an article in Bookshelf, and you are unsure of the meaning of a word, you can double-click the word to instantly display its definition from the Bookshelf Dictionary. When you have finished reading the definition, just click outside the definition box or click the Close box in the upper-left corner of the definitions box to close it and resume reading the article.

•Bookshelf Tips and Tricks

Cross boundaries with QuickShelf

Use QuickShelf to bring Bookshelf's power to your other applications. Here are just a few ways to use QuickShelf from other Windows applications:

- If you're reading a document and don't know what a word means, just select the word and click the Dictionary Contents button on the QuickShelf toolbar. Bookshelf brings you the definition. For fast synonyms, select a word and click the Thesaurus Contents button.
- If you are writing about a place and you're not quite sure where it's located, select the place name, then click the Atlas Contents button to see a map from the Bookshelf Atlas.
- If you're writing about a person and want more information, select the name and use QuickShelf. Try Quotations Contents to see if he or she has a quotation you can use. Try Almanac Find, Chronology Find, or Encyclopedia Find to get a list of all the articles in which your person's name appears--this way you can find out if there are awards, dates, and events that are significant in that person's life.

•Bookshelf Tips and Tricks

Customize QuickShelf

It's easy to add the books you use the most to the QuickShelf toolbar. Click the down arrow at the right end of the QuickShelf toolbar. Choose Customize on the menu, then click the Toolbar Tab. Click to place an X next to any Bookshelf book you want to add. You can choose to access a book's Contents Tab, Find Tab, or both. When you are finished, click OK. The QuickShelf toolbar now has book buttons for all the books you use. Glide the mouse pointer over the books to see their ToolTips labels.

•Bookshelf Tips and Tricks

Focus on the famous

Do you admire a famous person in history? Learn more about him or her by using the All Books Find Tab to do a full-text search. Type the person's name in the Find Tab text box, then click the Find button to see a list of every Bookshelf article in which your hero's name appears.

•Bookshelf Tips and Tricks

Color your world

Change the color of Bookshelf <u>hot</u> text in the Options dialog box (click Options on the Tools menu). You can change the color of both jump text and pop-up text. You can also personalize the colors of the Bookshelf window by double-clicking the Color icon in the Windows Control Panel.

•Bookshelf Tips and Tricks

Follow the "right" path to fast information

When you're reading a Bookshelf article and want more information on the subject in a hurry, you can right-click a word to search through any or all of Bookshelf's books. Say you are reading about Niagara Falls in the Encyclopedia. You wonder how Niagara Falls compares to other waterfalls in the world. Right-click the word waterfall to open the shortcut menu. Now click Find in on the menu, then click Almanac. The Almanac opens with a list of the world's famous waterfalls and their elevations. Go back to the Encyclopedia article and right-click waterfall again. This time search in the Quotations book to see if there are any memorable quotes on the subject. You will turn up a quotation from the prolific Oscar Wilde. Right-click waterfall again and search the Thesaurus for synonyms to make your writing more lively and to enlarge your search possibilities.

•Bookshelf Tips and Tricks

Enjoy the silence

You can turn off Bookshelf's audio pronunciations and/or interface sounds in the Options dialog box (Click Options on the Tools menu). Simply click the box next to the feature to remove the X and turn off the sounds.

•Bookshelf Tips and Tricks

Please the U.S. Postal Service

Use Address Builder to locate correct address information for most U.S. locations. Simply type in a known street address, click Find, and Address Builder displays all city/state/zip code combinations for that street address. The city/state/zip code combinations that Address Builder provides for any given street address are in accordance with the postal addressing standards of the United States Postal Service. To copy the address information from Address Builder into any other application, simply select the correct city/state/zip code combination from the list, click the Copy Address button or press ENTER, and the address is copied to the Clipboard.

•Bookshelf Tips and Tricks

Exit, stage left

Just double-click the Control-menu box in the upper-left corner of any window to quickly close it. If the box in the left corner of a window does not contain a bar, it takes just a single click to close the window. This works in Help, too.

•Using Help: The Basics

The overview information and step-by-step procedures here in Help teach you how to use Bookshelf. You can open and use Help while you work in Bookshelf, or you can print Help topics for future reference (from the File menu, choose Print Topic).

To open Help from anywhere in Bookshelf, do one of the following:

• Press F1.
• On the menu bar, <u>click</u> Help to open the Help menu, then click Help Contents, or press ALT+ H to open the Help menu, then press H.
• In any dialog box with a Help button, click the Help button or press F1 to display a Help topic specific to the task on which you are working.

The basics for navigating in Help are listed below.

In order to	Do this
<u>Jump</u> to a related Help topic	Click a topic title with colored text and a solid underline OR press TAB to highlight the topic title, then press ENTER.
Display a <u>pop-up</u> description	Click a word or phrase with colored text and a dotted underline OR press TAB to highlight the colored text, then press ENTER.
Scroll through text	Use the <u>scroll bar</u> or press the PAGE DOWN key.
Display the Help Table of Contents	<u>Choose</u> the <u>Contents button</u>.
Search for a specific Help topic	Choose the <u>Search button</u>, type a word or select from the list, choose Show Topics, select a related Help topic, then choose Go To.
Go back to the previous Help topic	Choose the <u>Back button</u>.
Use a list of previous topics	Choose the <u>History button</u>, then choose a Help topic from the list.
Browse back and forth through Help topics	Choose the <u><< button</u> or <u>>> button</u>.

To close Help, do one of the following:

• <u>Double-click</u> the <u>Control-menu box</u> in the upper-left corner of the Help window.
• Press ALT+ F4.
• Click the Control-menu box to open the menu, then click Close.
• Press ALT+ SPACEBAR, then press C.

To get detailed instructions on using the online Help system

1. Open Help to any topic.
2. Click Help on the menu bar, then click How to Use Help.

    -Or-

    Press ALT+ H, then press H.

jump

To quickly switch from the current Help topic to a new Help topic. In Help, jump text (also called hot text) is colored with a solid underline.

click

To press once and release the left mouse button.

pop-up

A box or window that displays, or "pops up," on your screen with a definition or description of the colored word. In Help, pop-up text is colored with a dotted underline. To close this or any other pop-up box, click once outside the pop up or press any key.

choose

Point and click with the mouse or press the appropriate keys on the keyboard to carry out a command.

Contents button

Located on the button bar near the top of the Help window, this button displays the Help Table of Contents.

Search button

Located on the button bar near the top of the Help window, this button displays the Search feature, which is an index of sorts. In the Search dialog box you can either type a search word or phrase or scroll through the list of entries in the top box until you find the one you want. Once you have selected an entry, choose Show Topics. The bottom box displays all the Help topics related to that word or phrase. Select the topic you want to see, then choose Go To (or double-click the topic) to jump to that topic.

Back button

Located on the button bar near the top of the Help window, this button displays the last Help topic you viewed.

History button

Located on the button bar near the top of the Help window, this button displays a list of the last 40 Help topics you viewed. Choose a topic in the list to display that topic again.

>> button

Located on the button bar near the top of the Help window, this Browse button allows you to "page" forward through Help topics.

<< button

Located on the button bar near the top of the Help window, this Browse button allows you to "page" backward through Help topics.

•How Bookshelf and Word Work Together

When you install both Microsoft Bookshelf '95 and Word for Windows 6.0, you'll find the two applications are integrated for your convenience. You can enjoy the Quote of the Day, Word of the Day, and Word 6.0 Tip of the Day provided in Bookshelf Daily whenever you start Word, and you can always display the Bookshelf Daily window directly from Word by choosing Bookshelf Daily from the View menu located on Word's menu bar. In addition, the integration of the two applications allows you to quickly obtain definitions for most words in any Word document, as well as easily copy entire articles, or just selected text and images, from Bookshelf directly into a new or existing Word document.

Choose a topic to learn more about Bookshelf-Word integration.

Using Bookshelf Daily

Displaying Definitions for Words in Any Word Document

Copying from Bookshelf Directly into Word

•Using Bookshelf Daily

Every time you start Bookshelf (and Word 6.0 if you have them both installed) you can enjoy the Quote of the Day and Word of the Day that Bookshelf Daily provides. The Bookshelf Daily window appears automatically every time you start Bookshelf and/or Word 6.0, unless you turn off this option by removing the X from the check box at the bottom of the Bookshelf Daily window. The first time Bookshelf Daily opens, a randomly selected Quote of the Day is displayed in the window. Use the drop-down list box to display the Word of the Day. (When Bookshelf Daily opens in Word, it also has the Word 6.0 Tip of the Day.)

To open Bookshelf Daily (if you have closed it or turned off the automatic display option)
- From Bookshelf, choose Bookshelf Daily from the Tools menu.
- From Word, choose Bookshelf Daily from the View menu.
  Bookshelf Daily opens with a randomly selected article displayed in the window. The text box above the article indicates the article type.

To display a different article type (for example, to display the Word of the Day when Quote of the Day is currently displayed)
1. Click the down-arrow button to open the drop-down list.
2. Click the article type you wish to see.
   -Or-
   Press TAB to highlight the article type, then press ENTER.
   A randomly selected article displays in the window.

To view another article of the same type currently displayed
- Click Another.
  A new article displays. You can continue clicking Another to see more articles.

To view more articles of the same type currently displayed
- Click More.
  Bookshelf opens to the book that contains the article type--i.e., the Dictionary for more Words of the Day and the Quotations book for more Quotes of the Day.
  If you opened Bookshelf Daily from Word and have a Tip of the Day displayed, clicking More opens a Word Help topic containing more Word 6.0 Tips of the Day.

To close Bookshelf Daily, do one of the following:
- Click Close, or if the Close button is highlighted, press ENTER.
- Double-click the Control-menu box on the Bookshelf Daily window.
- Press ESC or ALT+ F4.
- Click the Control-menu box to open the Control menu, then click Close.

•Displaying Definitions for Words in Any Word Document

Bookshelf-Word integration allows you to quickly display the definition(s) for most words in a Word document.

To display the definition of a word in a Word document
1. In the Word document, select the word you want defined.
2. Right-click the selected word to display the shortcut menu, then click Define.

   -Or-

   Choose Define from the View menu.

   The definition from the Dictionary displays in a pop-up box.

   If the word has more than one definition, the definition box will have a bar with arrow buttons that tells you how many definitions exist. Click the arrows to see additional definitions.

To close the definition box, do one of the following:
- Click the close button in the upper-left corner of the definition box.
- Click anywhere outside the definition box.
- Press any key.

•Copying from Bookshelf Directly into Word

You can copy all or part of a Bookshelf article into a Word for Windows document in a single process. When Word is open, Bookshelf will paste copied items into any Word document you choose. If Word is not open, Bookshelf will open it for you and paste the copied information into a new document.

To copy from Bookshelf directly into Word

1. Open the article containing the information you want to copy. If you want to copy only a portion of the article, select the text and/or image.
2. From the Edit menu, choose Copy to Word or press CTRL+ W.

   -Or-

   Right-click to open the shortcut menu, then click Copy to Word.

   The Copy to Word dialog box displays listing all open Word documents. If Word is not open, Bookshelf will open it and paste the copied information directly into a new document.
3. Select a Word document from the list. (Be sure the insertion point in the Word document is where you want the copied information pasted.)
4. Click Copy.

   Bookshelf copies the article or selection, pastes it into the Word document, and closes the dialog box. (Click Cancel if you decide not to copy.)

See also

Using the Shortcut Menu to Copy Directly into Word

Keyboard Shortcuts