CAMBRIDGE
AUTHORS' AND PRINTERS' GUIDES

A good book in the Reader's hand is always the result of collaboration between Author and Printer; the more complex an author's book is, the greater can be the help given by an understanding printer.

Author and printer are seldom able to plan a book together from the start; but much is possible when each knows beforehand just what help he can give and can expect to receive. These Guides are meant to provide such information.

First Principles of Typography
BY STANLEY MORISON

Preparation of Manuscripts and Correction of Proofs

Making an Index
BY G. V. CAREY

Notes and References
BY P. G. BURBIDGE

Punctuation
BY G. V. CAREY

Prelims and End-Pages
BY P. G. BURBIDGE

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PRELIMS AND END-PAGES

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CAMBRIDGE AUTHORS' AND PRINTERS' GUIDES
VII

PRELIMS AND END-PAGES

BY
P. G. BURBIDGE

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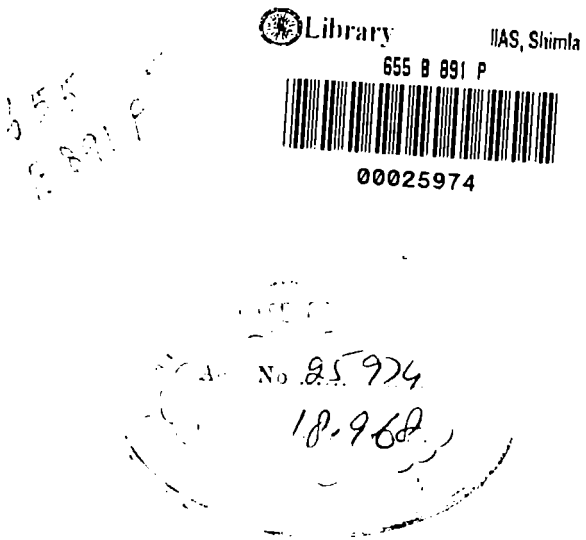

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THE PRELIMS

The whole of the modern book is divided into three parts: the preliminary matter, the text, and the end-matter. The first and last of these together form the 'oddments', a general term used to cover the miscellaneous collection of conventional adjuncts to authorship and book-production which are grouped round the main body of the book. The oddments which come at the end consist usually of notes, appendixes, a bibliography, an index, and sometimes an imprint or colophon. These oddments are imposed and paginated continuously with the text, and so it is natural to feel that the division between them is more formal than real. The oddments which come at the beginning, however, are normally imposed and paginated separately from the rest of the book, and it is easier to regard these pages, the 'prelims', as they are called, as something quite apart in content and typographical style from the other sections of the book.

Throughout the long history of printing the prelims have grown steadily in length and complexity. The earliest books were without them altogether. The author's name and the title of the book were lettered on the cover (following the manuscript tradition), and this was regarded as identification enough. In the same tradition, the text began on the first leaf, generally introduced by the familiar 'Incipit...', 'Here beginneth...', followed by a paraphrase of the subject-matter. From this paraphrase the title-page was born. But if in the manuscript, as distinct from the printing, tradition we see the germ of the idea which evolved into the title-page, it is undoubtedly in the printer's pride of craftsmanship and satisfaction in good work that we see the beginnings of the imprint, a device which quickly came to be regarded as a sort of guarantee of the

accuracy and authenticity of the text.[1] And again, in the *registrum*, a printed summary of the folded sheets for use by the binder—and intended to be discarded by him when the gathering was complete—we see the first signs of the modern contents-page.

We must also notice two other factors in the growth of the prelims. The first is the evolution of the bookseller into the publisher proper, the second the invention of the Fourdrinier papermaking machine. The publisher's vital interest in a book was that he committed himself to the financial risks involved in its production. He was therefore concerned that the book should make as favourable an impression as possible upon those who handled it; and it was not unreasonable to suppose that the layout and arrangement of the prelims contributed a good deal to this impression. The second factor, the invention of the Fourdrinier machine, which made available for the first time a plentiful and cheap supply of paper, meant that the prelims could be well spaced out, with short pages and blank versos where convenient—a development which up to that time would have been rejected on the ground of needless waste of paper. Today it is not uncommon to find prelims which extend over a complete gathering of sixteen pages and, in the full range of problems contained in them, give the designer of the modern book his most complex task.

ORDER OF MAKE-UP

The preliminary pages, of course, vary in extent according to the needs of particular books. They may, however, consist of any or all of the following items:

[1] In early printed books the imprint was generally set at the end and called the colophon (see p. 30). When the title-page developed in the seventeenth century, it became the practice to incorporate the printer's imprint in it, and then to conflate it with the bookseller's (later publisher's) imprint. The final development was to reserve the title-page for the publisher's imprint (p. 11), and to transfer the printer's imprint to the verso (p. 13).

(i) half-title;
(ii) list of other books by the same author;
(iii) frontispiece;
(iv) title-page;
(v) imprints, copyright notice, and 'history';
(vi) dedication;
(vii) contents;
(viii) list of illustrations;
(ix) preface or foreword;
(x) acknowledgements;
(xi) introduction;
(xii) list of abbreviations.

This list is fairly representative of the preliminary material for an illustrated book on a serious subject. It is interesting to note that the need or otherwise of certain items in the list depends not so much on the author's fancy as on the traditions recognized by printers and publishers as necessary to the craft of book-production. Many features of the prelims can thus be described as physical necessities. Admittedly a publisher cannot compel an author to write a preface, for example, although he can strongly advise him to do so if he thinks that the book requires one; but it is a fact, on the other hand, that on questions of the material and form of the title-page, the imprints, the contents, and even the acknowledgements, the author does not have a final say. If his manuscript is deficient in these things the publisher or printer will supply them; if they are present, but inefficiently arranged or in an incomplete form, the publisher or printer will make whatever changes he considers necessary.

Although the foregoing order of prelims is familiar and sensible, it is not by any means universally accepted. Some publishers, for example, like to place the preface between the title-page and the contents, feeling, no doubt, that the preface contains material prefatory to everything in the book, and should therefore come as near the beginning of the book as

possible. It is true that if the preface is written by someone other than the author of the book there is something to be said for keeping this alien material separate from the other material which forms the book proper. Against this practice generally, however, it can be urged that the contents-page is properly an amplification of the title-page, and that therefore it should come immediately after it. Further, if the preface is rather long and is still allowed to precede the contents, the list of contents itself becomes difficult to find. And finally there arises the disputable question of whether a preface or any other material which precedes the contents should be allowed to appear in the contents list. Book-production theorists tend to the view that it should not; but for many publishers and printers this may seem to be carrying the limits of formality too far. If insisted upon, this is certainly an argument for getting the contents as near to the front of the book as possible.

Two other movable features of the prelims are the acknowledgements and the list of abbreviations. Ideally, the sort of acknowledgements which are no more than a personal expression of gratitude are better included in the preface, and if an author can be persuaded to do this, an inevitably untidy feature of the prelims is eliminated; but those acknowledgements which are wholly impersonal, such as routine obligations under the copyright law, may be thought to clutter up a preface, and to be better printed separately. There is no doubt, however, that by their nature they are an extension, a subsidiary, of the preface, and they should therefore come immediately after it. The list of abbreviations is often imposed to follow the list of illustrations, and if it is of some length there is much to be said for this, the components of the prelims in the form of lists being thereby disposed of all together. But if the list is short, it can effectively be moved to the end of the prelims so that it faces the first page of text. In this position it is more positively brought to the attention of the reader, and its appearance on the same opening as the beginning of the text presents it as something necessary to the full understanding of the book.

The fact that the prelims are thus movable and flexible in a way that the text and end-matter are not draws attention to the system of pagination and imposition which keeps them separate from the rest of the book. Pagination of the prelims is normally by lower-case roman numerals, the numeration beginning at the half-title; and although the numerals themselves are not actually printed on the display pages (the so-called 'blind folios'), every page from the half-title onwards must be included in the numbering sequence. This separation of the pagination from the body of the book ensures that material can be added or taken away up to a very late stage in the production programme, and that second and subsequent editions containing new prefatory matter can be produced without incurring the expense and inconvenience of repaginating the whole book.[1] The pages are imposed in 4's, 8's, or 16's as required; and if it is necessary to collate the prelims into signed gatherings, the signature-numbering should follow a different scheme from that used in the rest of the book. In this way the complete independence of the prelims is preserved.

Having thus isolated and analysed the prelims as an independent unit, we may now consider their constituent parts page by page, both from editorial and typographical points of view. The first editorial consideration is the order of the prelims, but this cannot be decided independently of the nature of the material itself, and this material in turn may often need to be manipulated editorially to serve the requirements of the typographer. It is in the prelims perhaps more than in any other part of the book that the best results can come only from the proper harmonizing of content and design.

[1] Printers who resort to the device of numbering the last page of the prelims xvi and the first page of the text 17 are missing the point, unless they have been instructed by the publisher to make the book seem longer than it really is; in which case the use of roman pagination at all is pointless.

When confronted by a feature of book design which seems to be more conventional than functional, one naturally inquires whether any trace of function has been preserved in the day-to-day practice of the convention itself. This is especially true of the half-title. Is it no more than a convention, or does it serve a purpose?

In its origin, as far as it is properly understood, the half-title had a simple and obvious usefulness. The top leaf of folded sheets which lay about for long periods waiting to be bound was apt to get soiled or damaged. If this leaf happened to be the title-page, the damage would mean shortage in the number of good sheets available for binding. As a protection, therefore, a blank leaf was imposed to cover the title, and then later, to assist identification, a false or bastard title was printed on the blank leaf. The association of 'bastard' in the minds of most people with illegitimacy or the language of abuse has led to the acceptance of a watered-down alternative, 'half-title', but the fact remains that this is a bastard title in the sense in which the word is almost never used—the sense of an inferior or debased version of something else, in this case, of the title-page. Nevertheless, the term 'half-title' now has almost universal currency, and the use of any other term would seem artificial or pedantic.[1]

In the modern book the half-title performs simple functions related to the title-page itself. It is a preamble to the principal fact contained on the title-page, the title of the book. In addition, its existence ensures that the title-page and the page

[1] It is interesting to note the German *Schmutztitel*, 'dirt-title'—a reminder of what was once the function of this page—and the Italian *guardia*, in which the idea of protection is also apparent. Seán Jennett rightly condemns the preference for 'half-title' on the ground that an inexact term has been preferred to an exact one (*The Making of Books* (London, 1951), p. 308). There may be several half-titles in a book (for this is also the name given to titles of parts when they are printed on a leaf of their own), but there can be only one bastard title.

facing it are both of the same paper; and it still has not relinquished its ancient function of protecting the title-page during the stages of binding.

What is printed on the half-title is usually no more than the title of the book reduced to its simplest terms and set in the plainest typographical style. If the title itself is short it will appear in full on the half-title; but if the title is long, or if it has a second deck or other explanatory material attached to it, then it will usually appear on the half-title in a shortened form. Moreover, if the book is one of a series, the name of the series and of its editor can usefully appear on the half-title, thereby saving the title-page from an excessive weight of material. The whole record of tradition is against elaboration of any kind on this page; the material must be brief, the typography plain.

THE VERSO OF THE HALF-TITLE

Two uses are commonly ascribed to this page. It may contain either a line-block frontispiece, or a list of other books by the same author or in the same series. Line-block frontispieces are uncommon. They tend to direct attention away from the title-page more noticeably than a half-tone frontispiece, presumably because the line-block and the type facing it are printed on the same paper and by the same method, namely from a surface in relief, and therefore the one offers a direct challenge to the other as a centre of visual interest. Nevertheless, a map, a plan, or a diagram that does not carry too much weight make excellent subjects for this page, provided that they refer to the book as a whole and not to a particular part of it. It hardly needs to be said that a frontispiece should never be landscaped.

The verso of the half-title is also known as the 'announcement' page, or in America as the 'card page', in recognition of the second function which it normally fulfils, that of displaying a list of works by the same author or in the same series. For the reason which limits the nature and weight of the line-block frontispiece, namely the direction of attention away from the

title-page, these titles should be set neatly and unobtrusively in a type certainly not larger, and preferably smaller, than the text-type of the book, and in a style consistent with the citation of similar titles in other parts of the book. The type should fall high on the page, and it should not be allowed to penetrate more deeply into the page than is necessary.

It might be worth mentioning two other very occasional uses of this page. Books which are printed in two languages—that is, a text and a translation—are sometimes equipped with the effective device of two facing title-pages, one in the original language and the other in the language of the translation. And the page may also be used as part of a double-spread title-page, in which frontispiece and title, or extended title in full display, are designed to fill the wide oblong presented by the two facing pages, and so merge together. However, in spite of these possible uses, in the great majority of books this page is blank.

THE TITLE-PAGE

The immense typographical significance accorded to this page is conveyed in Stanley Morison's dictum: 'The history of printing is in large measure the history of the title-page.' This is undoubtedly true if printing is regarded as no more than the manipulation of types for a striking or pleasing effect; but if printing is regarded as the means of intercourse between writer and reader, as the means of creating machines to think with,[1] this dictum is then seen to be unjustified and misleading. Nevertheless, as an incentive to the development of display types as distinct from text-types, and to the manipulation of words according to their greatest expressive power, the title-page is of enormous importance, and today there is no doubt that it contributes considerably to creating in the mind of the reader that favourable first impression of which we have already written.

[1] I. A. Richards: 'A book is a machine to think with.'

Although the design of this page presents the printer with some of his most interesting and complex problems, the page itself belongs to the publisher. It is his exhibition piece and he controls what goes on it. The invariable components are the title of the book, the name of the author, and the publisher's (not the printer's) imprint. In the display of this essential material, the printers of four centuries have exhibited resources of imagination and inventiveness to an almost unbelievable degree, putting out pages of varying gradations of elaboration, until a culmination was reached in the title-page of the Kelmscott Chaucer (1896). From then onwards development could only be in the nature of a diminuendo, and the ensuing retreat from elaboration became in fact a progressive movement towards the severe functionalism of the 'elemental' typography of the Bauhaus. Under the influence of Bauhaus artists and designers—men who were facing problems of art and design in a machine-dominated age—the title-page shed its trappings, so that it is now possible to declare that utility and plainness are its most common objectives. While admitting that the craving to decorate is a natural one, Morison affirms that, as far as printing is concerned, 'the enjoyment of patterns is seldom the reader's chief aim', and this, in conjunction with the view now generally held by printers, that display should assist rather than impede understanding and is therefore a *rational* exercise, has sounded the knell of decoration for decoration's sake. Nevertheless, decoration is not wholly driven from title-pages, for it has a restricted place in a rational scheme of things, especially in the form of a neat border or a swelled rule, but its admission is always challenged and must be justified.

In the absence of decoration, and with title-pages containing only title and author's name at the head and publisher's imprint at the foot, there is apt to be an uncomfortable expanse of white between the name of the author and the first line of the imprint. The temptation to relieve this for the mere sake of giving relief is considerable, so that the risk of a return to pointless decoration is never far away; but the fact that this risk is not so

great as would seem is largely due to the fairly widespread use of the publisher's device—an idea taken over, in a more modest way, from the printers of early books. The shields of the Oxford and Cambridge University Presses, the windmill of Heinemann, the taurus of Hutchinson, the fox of Rupert Hart-Davis, the rocky cliff of Rockcliff, for example, are well-known and effective publisher's devices which not only assist the design of the title-page but also give the book a sort of hallmark, a familiar visual counterpart of the imprint itself.

Economy in decoration and display on the title-page encourages a similar economy in the use of words in the title itself. It is easy to react sharply against the rambling titles of early nineteenth-century books, in which details of the subject-matter were interspersed with laudatory remarks about the writer's skill, but the reader who went through it all was usually left with more idea of what the book was about than the reader confronted with some of the allusive or enigmatic titles of today. Nevertheless, by the test of rational display this material was often sadly defective, and it was similarly defective by the test of good design, for it failed to let in air and light where they were most needed, so that the printed word was submitted, as it were, to the agonies of claustrophobia. The brevity and pointedness of modern book titles demand that the typographical display be only a part, and a subordinate part at that, in the essential objective of making good sense; or, in other words, no typographical rule should be allowed to obstruct the conveying of the sense. An example will make the point clear. An English translation of Tertullian's *De oratione liber* is published as *Tertullian's Tract on the Prayer*, a title which invites, according to conventional practices, the division *Tertullian's Tract* | *on the* | *Prayer*. From the point of view of display this seems irreproachable; and yet the sense is far from clear; there is an awkwardness about the word 'the'. Abstract nouns in English do not require an article. Then why is 'the' used at all? A scanning of the text immediately gives the answer. Tertullian is writing on *the* prayer, the prayer of

prayers, the Lord's Prayer. Once this is understood, the proper typographical division in the title lines becomes clear: *Tertullian's Tract* | *on* | *The Prayer*. The first requirement of good poetry, according to Coleridge, is that it should make good sense. This is also the first requirement of good printing.

Making sense, logically and visually, is the printer's severest test. Formulas, rules, and slogans, however well tried in the past, can never be more than general guides. One of the fascinations of printing is that every book (and therefore every title-page) presents a new problem that requires a new solution. The printer can call on knowledge and experience to carry him part of the way, but in the end he must depend on imagination, taste, and judgement.

THE VERSO OF THE TITLE-PAGE

The publisher's imprint set out at the foot of the title-page is usually no more than a bare name and possibly a date. For additional details, such as the address of the publishing house, agencies in other countries, and the date (if it has not already been given on the title-page), the verso of the title-page is generally used. The printer's imprint, a feature which is required by law, can also be displayed on this page, either conflated with the publisher's imprint at the top, or set out as a separate entry at the bottom. It is important that the printer's imprint should contain the name of the country in which the printing was done, especially if part of the edition is intended for the United States.[1] A recent practice, one which is becoming increasingly common, is the addition to the printing imprint of a few details of the type and paper used in printing the book.

[1] United States law requires the country of origin to be stated in the printing imprint. This may seem unduly protectionist at first sight, but it is interesting to recall in this connexion that in the nineteen-thirties Japan created an entirely artificial manufacturing town with the name Usa, and from this town goods of all descriptions, stamped USA, were poured into the United States. The law about the country of origin was the obvious reply.

This page is also most generally used for the copyright notice. Under the terms of the Universal Copyright Convention, which was ratified by Great Britain on 27 September 1957, the copyright notice shall consist of the symbol ©, the name of the copyright proprietor, and the year of first publication. The Convention requires that the notice shall be placed 'in such manner and location as to give reasonable notice of claim of copyright', and location is further defined in relation to books and pamphlets as 'the title-page or the page immediately following or the end of the book or pamphlet'. In addition, for second and subsequent editions or impressions, this page can be used to record the 'history' of the book's printing from the first edition onwards.

The typographical objectives for the verso of the title-page should be neatness and compactness. It is difficult to get more from such unpromising material, or even to achieve as much. In any case, the page as a whole is sometimes marred by show-through from the title-page, and in order to prevent the same thing from happening the other way round, it is most important to keep types on the verso small and light in weight.

THE DEDICATION

Fulsome or plain, obscure or direct, loquacious or laconic—the dedication may be any of these; it may give pleasure or it may irritate or mystify. In essence it is a mark of admiration, respect, or affection. It is the writer's personal page, the only recognized place in a book for delivering a private message. Dedications nevertheless are almost always treated as formalities, as matters of routine. They are much rarer now than they used to be,[1] but there is little doubt that writers of today who

[1] Mr P. G. Wodehouse, who does not usually venture into these fields, has suggested a reason for this: 'It is not difficult to see why the custom died out. Inevitably a time came when there crept into authors' minds the question, "What is there in this for me?" I know it was so in my own case. "What is Wodehouse getting out of this?" I asked myself, and the answer, as far as I could see, was, "Not a thing".'

do dedicate a book dedicate it sincerely—a refreshing contrast to the nauseating dedications of eighteenth- and nineteenth-century books—and there is unfortunately little doubt as well that they also manage to give the impression that there is a proper form to be followed, a sort of code of manners which publishers expect to be observed. Printers are therefore offered monotonously similar material for this page, and not unnaturally they tend to treat it all in very much the same way.

CONTENTS AND LIST OF ILLUSTRATIONS

The first requirement of the list of contents is that it should faithfully represent the material in the book. It confuses the reader and gives rise to a general air of inefficiency if the chapter-titles say one thing and the contents another. It should also record all the material in the book—the preliminary pages, the titles of chapters (with any subheadings suitably displayed), appendixes, notes (if these are printed as endnotes rather than as footnotes), bibliography and index. Any division of the text into parts should be indicated by a break in the sequence of chapter-titles; and, of course, the page references for all the items must be correct. The chapter-numbers in the contents should be set in the same kind of figures as in the text, that is, both roman or both arabic,[1] and the word 'chapter' need be used only for the first chapter and again at the turnover—or even not at all, for it may be felt that its presence throws the main bulk of the letterpress too far to the right. If the chapter-titles are very short the overall measure should be reduced. In any case, it is generally undesirable to set up rows of leaders; the gap between title and page-reference should be so controlled that leaders are unnecessary. Finally, as the list of contents is consulted by readers who want to know what is in a

[1] Roman figures are inconvenient in a list because they take up progressively more space, and in any case they are difficult to arrange neatly one under the other. A similar difficulty occurs in arabic numerals when the sequence moves from 9 to 10, but there is no recurrence of this difficulty in books with fewer than a hundred chapters.

book and where to find it, there is little point in showing any contents at all if the chapters are numbered only, and not named.

Printers and publishers should not be rigid in their treatment of this page because the nature of the material varies widely from one book to another. It is possible to make some generalizations, however. Entries for the oddments (the preliminary and end-matter) should be distinguished from entries from the body of the book by being set in italics. Short chapter-titles are most effective when set in level small caps spaced, with part-titles in caps (if short) or caps and small caps (if not short); longer titles are more legible in upper and lower case, with capitalization kept to a minimum. Between chapter-number and -title there should be a standard space so that both numbers and first letters in the titles range exactly; and with such a space there is no need for any punctuation. Turnover lines should be indented, and the leading so arranged as to distinguish between a turnover line and a new title. It should not be so excessive, however, as to make the page appear thin. A few examples may make these points clearer:

(1) A complete short contents list with oddments entered in italics and chapter-titles in level small caps. Note the omission of the word *chapter* and of the point after the chapter-number, and the use of the word *page*:

(2) The beginning of a fuller contents-list, showing again oddments in italics and chapter-titles in level small caps, but including as well subdivisions within the chapters:

(3) The beginning of a more elaborate contents-list for a book divided into parts with chapters divided into sections:

The list of illustrations, being of a similar nature, should be treated in the same way. Plates should be distinguished in a separate sequence from line illustrations. Captions in the list need not be as full as those under the plates and figures themselves, and details which assume that the reader is actually looking at the illustration must be avoided in the list. On the other hand, copyright acknowledgements, details of provenance, and so on, can very well be made in the list, thus relieving the plates and figures themselves from unnecessary clutter. These acknowledgements can be set effectively in a smaller type than that used for the captions; and it may be worth adding that it is unnecessary to acknowledge more than the bare fact that permission has been granted; 'kind permission', 'generous courtesy', and so on, are unprofessional terms which too often find their way on to this page.

The three items must be distinguished, for they are often regarded as interchangeable. From the point of view of usage, it would be tempting to regard 'preface' as a Latin importation and 'foreword' as the vernacular but for the fact that we know that 'preface' antedates 'foreword' in English books by nearly three centuries, the latter being a nineteenth-century loanword from the German.[1] By tradition, then, the preface is the author's account of the scope and purpose of his book, how it came to be written, and to whom he is obliged for assistance. A foreword, which may be written by the author or by someone else, is a send-off, something which touches on the subject-matter in a very general way, and perhaps relates it to other works in the same field, thereby giving a sort of fillip or stimulus to the more serious matter to come. An introduction deals wholly with the subject-matter of the book. If it serves merely as a general preamble to the text then it should, of course, form part of the prelims; but if it is vital to the comprehension of the text (being thus an integral part of the book), it should be moved out of the prelims, imposed as the beginning of the text, and perhaps even numbered as chapter 1.

The preface, foreword, and introduction should all start on right-hand pages. It is difficult to justify the use of any type other than that used for the text; there is little point in printing these parts of the book either larger (as in many old books) or smaller (as in many modern books). If there are only a few lines to be set it may be desirable to reduce the measure or to increase the leading; but, generally speaking, the preface, foreword, and introduction should be treated as text composition.

[1] Seán Jennett's assertion (*The Making of Books*, p. 314) that one may use either, depending on whether one is by persuasion a saxonist or a latinist, is based on a misunderstanding of this point. Hugh Williamson (*Methods of Book Design* (Oxford, 1956), p. 190) blurs any distinction by grouping all three items as 'introductory text'.

THE END-PAGES

The oddments at the end of the book—the 'end-matter' to the English, the 'reference-matter' to Americans—consisting of the appendixes, notes, bibliography, index, and colophon, are less diverse than the oddments at the beginning, and the styling and arranging of them in sequence is usually little more than a matter of editorial and typographical routine. To begin for convenience at the end, the colophon is always the last thing in the book, the index the last but one, and the bibliography the item immediately preceding that. The appendixes and notes may be interchangeable. If the notes refer to both text and appendixes they must come after both; but if they refer to the text only, there is a good case for letting them follow immediately after the text, especially if they are extensive and therefore easy to find.

APPENDIXES

If the book is divided into parts, each introduced by a half-title, the appendixes must also be introduced by a half-title; otherwise the first right-hand page after the text can start the first appendix. Long appendixes should be broken off like chapters and entered in the contents; short ones may run on with a single general entry only in the contents. They should be given a different system of numeration from the chapters (they should be designated, that is, either by different figures or alphabetically), and the pagination should be continuous with the main text. The nineteenth-century practice of continuing the roman pagination of the prelims into the end-matter served no purpose and is now obsolete.

From the author's point of view, the appendixes are either compilations of secondary material not directly related to the

main stream of the text, or convenient places for relegating lists, documents, commentaries, tables and other statistical evidence whose inclusion in the main text would cause disruption and hindrance to the reader. There is thus no qualitative difference between an appendix and a long note. As secondary material, appendixes are often set in smaller type than the text of the book—the small type used in displayed quotations, the 'reduced face', as the Americans call it—and generally this gives satisfactory results. Statistical material is certainly better for being set small. But there are four considerations which may weigh against the use of small type for the more discursive material. First, the appendix may be very long and not easy to read in small type; secondly, there may be no other small type in the book, and the appendix would therefore require an exclusive second setting on the keyboard; thirdly, the appendix itself may contain material which would normally require to be distinguished by the use of small type; and fourthly, the text and appendix may contain characters for which special matrices had to be made, in which case to use text-type for the whole book would reduce the number of special makings. These considerations are certainly not decisive, and they may not even appear to be very important; but they do have to be taken into account, and may discourage the editor and designer from putting appendixes automatically into small type.

NOTES

The reasons for putting notes at the end of the book are discussed in the fourth Guide in this series.[1] Here it is only necessary to affirm that notes should be indispensable as foundations of the argument but superfluous to the understanding of it. However, there is no doubt that readers and writers prefer notes as footnotes, printed, that is, on the same page as the text to which they refer. In this form they are readily accessible and easy to find. There is no doubt either

[1] P. G. Burbidge, *Notes and References* (Cambridge, 1952), pp. 12–13.

that, however forbidding the result may look, this is the forthright and direct way of printing books which are uncompromisingly scholarly.[1] Nevertheless, physical factors—length and frequency of occurrence—may make the printing of notes as endnotes unavoidable; but if author and publisher decide for other reasons to avoid footnotes and use endnotes instead, the following advantages and disadvantages ought to be considered:

Advantages

(i) Improved appearance of the text pages.

(ii) Endnotes are less cramped and can be in a larger size of type than footnotes.

(iii) Those readers who wish to ignore the notes can more easily do so.

(iv) Saving of composition costs.

Disadvantages

(i) The reader who is using the notes is faced with the inconvenience of turning to the end of the book every time a note reference occurs in the text.

(ii) He will no doubt be ready to put up with this provided that he can feel that it is worth his while to turn to the end; in other words, if the notes are of substance and value.

(iii) If, however, the notes are a mixture of notes of substance and notes of reference, he can never be sure whether to turn to the end or not.

Endnotes may be set in a number of ways. The simplest—and naïvest—is to number the notes in one sequence through-

[1] It should not be assumed that there are no disadvantages attaching to footnotes. They are more expensive to set than endnotes; they may be cramped and in a very small size of type; they represent the intrusion of specialist material on to text pages of books that may be intended for general reader and specialist alike; and finally, a literary book—or a graceful or elegant one—ceases to look literary—or graceful or elegant—when footnotes persistently intrude on to the page.

out the book. Not unnaturally, disillusion follows when the author deletes from or adds to the sequence. A partial safeguard against having to renumber most of the notes in the book is to number notes serially by chapters. To make this system easily workable, the rather disagreeable device must be used of including the number of the chapter in all the pageheads (people are not usually aware of the number of the chapter they are reading), and the pageheads to the notes themselves must also carry the appropriate chapter number. In books with no other use for pageheads this system is clearly unsatisfactory; otherwise it works well enough, provided that there are no deletions or additions of whole notes. If this does occur the disruption is admittedly considerable, but there is not the chaos that occurs when notes are numbered throughout the book.

There are two other methods of setting endnotes which give the publisher and printer a fair measure of protection against the second thoughts of authors. The first method uses the device of catchwords to link text and notes. In the text every note reference is indicated by an asterisk, no matter how many occur on a page. The purpose of the asterisk is no more than to refer the reader to the notes at the end of the book. These notes are divided up according to the pages of the text to which they refer, each one being introduced by a repetition in italics of the phrase which led up to the asterisk in the text. An example will make the point clear:

The text:

The Carolingian monks read of the loves of Dido and the wars of Aeneas, but the impression which came to them from that reading must have fitted in remarkably with the pattern of a pious and gentle life; and when they wrote their pagan rhythms were more often than not used to celebrate the flowers in their gardens or the departures of their friends.* But as we move towards the twelfth century the emphasis on monastic quiet becomes less marked and another spirit takes its place, a spirit that had made itself felt once already on an earlier occasion in the worldliness of Charlemagne's courts. The pattern set by Charlemagne was repeated by such lesser folk as the Norman Belesme.*

The notes at the end of the book:

PAGE 184

the departures of their friends. Among the well-known poems which deal with these subjects, one might cite the *Hortulus* of Walafrid Strabo, the *ad Colmanum* of Donatus, the *o cur iubes, pusiole* of Godescalc.

the Norman Belesme. In this monstrously cruel and rapacious family, the women were as powerful as the men, and vanity or pleasure dictated most of their crimes.

Numbering of notes is dispensed with altogether, and each note is thus entirely independent of every other note.

This is not a system which suits every book. When notes consist largely of references, for example, the use of catchwords to introduce them can look rather silly; and so catchwords are clearly at their best when they lead into a further discussion of the argument. There are also risks attached to their use. The independence of notes of one another is bought at the cost of a more than usually close dependence on the text. Heavy correction in the text may seriously upset the catchwords; some may even disappear altogether, to be replaced by entirely new material. The cross-checking involved in such an operation adds considerably to the responsibility of the printer's reader and to the production costs of the book.

It is partly to offset these disadvantages that a further system for endnotes has been evolved which perhaps is the most satisfactory of all. Notes are gathered at the end of the book and classified under the page numbers of the text to which they refer, but instead of being introduced by catchwords they are numbered serially as though they were footnotes. For example:

The text:

It may be regarded as natural that, having been trained as a doctor, Rabelais likes to make an elaborate display of medical authorities, and brings up two, three, four of them at a time, Aristotle, Hippocrates, Xenophon, Galen, all in a bunch, to support some quite unimportant theory.[1] The classical writers serve him as a source for innumerable

colourful anecdotes, Phaethon driving up to the sun, Midas finding his gold a curse, Diogenes arguing with Alexander, Socrates drinking his hemlock, are used to illustrate his remarks and enliven his narrative.[2]

The notes at the end of the book:

PAGE 322

1 Rabelais, *Gargantua*, c. 10; cf. also c. 3 (on the possibility of eleventh months' children); c. 8 (on the effect of emeralds on virility and on the original nature of man); c. 10 (on the virtues of sunlight).

2 Rabelais, *Pantagruel*, c. 2; cf. also for this kind of illustration, *Gargantua*, c. 10 (a stratagem of Pericles); c. 14 (Alexander and Bucephalus); c. 17 (the customs of the Babylonians); c. 18 (the ideas of Plato).

The virtues of this system may be decisive with many printers and publishers. Make-up is easier and correction cheaper than for footnotes; numbering of the notes, unlike reference by catchwords, is satisfactory for both notes of substance and notes of reference; the system works equally well for books with and without pageheads; and the dependence of notes on the text is no heavier than with footnotes. The author himself may well feel that under this system his notes find their fullest and freest form of expression.

BIBLIOGRAPHY

In all but scientific books the word is firmly entrenched, even though it introduces no more than a brief list of references. But, whether 'Bibliography' or 'List of References', the material is almost always identical, and its compilation is discussed in *Notes and References*. Bibliographies, even simple ones, generally require a good deal of editing, for most authors discover that the compilation of a comprehensive and consistent list of references is a task requiring more skill and patience than they are willing to give. However, if the same sort of material is supplied for each entry, the printer will take care of problems of consistency, both within the list of references itself, and between the citation of works in the list and the citation of the same works in the notes. This is often a

considerable task, requiring in the first instance the use of standard reference-books, such as the *World List of Scientific Periodicals*, the *British-Union Catalogue of Periodicals*, the *Cambridge Bibliography of English Literature*, the catalogues of the learned presses, then perhaps the card indexes of a specialist library, and finally collaboration on difficult entries with the author himself. There is no doubt that in scholarly books this is troublesome if necessary work; but it may be interesting and rewarding to an editor or copy-preparer who enjoys something of a witch-hunt.

Typographically the bibliography presents few problems. The type-face is the reduced face used in the text, the names of authors are set in upper and lower case, or in caps and small caps, and the names of their works in italics. The various types of entry are dealt with in *Notes and References*.

INDEX

There is an extensive literature on the compiling of indexes (including a Guide in the present series), but little on the printing of them. A straightforward index—an undifferentiated list of main entries with no subdivisions—presents no problems to the printer; but a more complex index—with subheadings, subsubheadings, bold type, extensive cross-references, and entries running over several columns—can present the printer with problems in technique which must be clearly understood if the finished index is to function properly.

Indexes are usually set in double column in the size of type used in the footnotes, that is, either nine- or eight-point, with no leading. Full-measure indexes are rare, but they can be effective when the majority of entries are of a discursive nature and occupy several lines. Otherwise it is better to print indexes in short lines that can be readily absorbed with little eye-movement.

A well-printed index rests on a proper basis of correct indention. When the copy for the index is on cards, it is not always easy for the printer to determine what this should be,

unless the compiler has drawn up a scheme of articulation in the form of an instruction to the printer. What the printer needs to know is whether the subheadings run on or break off, whether there are subsubheadings and, if so, whether these run on or break off. It is only when he knows the full extent of the breakdown of subheadings that he can decide how far to indent turnover lines; for all turnover lines throughout the index are indented alike, and the amount of indention is one em more than the lowest in the order of subheadings. This question of indenting is so important that failure to settle it aright can lead to serious confusion which, if not sorted out, will impede the index's usefulness. The following examples make the various methods clear:

(1) *An index with no subheadings* (turnover lines indented one em):

Tacitus, Roman historian, 253
Thales of Miletus, Greek philosopher, 105, 169, 190
Thothmes III, Egyptian king, 112, 439, 480, 673; Plate 14*c*
Thothmes IV, Egyptian king, 439, 440
Tiglath-pileser I, Assyrian king, 246, 259, 261; Plate 16*a*
Tiglath-pileser II, Assyrian king, 290, 299, 405 ff.
Tutankhamen, 109–25, 138; *see also* Index of Subjects

(2) *An index with subheadings running on* (turnover lines indented one em):

Irrigation, 46, 90; cisterns and wells, 526, 528; dams, 529; water-lifting devices, 523–4, 542
Ivory work, 663–4, 666–70; colouring of, 243, 669–70, 681; furniture, 675–6, 690; panels, 671, 673, 676–7
Japan, 234, 249, 290, 550; language and writing, 96, 772–4; pottery, 384, 397
Javelins, 156, 157, 605; and blowgun, 163–6
Jewellery, 665–9, 700, 788

(3) *An index with subheadings broken off* (subheadings indented one em, turnover lines two ems):

Measurement, 63, 99, 178
  linear, 778, 780, 789, 800
  primitive scales of, 110–13, 156, 189, 200–5
  standardization, 180
  of time, by primitive people, 120, 122–7, 136, 156, 190, 200
Mesopotamia
  astronomical observations, 509, 511–18, 550, 555, 578–9
  boats and ships, 256
  building techniques, early use of brick and stone in, 678–80
  copper production, 34

(4) *An index with subheadings broken off and subsubheadings running on* (subheadings indented one em, turnover lines two ems):

Fire, 23, 45, 190
discovery of, 25, 28, 56
instruments for making: bow-drill, 224–5, 290; fire-drill, 229, 240; fire-saw, 220–2; pump-drill, 230
methods of making, 240–50

Food, 355, 360
cultivation of cereals, 320–5; of fruit, 330, 334; of nuts and oil-seeds, 360–2, 390, 400
in primitive societies, 534, 540–7, 577, 589, 600–9

(5) *An index with subheadings and subsubheadings* broken off (subheadings indented one em, subsubheadings two ems, turnover lines three ems):

Metal, Metallurgy
annealing, 624–5, 630, 639, 645, 690, 704, 800–7
casting and moulding
of bronze, 607–8
cire-perdue process, 610, 620, 624, 639–40, 648–58
engraving, 648–9

Mining
copper, 563–6, 567
evolution of techniques, 590, 599, 605–7, 750 (chart)
in Egypt, 205
iron, 568, 573, 579–81, 589, 599–604, 610
tin, 563, 589–90

Indenting is thus the major problem in the setting of indexes. A complex index is almost impossible to set correctly unless the copy has been carefully edited and systematized from this point of view.

A consideration in detail of the further problems in the setting of indexes would be out of place here (for they involve study of the theory and practice of compilation, in which the printer is only academically interested), but the most important of them are briefly recorded in the form of questions that ought to be considered when the soundness of the index is being tested.

(i) Are the headwords (i.e. the main entries) suitably chosen? The main entries should be items which people will think of looking up. They should not be so vague or truncated as to give no idea of the way in which the text will treat the subject.

(ii) Are the subheadings properly arranged in order? Haphazard arrangement will not do. The order should be either alphabetical or by pagination. Generally speaking, when subheadings are references to things treated in isolation, the order should be alphabetical; when they are ideas, events, or the treatment of a subject by logical progression, it should be by pagination. A pot should not come before a cup, and a man should not die before he marries.

(iii) Is there any unnecessary inversion? When subheadings are arranged alphabetically, inversion may be necessary to bring the proper word to the front, but inversion is quite pointless when the order is by pagination.

(iv) Is the relationship between the subheading and the main entry clear? Indexes often carry an enormous number of superfluous prepositions (under a man's name it is sufficient to give 'marriage', 'death', etc., rather than 'marriage of', 'death of'), but they also carry on occasions subheadings whose reference back by sense to the main entry is not obvious, and in these cases prepositions are required. 'Statement, benefit', for example, does not mean very much; but 'Statement, of benefit', and 'Statement, benefit of', carry clear—and different—meanings.

(v) Is the index properly punctuated? Elaborate punctuation is never necessary. A simple and efficient scheme is propounded by the present writer's Appendix to G. V. Carey, *Punctuation* (Cambridge, 1957).

(vi) Do the cross-references work properly? Cross-references should be numerous enough to knit together all parts of the index which deal with similar subjects. Two pitfalls: there should be no cross-reference to an entry which does not exist; and no cross-reference to an entry which refers the reader back to the entry he started from.

(vii) Has everything been done to make the index as efficient and easy to use as possible? A quick check by publisher and printer to see that the best possible use is made of the available material.

The word is Greek and means a summit or conclusion. In modern mass-produced books the colophon is slightly pretentious. In early books its function was to give information which is now contained on the title-page and its verso. It does survive quite properly, however, in the finely produced book and in the limited edition, where it still has something to say. In such books it is used to record the size of the edition and the name of the printer, and then perhaps the name of the artist (if any), the types and paper used, and any other information of bibliographical interest. It can also be accompanied by a publisher's or printer's device.

Colophons occasionally suffer, like dedications, from being too long and too fulsome. Bare facts sparsely displayed are most effective. The sort of thing to aim at is shown in the following example:

Fifteen hundred copies of this edition of
'The Voyage of H.M.S. Beagle' have been printed
at the University Press, Cambridge, England, for the
members of The Limited Editions Club
The illustrations were engraved on wood by Robert Gibbings
who here signs his name

* * * * * * *

The prelims and the end-pages must be printed with coherence, distinction, and lucidity. The guiding principle is that nowhere shall good sense be sacrificed to typographical fancy or decorative whimsiness. In particular there should be consistency in the type-sizes of headings and the amount of drop. Good design, based upon technical knowledge, imagination, and taste, can transform a loose-knit, untidy manuscript into a clear and efficient book; it can bind and secure the author's text to its most compelling form of expression.