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NOTES
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REFERENCES

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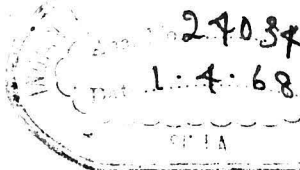
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NOTES

IN books whose purpose is to inform, some apparatus of notes and references is almost inevitable; and the way in which these are compiled and arranged will affect in no small degree the usefulness of the whole work and the pleasure with which readers will turn to it. Common sense must be the informing guide, but a knowledge of the conventions is essential, if only to serve as a point of departure. In this, as in other techniques of authorship, too much originality may confuse.

Notes are usually comments upon or amplifications of the text. They may be set in three positions: at the bottom of the page (as footnotes), at the end of each chapter or the end of the book (as endnotes), or in the margin of the text (as sidenotes). Sidenotes are generally used in conjunction with footnotes or endnotes, but they are subject to special limitations which are discussed on pp. 13-14. Lists of references (or authorities) are usually placed at the end of the book, sometimes at the end of each chapter. They are often, particularly in scientific works, no more than a list (or 'catalogue') of books or papers consulted by the author; but when this enumeration is embellished by the addition of other details, it is usual to call the resulting list a 'bibliography'. This use of the term must be distinguished from the other sense of 'bibliography'—the exact study and recording of books and their history in an analytical manner. In this connexion Mr Fredson Bowers has written: 'Custom has so corrupted the use of [the term] *bibliography* for lists of all kinds that the descriptive bibliographer is the one who is now forced to differentiate his work.'¹ This being so, we may conveniently refer to the analytical study of the history of books as 'descriptive bibliography', reserving the terms 'references' and 'bibliography' for our own uses.

¹ *Principles of Bibliographical Description* (Princeton, 1949), p. 18 n.

FOOTNOTES

Footnotes are expensive to print and often cause difficulties in the make-up of a book. It is as well, therefore, to restrict their use to two precise functions:

- (i) to state a source, acknowledge a borrowing or to refer the reader to another part of the book;
- (ii) to develop an idea or expand a quotation, where to do so in the text would disturb the balance of the matter.

If a proposed footnote does neither of these things, the author should consider whether an appendix or a special note at the end of the book is not more suitable. In any case even legitimate footnotes should be used with reserve. The recording of the sources of innumerable small quotations in a discussion of one work seems hardly worth while; and yet an author will sometimes be content to use ten or more of such footnotes to each page of text. He should consider whether in doing so he is not disturbing his reader to a point at which the advantage of precision is not offset by the difficulty of adhering to the line of thought. Footnotes used in this way can become a nuisance; restraint is therefore to be cultivated.

Small figures set above the line—known to printers as ‘superiors’—are generally used in the text to refer the reader to a footnote. Enumeration begins afresh on each page; this makes addition and deletion in proof easier than if the notes are numbered consecutively through a chapter. As it is impossible to determine from the MS. how the footnotes will fall on the printed page, each superior figure has to be inserted when the compositor makes up the type into pages. If footnotes are numerous, this gives the printer a great deal of expensive correction of type; but as most kinds of notes are unquestionably displayed to better advantage beneath the text to which they refer, this method is amply justified.

As an alternative to superior figures the printer offers a series of six conventional signs for use as footnote references. These signs are: * (asterisk), † (dagger), ‡ (double dagger), § (section mark), || (parallels), ¶ (paragraph mark). If more than six notes are required to a page, these signs can be doubled (**, ††, etc.) or trebled (***, †††, etc.). This method of giving footnote references

is used invariably in mathematical works, where superior figures may become confused with indices. (If the asterisk itself is used as a mathematical symbol, the footnote sequence on every page should begin with a dagger.) Other kinds of books sometimes adopt this system, but it is only successful when footnotes are infrequent, and, incidentally, when there are no cross-references to notes. An author who uses these conventional signs must be sure to follow their conventional order. The sequence printed above is invariable; any departure from it will confuse the printer and possibly result in error.

Footnotes, we have said, are a distraction to the reader; and in this connexion it is desirable to give some thought to the position of the reference within the sentence. Ideally the reference should come at the very end; or, if more than one reference is needed in the sentence, after a break in the sense. It is fully realized that in complex sentences, or in sentences where information is accumulated clause by clause, a footnote may lose all relevance if left to the end. On the other hand, an inexperienced author is tempted to put in a reference after the first word¹ to which the footnote is applicable, without considering whether the reader could not more comfortably finish reading the sentence before consulting the note. Wherever possible the sentence should run its course without interruption; failing this, a break in the sense should be sought; and only when this in turn fails should a reference be set against a word between the punctuation marks.

In the case of tables, footnotes are set immediately after the table to which they refer, not at the bottom of the page. They are indicated by either figures or conventional signs, but the sequence should always read *across* the columns. Even when a table runs to more than one page it is usual to print the notes at the end; but with very long tables, or tables of especial complexity, there may be something to be said for disposing the notes as the table proceeds.

Let us now consider the content of footnotes with reference to their functions as distinguished on p. 4. When the reader is referred to a source, or given directions for further reading, the footnote should give whatever information is required to find the source easily. This information should always be displayed in the

¹ As has happened here; and with what irritating effect the reader easily discovers.

same way: the order of the items and their punctuation should follow a definite system which is adhered to throughout the book. The items generally given in references to a book are:

- (i) initials and name of author;
- (ii) title of work (in italic);
- (iii) number of edition, other than the first;
- (iv) place and date of publication;
- (v) volume (if any) and page number.

These five items may be separated from each other by a comma; or, as a more usual alternative, item (iv)—the place and date of publication—may be enclosed in parentheses. This gives the following entry for the first reference:

¹ C. Elgood, *A Medical History of Persia and the Eastern Caliphate from the Earliest Times until the year A.D. 1932* (Cambridge, 1951), p. 290.

In subsequent references a short title may be used, the author's initial and the publication data omitted:

¹ Elgood, *Medical History of Persia*, pp. 180-4.

If a bibliography or list of references is to be printed, and there is no other work in it by this author, the note may be shortened still further:

¹ Elgood, pp. 180-4.

On the whole, however, the short-title method of abbreviating is to be preferred. Merely to give a name and a page number throws each note into complete dependence on the list of references at the end of the book; it involves a different treatment for authors of one book and authors of two or more, and—most serious—may fall into confusion by the addition of a few last-minute entries to the list of references.

When the reference is to a paper in a periodical, the following items are generally given:

- (i) initials and name of author;
- (ii) title of paper (roman type within single quotation marks);
- (iii) name of periodical (in italic);
- (iv) volume number;
- (v) date of publication;
- (vi) page number.

The first reference, therefore, becomes:

¹ A. R. Hall, 'Sir Isaac Newton's Note-book, 1661-5', *Cambridge Historical Journal*, vol. ix (1948), p. 239.

At subsequent mentions this may become:

¹ Hall, *C.H.J.* vol. ix, p. 239.

Some authors like to bracket off in the first reference those parts of the reference which will not appear in subsequent mentions. Having determined what the short title will be, the author prints the first reference as follows:

¹ [A. R.] Hall, ['Sir Isaac Newton's Note-book, 1661-5'], *C[ambridge] H[istorical] J[ournal]*, vol. ix (1948), p. 239.

Everything which is left outside the brackets then becomes the short title for subsequent mentions. A list of abbreviations need only be printed if this system is practised extensively.

As an alternative to the short title, some authors prefer to use the conventional abbreviations '*op. cit.*' (*opere citato*, in the work cited), and '*loc. cit.*' (*loco citato*, in the place cited). Several objections of considerable weight can be advanced against this. Without doubt, '*op. cit.*' saves the author's time and the printer's space, but only at the cost of hindering the reader. As the occasions for using '*op. cit.*' multiply, so its effectiveness diminishes. In a modest-sized book, it is not uncommon to find twenty or thirty authors' names with '*op. cit.*' following in each case. Is the reader expected to have memorized the first mentions of all these references? If he cannot remember the work cited, he may find it in the bibliography or list of references. But what if this does not exist? He must then go back through each footnote until he finds the original citation. What is probably true of one who reads the whole book is certainly true of one who dips into it. In its 'Notice to Contributors', the *Journal of Hellenic Studies* advises that '*op. cit.*' should be used only within 1000 words of the original citation. This certainly avoids abuse of the abbreviation; but one might go further and say that if '*op. cit.*' is used at all, it should be as nearly as possible on the same page as the original citation, and used then only if a list of references is available. In any case it becomes invalid if more than one work by an

author is cited (although this difficulty is sometimes overlooked), and so, on the whole, it is better to avoid it altogether. These strictures can be used with even greater effectiveness against '*loc. cit.*' As the place in question is often a paper in a periodical, it is not likely to be cited as frequently as a full-scale work, and so the reader has less chance to memorize it.

Nor should our censure of classical aids to short reference end here. '*Ibid.*' (*ibidem*, the same reference), although not likely to cause the same frustration as '*op. cit.*', must nevertheless be used with reserve. It can, of course, be used only in successive references to the same book; immediately the sequence is broken the title must be repeated. Nevertheless, to extend an unbroken succession of '*ibid.*'s through many pages, or to carry the sequence across pages which have no footnotes at all, is to risk incurring the same charges as those against '*op. cit.*'. Consequently the printer ensures that '*ibid.*' is used on facing pages only; at the turn over the title is repeated. The author cannot foresee what parts of his MS. will become facing pages in type; but so long as he does not use '*ibid.*' in a broken sequence, or extend a sequence over a number of pages of MS., the printer will be content. '*Ibid.*', moreover, should not be confused with '*idem*' (the same author). The opportunities for using '*idem*' (which is better not shortened to the repellent '*id.*') do not often occur—a different work by the same author in successive references—and the amount of space saved is not very much; but it can be used with some effect when a long list of works is involved. The following examples differentiate the two words:

¹ *Cambridge Ancient History*, vol. IX, p. 390.

² *Ibid.* vol. X, p. 120.

³ W. W. Tarn, *The Greeks in Bactria and India*, p. 81; *idem*, *Alexander the Great*, vol. I, p. 60.

'*Ibid.*' and similar abbreviations are usually printed with no punctuation following them, other than the full point. This prevents footnotes becoming—to use a phrase of Sir Walter Greg's—'hirsute with commas'.

It is not to be supposed from these remarks that abbreviation in footnotes is a practice of doubtful merit. On the contrary, correct

and consistent abbreviation is to be encouraged. An author may very successfully reduce the title of a standard work, or one mentioned many times in his footnotes, to a symbol. Thus the *Cambridge Ancient History* may become *CAH*, the *Dictionary of National Biography* *DNB*, and, with what advantages it is hardly necessary to emphasize, the *Zeitschrift des Vereins für Thüringische Geschichte und Altertumskunde* may become *ZVTG*. All such symbols must naturally be consistent throughout the book, and a list of them given in the prelims.

In addition, to pin-point a reference an author may have to enumerate several constituent parts of a book. These parts, from volume number to number of line or note, are invariably designated by standard abbreviations. Those in general use are as follows:

App.	Appendix	no.	number
art.	article	n.s.	new series
bk.	book	o.s.	old series
Bull.	Bulletin	p., pp.	page(s)
ch.	chapter	par.	paragraph
col.	column	Pl.	Plate
Fig.	Figure	pt.	part
fol.	folio	ser.	series
f., ff.	following	st.	stanza
l., ll.	line(s)	vol.	volume
n., nn.	note(s)		

'Verse' is better not abbreviated to 'v.', in which form it may be read as a volume or chapter number. The capitalization used above should be retained; and plural forms should be used with figures indicating more than one. These figures should be elided wherever possible, the minimum being used to give the sense. Thus, 'pp. 164-5' is better than 'pp. 164-165' or 'pp. 164-65'; the teens, however, should be printed as 'pp. 115-16', not 'pp. 115-6'.

It is often questioned whether 'vol.' and 'p.' are not better omitted from a reference. Some authorities recommend the omission and many authors practise it. A certain conciseness is achieved in this way, but sometimes ambiguity goes with it. When quoting Classical writers, no one uses 'vol.', 'p.' or 'l.' because there is a standard international numbering system in all Classical works, no matter what the edition. But with most medieval and modern works the position is not quite so clear.

Against the omission of 'vol.' and 'p.' the following objections may be noted:

- (i) there is no distinction between books which number by pagination and books which number by column, paragraph, or other unit;
- (ii) it is not always easy to distinguish pagination in roman figures from a volume number;
- (iii) it causes some obscurity when more than two numbers are required to fix a reference.

None of these objections, nor all three together, are sufficient to rule absolutely against the omission of 'vol.' and 'p.'. It is, however, better to avoid a mixed style, i.e. either 'vol.' without 'p.' or vice versa.

So much for the methods of citing other works in footnotes; it remains to consider ways of referring the reader to another part of the same book. Some authors, no matter what their subject, like to do this in Latin. Consequently we may read:

¹ *Vide supra*, pp. 271 *et seq.*

or

¹ *V.* p. 160 *inf.*

or

¹ *V.s.* p. 201.

A case can be made out for the Latin of '*op. cit.*', '*ibid.*', etc., on the grounds that it achieves a certain clarity and saves space. Nothing of the sort can be said for '*vide supra*' and its variants. Just as our common-sense feelings about writing English tell us to prefer the direct to the roundabout way of expression, the native word to the foreign, so should they tell us here that plain English in a cross-reference is much to be preferred to these pedantries. 'See', therefore, is better than '*vide*' or '*v.*'; 'f.' (one page) and 'ff.' (more than one page) better than '*et seq.*' or '*sqq.*'; 'above' and 'below' better than '*supra*' and '*infra*'. It may be noted here (for there is sometimes confusion on this point), that 'above' refers to the part of the book preceding the reference, 'below' to the part following it. In his MS. the author should leave blank the figures in the cross-reference, although he may, for his own convenience, put a MS. reference in the margin. If he does this, however, he should put a circle round it; the printer will know then that it has not to be set up in type.

Many authors, and some authorities, consider that these Latin conventional phrases—and some others, such as *cf.* (*confer*), e.g. (*exempli gratia*), and i.e. (*id est*)—need no capital letter when they are used to begin a footnote. The Latin language itself is normally printed without a capital at the beginning of a sentence, but it is difficult to see why this practice should be brought into the printing of footnotes which use a few conventional Latin words for cross-reference. It is better to begin all footnotes with a capital letter, except perhaps when the initial word is lifted bodily from a quotation in which it begins with a lower-case letter:

¹ 'tempus' (time) and 'templum' (temple) are not in fact two distinct words, as is generally thought.

The second main function of footnotes—to expand matter which in the text would upset the balance—needs little comment, except perhaps on the question of length. When footnotes are long and fairly frequent, they may reduce the amount of text on the page to a few lines only, giving the book an undigested and forbidding look. It is worth considering whether the footnotes should not be confined to references and cross-references, leaving the longer, explanatory notes to be printed as endnotes. This will necessitate two systems of numbering in the text; ordinary superior figures will refer to footnotes, and distinctive superior figures—either ordinary figures in brackets, or figures from a bold fount—will refer to endnotes. Naturally this rather laborious method of printing notes will be avoided if possible; but it is better than allowing the text to be driven to the upper quarter of many successive pages. More detailed discussion of endnotes is given in the following section.

ENDNOTES

Endnotes are collected together at the end of a chapter or at the end of the book. If each chapter is by a different author it is advisable to print the notes after the chapter; otherwise they are better at the end of the book, where they can be turned to more easily. They are usually set in small type such as is used to display quoted material in the text, rather than in the still smaller type used for footnotes.

We have already mentioned the factor of length which may make endnotes necessary. In addition, there are some types of book in which it is undesirable to interrupt the reader with footnotes. The printed lecture is an example. The lecturer will certainly not want to deliver documentation and the details of evidence in the lecture room; neither will the general reader be much concerned with them. To the scholar, however, they are necessary, and for his sake they can be conveniently added as notes to the end of the text.

Endnotes are numbered serially throughout the book or by chapters. They are therefore less flexible than footnotes, which are numbered afresh on each page. The number of a footnote is not decided until the type is made up into pages. An endnote, however, has the same number in the MS. and on the galley as it will have in the finished book. An author using footnotes will often insert between notes 2 and 3 another note which he will number '2a'. The printer is not inconvenienced, no matter how many times this is done. It is quite another matter if an author using endnotes does the same thing. A note '83a' means that the printer must renumber from that point every note to the end of the book. Insertions which are not assimilated into the system should never appear in a MS.; when the copy comes to the printer there should be a clear run-through of endnote numbers.

If the printer is inconvenienced by imperfect endnotes in the MS., this is nothing to the confusion caused by addition or deletion of endnotes once the type is set up. It is not uncommon for a book to contain some hundreds of endnotes. If these are numbered in one series only, the deletion of a note referring to

the first chapter will have formidable consequences. It will confront the printer with the task of correcting all the subsequent references in the text, all numbers to the notes themselves, and of checking every cross-reference to a note throughout the book. It is partly to safeguard the numbering of the many unoffending notes that the printer will choose to renumber at every chapter; confusion at the end of the book is avoided by printing the chapter to which the notes refer in the page-heads. Even in this case the amount of correction involved is considerable. Generally speaking, an author should never upset the numbering of end-notes without discussing beforehand with his publisher and printer the effects of his intentions.

Such severe limitations may well discredit endnotes in the eyes of some authors. Their virtues, however, should not be lightly set aside. They are in larger type than footnotes, and therefore more pleasing to the reader. They are not circumscribed by considerations of length or frequency of occurrence; neither need they be cramped or broken by exigencies of make-up. Taken in groups they may be read as highly informative short essays on questions related to the argument. Singly, there is no limit to the range they may seek to cover. An author may well feel that in endnotes his most interesting 'asides' are displayed to best advantage.

SIDENOTES

Unlike footnotes and endnotes, sidenotes add nothing to the information given in the text. Sometimes they are a substitute for cross-heads, but more usually they provide a gloss on the text, a running commentary which does not interrupt the argument. Read continuously they give an abstract of the whole book. They need not be self-contained; the sense can run from one note to another, and no stop is required at the end. History, the law, archaeology, anthropology, general science and allied subjects lend themselves to sidenotes. They are, however, expensive in composition, each note having to be set in position by hand, and wasteful of paper, more ample margins than usual being necessary to contain them. An author should therefore consult his publisher before adopting them as part of the structure of his book.

Sidenotes should be concise and direct. They are set in a very narrow measure, so that any tendency to wordiness causes the notes to straggle down the margins of the book. Each note will begin with a capital letter, unless it is to be read as the continuation of the preceding note. The notes should align exactly with the text to which they refer, the first line of the note corresponding with the first applicable line of text. If the note is fairly long and has to be set against the last line or two of the text, there is no objection to it dropping into the footnote area.

Sidenotes are set in the same size of type as footnotes, sometimes in roman, but more usually in italic. On both verso and recto pages the lines should range at the *left* side of the note. They need not be 'justified', however; they can be of unequal length, just as the lines on a typescript are of unequal length. If the lines are justified and made to range at both ends, a very 'gappy' effect results and some of the words will be awkwardly divided. By ranging to the left only, a standard 'thick' space can be used in every line, and word divisions almost completely avoided. Nor is it necessary to use the full measure on every page. Between text and sidenote there should be a standard space of a nonpareil ($\frac{1}{12}$ inch) on an octavo page and a pica ($\frac{1}{8}$ inch) on a quarto. If the longest line of the sidenotes on a page does not fill out the measure, the nonpareil and the pica should still remain constant. By such attention to detail, sidenotes can become compact, neat units, standing in a clear relation to the text, rather than straggling, badly spaced blocks of type, with no relation to the text immediately apparent.

LISTS OF REFERENCES

Lists of references and bibliographies (sometimes described as 'lists of authorities' or 'works consulted') vary in content from a simple short list of books consulted by the author to an exhaustive catalogue of works covering a whole field of study. Before compiling his list, the author should consider the purpose of his references, and try to assess from that the degree of detail which it is necessary to record. Four functions are usually fulfilled by lists of references:

- (i) To act as a complete guide to the subject. Here the author lists all the relevant books, irrespective of whether he has drawn on them directly or not.
- (ii) To indicate lines of further study. A book which acts as an introduction to a subject, or confines itself to broad outlines, is of greater value if it can chart the way ahead.
- (iii) To collate the sources from which the material in the book has been drawn. Many authors like to present their credentials in this way, and students are undoubtedly helped by such lists.
- (iv) To expand the footnote abbreviations. This purely utilitarian function is far from the least important; with a comprehensive list of references the problem of shortening titles in the footnotes is much easier.

Only a full-scale bibliography fulfils all four of these functions; but the collation of sources and the expansion of abbreviations should be performed by even the simplest list of references.

Having decided what limits to set to the scope of his list of references, an author must then consider what form it should take. Here again, four possibilities present themselves:

- (i) A single list arranged alphabetically under names of authors. This most usual way of giving references is quite effective, provided that the list is not too long.

- (ii) A list classified under headings. If an author's subject-matter falls into clearly defined divisions, it is useful to match these divisions in the references. A history, for example, may have references divided into medieval and modern works, and each of these groups in turn divided into primary and secondary sources.
- (iii) A list at the end of each chapter. In a scientific symposium or a large standard work, where each chapter is by a different author, this method provides an admirable classification of its own. A possible objection is that some books will be entered many times; without collating the items into one long list this seems unavoidable. The repetition is, on the other hand, testimony to the book's importance, or at least to its usefulness.
- (iv) A selection of books displayed in a continuous narrative. For studies in literature this is a particularly happy way of disposing of references and of indicating further reading. It allows of critical comment, and the relative values of the books can be indicated. Some classification is advisable—under periods of literature, or under writers' names, for example—as it is not always easy to find a particular book in such a bibliography.

So much for the purposes of lists of references and the ways in which they can be presented to the reader. We come now to consider what sort of information they should contain. It must be emphasized at the outset that no 'descriptive bibliography', no analytical detail of a book's physical make-up, is required. Sufficient information to enable the reader to find the book in a library, or to order it from his bookseller, is all that is necessary. The items composing such an entry are:

- (i) author's name (sometimes in small capitals if a primary source) followed by initials;
- (ii) title of work (in italic);
- (iii) number of volumes (if more than one);
- (iv) number of edition (other than the first);
- (v) place and date of publication.

Unlike the items in footnotes, these items are punctuated by full points, and no parentheses are used. A characteristic entry then becomes:

TARN, W. W. *Alexander the Great*. 2 vols. Cambridge, 1948.

When a periodical is listed the following information should be given:

- (i) author's name followed by initials;
- (ii) title of paper (roman type within single quotation marks);
- (iii) name of periodical (in italic);
- (iv) volume number;
- (v) year of publication.

A characteristic entry then becomes:

HALL, A. R. 'Sir Isaac Newton's Note-book, 1661-5.' *Cambridge Historical Journal*, vol. IX, no. 2. 1948.

There is no need to list books and periodicals separately, unless there are special reasons for doing so. It is usual to list all items according to the alphabetical order of authors' names. Rules for alphabetical order are the same as in indexing, and are given in the third pamphlet in this series.¹ There may be circumstances in which an author will prefer to print references in chronological order of publication, or in order of importance. If this is so a note should be printed at the head of the list stating clearly the author's intentions. This practice has obvious disadvantages if the list is very long.

When an author has collected all the titles which are going into the list of references, he will be confronted with other problems of arrangement. He may notice that he is citing a number of books from one series with a general title. Obviously here it will be useful to abbreviate this general title and others like it. Having decided what abbreviations are necessary, the author will arrange them in alphabetical order at the beginning of the list of references, with an explanatory note. There is another way of showing abbreviations which is often helpful. When a title in the footnotes is reduced to a symbol, such as *CAH*, *DNB*, *ZVTG* (see p. 9), this symbol can usefully be printed in square brackets at the end of the full entry in the list of references, thus helping to make recognition in both forms more immediate.

¹ G. V. Carey, *Making an Index* (Cambridge, 1951), pp. 9-10.

It may next be evident to the author that not all his entries will be disposed of by the simple author-title-place formula which we have already discussed. The most likely variations, with an example of each, are given below:

(i) More than one author:

PIGGOTT, S., and DANIEL, G. E. *A Picture Book of Ancient British Art*. Cambridge, 1951.

(ii) An author and editor or translator:

BALZAC, H. DE. *La Comédie humaine: Scènes de la vie de campagne*. Ed. M. Bouteron. Paris, 1950.

(iii) Editor only:

Nicoll, Allardyce (ed.). *Shakespeare Survey* 4. Cambridge, 1951.

(iv) A book in a series:

MORISON, STANLEY. *First Principles of Typography*. Cambridge Authors' and Printers' Guides, I. Cambridge, 1951.

(v) An unpublished MS.:

BUTLER, A. R. 'Studies in the Rhythm of English Prose.' Unpublished Ph.D. dissertation, 1951. Cambridge University Library.

If two or more books in the list are by the same author, a 2-em rule (or dash) can be substituted for the author's name in the second and subsequent entries:

CARRINGTON, C. E. *The British Overseas*. Cambridge, 1950.

— . *John Robert Godley of Canterbury, and his Friends*. Cambridge, 1951.

An alternative, but not a common one, to the 2-em rule is the Latin word *idem* (see p. 8).

A method of citing papers from scientific books and periodicals which is commonly used by scientists is known as the Harvard system. The items which make up a reference are as follows:

- (i) author's name and initials;
- (ii) year of publication, in parentheses, with *a*, *b*, etc. if more than one paper in the year is cited;
- (iii) full title of paper (roman type);
- (iv) name of periodical, contracted as in the *World List of Scientific Periodicals* (italic type);
- (v) volume number (in bold arabic figures);
- (vi) number of first page of paper.

The following, then, become characteristic entries:

GREGORY, P. H. (1940). The control of narcissus leaf disease. *Ann. appl. Biol.* 27, 338.

JENSEN, H. L. & BETTY, R. C. (1943). Nitrogen fixation in leguminous plants. *Proc. Linn. Soc. N.S.W.* 68, 1.

Lists are arranged at the end of the paper in alphabetical order of authors' names, and the ampersand (&) is used in preference to 'and'. In the text, reference to a paper is made by giving the author's name and date of publication in parentheses: (Gregory, 1940), (Jensen & Betty, 1943); but if the author's name forms part of a sentence, the date only is put in parentheses: 'Gregory (1940) has clearly shown that...'. In the text reference the ampersand again is used. When three or more authors have collaborated in a paper, all the names are given in the first citation, but subsequently only the first name followed by '*et al.*' (*et alii*, and others) need be used. The Harvard system is used in the large majority of scientific periodicals, one of its chief advantages being that it dispenses with footnotes. In books, however, many scientists prefer to have the references more readily to view.

It must be stressed that the *World List of Scientific Periodicals* is an indispensable adjunct to the effective use of the Harvard system. Scientific periodicals have now become so numerous, and those in one field have titles so nearly similar, that careless abbreviation is almost certain to be misleading. The printer's copy-preparer works with the *World List* at his elbow, and much of his time is spent in turning its leaves. If an author could memorize the standard abbreviations of periodicals in his particular field, or use the *World List* himself, much of the copy-preparer's time would be saved.

Equipped with this information, an author is well able to produce a sound, workmanlike bibliography. There are, however, still minor pitfalls to be pointed out. A serious blemish to a bibliography is inconsistency in the kind of information given for each item. Responsibility here falls particularly on editors of symposia and of standard works where several authors contribute a chapter. Before lists are compiled, each contributor should be supplied with a standard of specimen entries; the editor is then reasonably assured of getting lists compiled with a common

purpose. This applies no less, of course, to the sole author of a book, although he is less likely to drift through many styles.

Another difficulty presents itself in the form of obscure foreign titles. How can these titles be presented to give most assistance to the reader? A book of economic history recently printed the following title in its list of references:

ANDREADES, A. M. 'Ιστορία τῆς Ἑλληνικῆς Δημοσίας Οικονομίας. Athens, 1918.

This is not much help to the Greekless economic historian who wants to know whether the book deals with his field of study. On the other hand, if the reference is printed as:

ANDREADES, A. M. *History of Greek Political Economy*. Athens, 1918.

there is some doubt whether the book itself is in English. Clearly an English title is an advantage, but it should be subsidiary to the real title of the book. The best way, then, to print such an entry is:

ANDREADES, A. M. 'Ιστορία τῆς Ἑλληνικῆς Δημοσίας Οικονομίας [History of Greek Political Economy]. Athens, 1918.

It is, perhaps, unnecessary to add a final warning, that titles, authors' initials, and so on, should not be quoted from memory. The printer usually makes a spot-check for accuracy in a list of references. It is astonishing how many small defects come to light. By transcribing the necessary bibliographical details *when he is actually using the book*, the author can spare trouble for himself and the printer. In the pursuit of his trade the printer is constantly striving for the highest standards of clarity and accuracy; when his authors join him in sympathetic alliance, especially before the printing begins, he is much encouraged.

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