A History of Punctuation

in

English Literature

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In 3 volumes

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Volume 1

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General Editors

Jeffrey Gutierrez ❖ Elizabeth Bonapfel ❖ Mark Faulkner ❖ John Lennard

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IN HONOURED MEMORY

MALCOLM BECKWITH PARKES

(26th June 1930 – 10th May 2013)

Fellow & Emeritus Fellow of Keble College, Oxford

First Professor of Palaeography, Oxford University

Fellow of the Society of Antiquaries of London, Royal Historical Society, &
British Academy

A very great palaeographer, punctuationist, teacher, & jester,

the first reviser of modern punctuational studies.

This book is based on three assumptions :

that punctuation should be studied according to the ways it has been used

rather than the ways some have thought it ought to have been used ;

that the best way to understand usage is to study it historically ;

and that a general ~~introduction~~ \history/, however ambitious, is needed.

M. B. Parkes, *Pause and Effect:*
An Introduction to the History of Punctuation in the West (1992),
first sentence of the 'Preface', displayed *per cola et semi-cola*, with spaced marks
and one notated emendation.

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Acknowledgements

As anyone who has edited a large collection will know, we owe many and deep thanks to our editor at CUP, Bethany Thomas, who backed & greatly assisted us ; to the many anonymous readers of our evolving proposals for much helpful interrogation, surprise, & enthusiasm ; and to the Delegates for accepting a large & unusual project with many complexities. Less usually, we also offer our warmest heartfelt thanks to the copy-editors & compositors, and in particular X, Y, & Z, who have had to deal with a barrage of special sorts, strange spaces, revived conventions, occasionally very idiosyncratic practice, sometimes in quotation, & arguments made typographically as well as discursively.

Our greatest debt is recorded in our dedication. Professor Malcolm Parkes was for two of us successively doctoral supervisor & friend, and for all of us, as for many contributors, an in/direct inspiration. Without *Pause and Effect* and its ramifying consequences this *History* would not exist, nor much of the scholarship on which it rests. That debt extends to Professor Sir Christopher Ricks, doctoral inspiration for one & supervisor for another of us, who sees a great deal that others miss, and whose exceptional, sustained practices of close reading, beautifully nuanced understanding, & eclectic, informatively tempting quotation set a critical standard to which we can only aspire.

Beyond the support of our various host institutions and teaching colleagues we also thank the Dahlem Humanities Centre of the Freie Universität Berlin for hosting 'Punctuation in Practice', 19–20 June 2015, the research workshop organised by Elizabeth Bonapfel that brought together the four future General Editors and over an evening meal kicked things off, heady with aspiration. Who knew it would take us most of a decade, with some fits & starts as well as a steady, long-haul effort ? but we have kept on truckin', thank one another for hanging in there, despite our many quirks & foibles, & offer warm thanks to all our contributors, especially those who stood in for others falling *hors de combat* late

in the day, accepting tight deadlines & working remarkably fast ; without them, this *History* would be the poorer. Our further debts to some contributors for commentary on drafts of our various introductions are recorded above first footnotes.

JG, EMB, MF, JL

The Punctuation Scale

All references throughout this *History* to punctuation at levels 1–8 are to the scale devised by John Lennard, first published in the 4/e of Cuddon's *Dictionary of Literary Terms and Literary Theory* (1998), now the *Penguin Dictionary of Literary Terms and Literary Theory*, *s. v.* 'punctuation', and subsequently in Bray *et al.*, eds, *Ma(r)king the Page* (2000) :

1. letter- & symbol-forms punctuating the whiteness of the page ;

2. interword-spaces, with their larger kin : line-, stanza-, (verse-)paragraph-, & section-breaks ;

3. punctuation-marks & any conventionally-associated spaces ;

4. deictic punctuation distinguishing words or phrases by case, face, fount, spacing, colour, sigla, or position ; the detail of the *mise-en-page* ; in hand-presswork, the domain of the compositor ;

5. choice of measure, margins, & fount/s, page-numbers, catchwords ; the parameters of the *mise-en-page* ; in hand-presswork, the domain of the impositor (sometimes under higher instruction) ;

6. foliation or pagination ; the physical division of codices into sequent leaves, independent of but connectable to content ; the use of page & opening (as in poetry and graphic novels) ;

7. the dis/aggregation of linguistic code into grouped paragraphs or pages ; subheads, chapters, sections, prelims, postlims, paratexts ; &

8. the leaf, scroll, or codex as a physical object punctuating space and/or a distinct member of a set.

The General Editors & Contributors to Volume One

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John Lennard wrote a doctoral thesis on lunulae in English printed verse under M. B. Parkes, published as *But I Digress* (1991), and continued as a punctuationist while teaching in Cambridge, London, & as Professor of British & American Literature at the University of the West Indies–Mona, Jamaica. He wrote the entry for 'punctuation' in the *Dictionary of Literary Terms and Literary Theory* 4/e (1998), theorised marks & spaces in *Mar(k)ing the Text* (2000), & gave them a chapter in *The Poetry Handbook* (1995, 2005). He also co-wrote *The Drama Handbook* (2002) & has published on Faulkner, Nabokov, Paul Scott, & Tolkien, as well as essays on 'genre' fiction collected in *Of Modern Dragons* (2007) & *Of Sex and Faerie* (2010), transcriptions of Jacobethan quartos & Shakespearean Folio texts for Kindle, & *Mock-Death in Shakespeare's Plays* (2016).

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Glossary of Technical Terms

Some material is taken from the glossaries in Parkes, *Pause and Effect*, & Lennard, *The Poetry Handbook*, but has been adjusted as necessary. **Bold** indicates cross-references.

A0, A1, A2 … A13: the standard sizes of **paper** set by ISO 216 in 1975, based on the Deutsche Industrie Normenausschuß standard of 1922 & used internationally (except in the US and some other parts of the Americas); the defining sheet, A0, has the proportions 1:$\sqrt{2}$ ($\approx$ 1:1.414) and an area of 1 m^2 (making it 841 x 1189 mm); each subsequent sheet is half the size, and maintains the same proportions.

abbreviation-stroke: in Medieval script, a small stroke (sometimes elaborated) attached to a letter to indicate its use as a **siglum** for a complete word.

accent: a **diacritical-mark** typically indicating stress or emphasis, but possibly altering phonetic value.

acid-free: of **paper**, made from wood-pulp but treated to remove all lignin and acids, giving a life-expectancy of a thousand years plus.

aerated: of **Medieval texts**, with incomplete, unsystematised **word-separation**, making for unpredictable **word-division**.

agus, agusan: the names (simply meaning 'and') in Irish & Scottish Gaelic for the **Tironian nota** '7', still sometimes used in those languages rather than the **ampersand**.

alinéa: the convention by which a new item is given a new line, as in prose dialogue each new speaker.

ampersand: the siglum '&', meaning 'and'.

analytic: of languages, using prepositions & word-order to establish meaning, rather than inflections; see **synthetic**.

anaphora: a rhetorical figure involving the repetition of a word or phrase in successive units, typically *cola* in **periods**, clauses in **sentences**, sentences in **paragraphs**, and lines in verse; sometimes specifically associated with the Psalms, where it is common.

angled brackets: '< >'; used in maths & HTML but rare in poetry; the opening **bra** & closing **ket** are distinguished.

Anglicana: a cursive script, developed in England in the Early-Thirteenth Century for use in documents, later spreading to use in books in Britain & Northern France.

antiphonal: 'sounded against', a line or lines responding to another or others; originally exactly that, choric call-&-response within the liturgy, but by extension (i) a mode (composed or imposed) of verse-lines which creates or displays a bipolar pattern (not a simple sequence, as in **blank** verse), and (ii) a quality of voice associated with such lines as protesting or refusing a dominant or demanding position.

antiphoner: a liturgical book containing antiphons, short pieces of music, sung responsorially, as part of the Mass, usually before or after a psalm or canticle.

apestail: the **siglum** '@', meaning 'at' or 'at … each'.

apostrophe: the mark ', used with or without 's' to indicate possession (the genitive case), or the elision of one or more letter/s.

arch-rhyme: a mirror-symmetrical or chiasmic **rhyme-scheme**, as ABBA.

art-paper: a heavier grade of **paper**, faced with clay, used for the printing of sharper images than ordinary paper would allow; sometimes called 'coated paper'.

ascender: that part of a letter above the **x-height**, as the upper part of 'b', 'd' etc.; see **descender**.

ash: the OE ligature 'æ'.

asterisk: originally a **nota** indicating omissions*, '*'; now usu., when single, a *signe de renvoi* & when multiple a **fleuron**; see also **dinkus**.

asterism: three **asterisks** arranged in a triangle, ⁂, historically sometimes used as a **dinkus** but now (if at all) as a **dingbat**.

autograph: of MSS, in the author's (as distinct from a scribal) hand.

autorhyme: a word rhymed with itself; sometimes called 'null' rhyme.

barred: of a letter or siglum, with an additional stroke, usu. through an **ascender** or **descender**, turning it into a **brevigraph**.

bas-de-page: French for 'bottom of the page'; used to describe e.g. the location of illustrations found underneath the **text-block**.

baseline: the (imaginary) line on which type appears to rest, parts of letters below it being **descenders**.

bastarda: a hybrid bookhand, essentially cursive but incorporating features of more formal scripts, used in France, Germany, & the Low Countries in the Fourteenth & Fifteenth Centuries. Also any early **fount** based on these scripts: see also **blackletter**.

BCE: Before Common Era, a non-denominational equivalent of B[efore] C[hrist].

bibliographic code: in McGann's theorisation of **text**, everything a **linguistic code** (text) acquires when given material form, from **fount**-size & identity to binding & price.

blackletter: the collective name of the old, gothic-style **founts** of type; replaced as a basic fount in English & the Romance languages by **roman** in the Late-Sixteenth Century, it is now used mostly for formal invitations & mock-antique commercialism.

blank: of a poem, stanza or other unit, unrhymed; of physical lines, empty of letters or symbols; of type, uninked.

bleed: in graphic novels, a technique whereby an image exceeds its frame, 'bleeding' into the **gutter**.

blind: of decorative tooling or block-printing on a (leather) book-cover, not gilded.

bob-lines/bobs: in a given stanza form, a line or lines which are markedly shorter than the others.

body: of a type-**fount**, the point-size, from the bottom of **descenders** to the top of **ascenders**.

bold: a type-**face** that is heavier & thicker, usu. used for emphatic display or as a **distinguishing** face; see also **roman**, **italic**.

booklet: a distinct codicological unit within a larger MS, of one **quire** or more, usu. distinguished by a different structure & writing practices.

border: rules or decoration around a word, **paragraph**, or **page**.

boxed: of multi-volume works, sold in a six-sided box, usu. with a handle.

bouma: of words, their distinctive shape or outline, formed by **word-separation** & clearer distinction of letter-**forms** with **ascenders** & **descenders**, esp. with prepositions allowing their identity to be apprehended in parafoveal vision.

bowl: a circular part of the **form** of a letter, as in 'a', 'b', 'd', 'p', etc..

bra: mathematical term for an opening **bracket**; see **ket**.

braces: curly **brackets**, '{ }'; a single brace is conventionally used to indicate a triplet within couplet-rhyme.

brackets: a generic term covering **angled brackets**, **braces**, **broken crotchets**, **crotchets**, & **lunulae**; all may be used singly, but crotchets & lunulae normally pair to create parentheses dis/aggregating a word or phrase.

breve: a **diacritical-mark**, a cup placed over a vowel to shorten its length, as 'ĕ'; see **macron**.

breviary: a liturgical book containing the Divine Office (psalms, collects, & lections), which those in ecclesiastical orders were required to recite daily.

brevigraph: a modified letter-**form** taking the place of a common combination of letters, typically at the beginning or end of a word; their use declined after the Seventeenth Century.

broadsheet, broadside: of printed materials, on **paper** (or rarely **parchment**) of a particular size, usu. implying that it has not been folded (e.g. a poster).

broken crotchets: a half-crotchet, '⌐⌐', used variously, often in distinction from **crotchets** and/or **lunulae**.

butcher's apostrophe: previously 'greengrocer's apostrophe', one that is unconventionally applied, typically to a simple nominative plural; more gen., the rash of such apostrophes generated by enthusiastic ignorance of conventional use.

cæsura/e: the medial pause/s in a line; if there is no **punctuation-mark** it will tend not to occur in lines shorter than a tetrameter, and to occur approximately centrally in tetrametric or longer lines; it may be forced towards the beginning or the end of a line by a mark.

camera-ready copy: hard-copy (or exact e-files) that can be used as a master in photographic printing-processes.

capital: of a letter, **upper-case**, distinguished by size, as 'P' from 'p', and sometimes **form**, as 'B' from 'b'.

caret: a **nota**, '^', typically used to indicate in a **text** the point at which interlineated text should be interpolated in reading.

Caroline: of English literature, usu. of/in 1625–49 or sometimes 1625–85 CE (digesting the reigns of Charles I–II with the Interregnum), and now potentially also 2022–; but in 'Caroline **minuscule**' & other Medieval uses = Carolingian, of the time of Charlemagne, 768–814 CE.

caron: a **diacritical-mark**, a v-shape placed over a letter to vary its phonetic value, as ě.

carpet-page: a full-page illustration in a MS, typically a Gospel Book, containing a patterned, non-figurative design.

case: in typography, a receptacle in which a compositor kept his type: the **upper case** contained **capital** letters, numerals, & certain other characters, the **lower case** small letters & spaces.

cased: of multi-volume works, sold in a five-sided slipcase.

catchword: the first word or syllable of a **page** printed below the last word of the previous page, as a courtesy to readers(-aloud).

CE: Common Era, a non-denominational equivalent of A[nno] D [omini].

chapbook: a pamphlet, variously bound but not in boards, historically usu. of between 8 and 32 pages.

chemical wood: of **paper**, made from wood-pulp that has been treated to remove lignin, acids etc., giving greater durability; see **acid-free** & **mechanical wood**.

chunking: in computational linguistics, a method of parsing natural language sentences into partial syntactic structures; by extension, any process of chopping-up **text** into short (memorable) units, as by scribes in copying.

clausula/e: the concluding formula of a *colon* or **period**.

closed: of a couplet, with the second line end-stopped; of form, prescribed.

codex, codices: the bound & foliated form of the book, as distinct from scrolls.

colash: a **combinate-mark**, ':—'.

colon/s: the second-heaviest **stop**, since *c.*1530 marked ':'; whatever mark may be used, it has always implied a completion of the immediate sense & latterly often a logical or dependent relationship between *cola*.

colon, cola: the part/s of a **period** or **sentence** divided by colons (the form of which has varied historically); see **colon/s**.

colophon: a brief statement within or upon a **codex** about the identity of its creator in print & place of creation; basic bibliographical data; also a publisher's siglum.

combinate-marks: those combining two or more **punctuation-marks**; **Medieval** ('old') combinate-marks may include *punctūs & virgulae*, and have various functions incl. final termination; the 'new' combinate-marks of *c.* 1700–1950 always incl. a dash: the **periodash**, **colash**, **semi-colash**, **commash**, **exclamation-markash**, **question-markash**, & **lunulashes** are recognised, but others may be found or created.

comma/s: the fourth & lightest **stop**, now marked ',’; conventionally implies the completion of a sub-clause or clause; used in pairs to mark **parentheses**.

comma/ta: part/s into which a **period, *colon*,** or smaller unit of syntax is divided by **commas**.

commash: a **combinate-mark**, ',—’.

comma-splice: the unconventional use of a **comma** to join clauses where a **semi-colon** or comma + conjunction (and, but, etc.) are required; the result is *parataxis*, offending clauses *paratactic*.

common mark of abbreviation: in MSS, a **macron** placed over a letter to indicate an omitted following nasal (e.g. hī = him). For printed books, the corresponding term is **tittle**.

composition: in hand-press printing the process of assembling individual **type-pieces**, incl. interword-spaces, in the correct order, work done by a compositor; see **imposition**.

contraction: a word shortened by medial elision, as 'can’t’ for 'cannot’. Contractions do **not** take a **suspension-mark**.

copperplate: an elaborate cursive script developed in the Eighteenth Century from English **round hand** and widely used (with many variants) into the Twentieth, but now rare except as a fancy fount for wedding-invitations &c..

copy-text: in editing, the 'text’ chosen as an **exemplar** for a new ed., to be followed unless specifically emended; 'text’ should not but is often taken to exclude **bibliographic codes**, whether it would be possible approximately to follow them or not.

corpus, corpora: in digital linguistics, a large and strutured set of **texts** constituting a data-set for research; in the matter of **punctuation** the use of corpora including edited texts, where **punctuation-marks** will probably & **punctuation-spaces** almost certainly have been altered, or texts created using OCR, esp. prone to error with punctuation-marks, are significant & disabling issues.

couplet-rhyme: a **rhyme-scheme** in couplets, as AABB.

creole: (from Spanish *criollo*, a slave born in slavery; ultimately prob. from Latin *creare*, to create) a noun & adj. for people, cultures, & languages of mixed European and/or African and/or Amerindian heritage; of a language the word typically implies 'formerly a pidgin tongue, now the sole or native language’. It is sometimes spelled 'kweyol’. See **nation language, patois**.

cross-rhyme: an alternating **rhyme-scheme**, as ABAB.

crossed letter: an epistle written first in spaced lines and continuing in lines written (sometimes in red) at right angles, crossing the earlier portion; a way of maximising the words on a single sheet before envelopes and the penny post were standard.

crotchets: square **brackets**, '[ ]’; used to distinguish editorial comments & emendations from authorial prose.

cursus: rhythmical patterns or cadences which characterise the *clausulae* in prose **texts**, helping readers to identify the structure of **periods**.

dagger: see **obelus**.

dash: a **rule** & once a variety of **comma** (the ***virgula plana***), '—’; conventionally used, in script, TSS, & word-processing (though not in print) singly, often with a space on either side, simultaneously to distinguish & link a sequence of clauses, and in pairs to create **parentheses**. See **em-rule**.

decorated: used of MSS that contain elaborated initial letters, **miniatures**, or other kinds of adornment to the **text**.

degree-sign: when not indicating degrees of temperature or the compass, a *signe de renvoi*, '○’.

deictic: of **punctuation**, used to emphasise a word or phrase, as *italics* or underlining do; distinguished from **spatial**, **marked**, & **graphic** punctuation.

descender: that part of a letter below the **baseline**, as the tails of 'g’, 'y’ etc.; see **ascender, x-**

height.

diacritical-marks: signs attached to a letter to vary its value, such as the **diæresis**, **macron**, **breve** etc., or in some languages to insert vowels.

diæresis: a **diacritical-mark** comprising two dots placed above a letter to indicate disyllabicity, as in 'naïf'; it is the French *tréma* (as in 'Citroën'), but **not** the German *umlaut*, which has the same **form** but a different phonetic function.

dialect: a distinctive variety of a language, individuated from it in lexis, grammar, or (in its spoken form) phonology.

diastole (also **hypodiastole)**: in Greek & Byzantine **texts**, a mark used to separate words or letters that may be or are falsely linked; later absorbed into the **comma**; its opposite was a low tie mark, the papyrological hyphen or enotikon.

diction: of any given **text**, the choice of words (incl. the reasons for & consequences of that choice).

digital: of commercial printing, using computer-setting, **lithography**, & **offset printing**, so involving no metal type; of **pages** or **text**, on-screen.

diminuendo: a technique of gradually decreasing the size of consecutive letters to ease the transition from an enlarged initial letter to the script of the **text**.

dinkus: a recent term of obscure origin for marks indicating a section-break, typically three (or more) centred **asterisks** on a line of their own.

dingbat: a printer's ornament; see **webdings**, **wingdings**.

diple: a **Medieval nota** from which **inverted commas** & *guillemets* subsequently developed, very variant in **form** but always a combination of (usu. two) dots or strokes & in print usu. two commas.

diplomatic: of transcriptions, carefully reproducing *all* elements & features of the **copy-text**; see **semi-diplomatic**.

dis/aggregators: the families of **brackets**, **slashes**, & **inverted commas**, which group or isolate a word or words.

display: the presentation or emphasis of elements of a **text** by **punctuation** and/or **layout**; thus a **parenthesis** may/not be displayed by **lunulae** or **dashes**.

display script: A script, or style of script, adopted to differentiate parts of a **text**: thus, 'primary' display for use in headings; 'secondary' display to distinguish the beginning of a text, ch., or para.; 'tertiary' display to indicate the beginning of a *sententia* or **period**. The principal forms used for these purposes were **capitals**, **Uncials**, **Lombards**, or decorated letters.

distinctiones: A system of punctuation developed in Antiquity, based on the division of a *sententia* by *punctūs* placed at different heights in an ascending order of importance: *subdistinctio* a low point used to indicate a minor medial pause (after a *comma*), or where the sense is incomplete; *media distinctio* a point placed at a midway height, used to indicate a major medial pause (after a *colon*), or where the sense is complete but the meaning is not; *distinctio* a high point used to indicate a final pause where the *sententia* or **period** is complete. The insular variant of the system was based on a series graded according to the number of points used.

distinguishing: of a metrical foot, **face**, or **fount**, different from that normally used.

distribution, distributing: of type, breaking up set type and returning **type-pieces** to **cases**.

double croisée: a **Medieval** eight-line stanza rhyming ABABBCBC.

double *punctus*: another name for the ***punctus geminus***, a mark resembling ':' that is not a **colon** but before *c.*1200 usu. indicates a minor medial pause.

double-terraced, -terracing: of type, set with an upper-row, usu. because adding **diacritical-marks**; the thin type-piece bearing the **kerned** diacritical-mark must be carefully inserted to appear where it ought.

douzain: a stanza or set of 12 lines, including the three **quatrains** of a Shakespearean sonnet.

drop-cap[ital].: an initial letter in a larger type-size that 'drops' below its own line.

drypoint: a means of ruling, or writing, without ink that uses the hard-point of a stylus to leave an impression on the surface of the page.

duct/us: used to describe the way a scribe traced the **forms** of the letters on the page.

duodecimo: a book printed on sheets of **paper** or **parchment** that have 12 pages on each side; each sheet must be cut into an octavo & a strip of four pages before folding.

Early Modern: of/in 1500–1700 CE.

eclectic: of (esp. Shakespearean) texts, conflating one or more **quarto** and **Folio** versions.

edentation: the extension of a line into the left **margin**, in Latin practice a way of indicating **paragraphs**.

edition: of a book, having had type newly set to print it; see **issue**, **state**.

Edwardian: of literature, usu. that of the reign of Edward VII, 1901–10 CE, often with the sense post-Victorian but pre-war, 1901–14 CE.

eisthesis: the indentation of a line or lines by one or more spaces from the left margin.

ekthesis: the setting of a line or lines hard to the left margin.

electrotype plate: a metal plate made from a set **page** or **forme** of type by electrolysing a wax impression; rarely used for printing **text** alone, but valued for illustrations & complex diagrams.

Elizabethan: usu. of/in 1558–1603 CE, but potentially also of/in 1952–2022 CE.

elision: the omission of a letter or letters from a word, now conventionally indicated by an **apostrophe**.

ellipsis: the omission of a word or words, & the indication of such omission (or in dialogue a trailing-away) with three **suspension-marks**, '…'.

elocutionary: of **punctuation**, indicating speech-derived pauses; distinguished from **syntactic**.

em: in typography a unit of measurement that is equal to the point-size of the type — this being Times New Roman 12-point, here 12 points; hence **em-space**, **em-rule**; trad. also the width of an upper-case 'M'. See also **en**, **quad**.

em-rule: a horizontal line as long as an upper-case 'M', '—' ; the **dash**.

em-space: a typespace as wide as an upper-case 'M'; see also **en-**, **thick-**, **mid-**, **thin-**, & **hair-space**.

emoji: a commercial development of **emoticons**, a pictogram, logogram, ideogram, or stylised **smiley** embedded in text and used in electronic messages & web pages.

emoticon: a **tonal indicator** resembling a face created with **punctuation-marks**; emoticons seem to have evolved on Usenet in the early 1990s, when the system was limited to **plain text**, then become **smileys**, whence **emojis**.

emphatic: of **punctuation**, **deictic**.

en: in typography a unit of measurement equal to half the point-size of the type — this being Times New Roman 12-point, here 6 points; hence **en-rule** ; traditionally also the width of an upper-case 'N'. See also **em**, **quad**.

en-rule: a horizontal line as wide as an upper-case 'N', '–'; intermediate between the **hyphen** & **dash** (**em-rule**), used in appositions (Oxford–Cambridge boat race) and number spans.

en-space: a typespace as wide as an upper-case 'N'; see also **em-**, **thick-**, **mid-**, **thin-**, & **hair-space**..

enchiridion: a handbook or manual. Notable examples are by Augustine of Hippo & Byrhtferth of Ramsey.

enclitic: of **apostrophes**, demoting a contracted word into part of another word, as 'not' in 'don't'.

end-stopping: the placement at the end of a verse-line of any **punctuation-mark**, preventing

enjambment.

enjambment: the continuity of syntax across a **line-break**; see **end-stopping**.

entrelacé: of narrative, in interlacing strands, usu. with different protagonists; a Medieval technique revived by Tolkien & Faulkner.

equiparative: of any given **punctuation** or absence of punctuation, producing a neutral interpretation which attributes equal value to all possible emphases; in one sense an opposite of **deictic**.

eth: the OE letter 'Ð, ð', used to represent both the voiced & voiceless dental fricatives, /θ ~ ð/.

exclamation-mark: a **tonal indicator**, '!', usu. of rising pitch & volume, used to indicate exclamations; may be used both medially & terminally.

exclamation-markash: a **combinate-mark**, '!—'.

exemplar: in Medievalist use, the **copy-text** for a given MS, that which its scribe copied.

eye-rhyme: (or printers' rhyme*)* between words which, having endings spelt identically, look as if they rhyme, but are not so pronounced, as 'though/rough'.

fabliau/x: short, usu. v. bawdy, tale/s in verse or prose, typically originally written in French, though translations were made into other vernaculars.

face: of a type, a particular appearance of the letters & numbers, as **roman**, **bold**, or **italic**; thus any given **fount** of type will have many faces.

fanfic/tion: a fiction by one author using characters and/or settings invented by another; usu. not commercially publishable as breaching copyright, but posted online. See **fic**.

fic/s: work/s of fanfiction.

finial: a synonym for **serif**, used to indicate a stroke at the beginning or end of a letter.

fitt/s: in OE & some later verse, a section or 'canto' into which a longer work is divided.

fleuron/s: printer's ornaments derived from stylised leaves & flowers, including the **hedera** and when used ornamentally, as in a **dinkus**, the **asterisk**; Bringhurst calls them "horticultural **dingbats**". See also **foliate**.

flong: a laminated paper, with alternating layers of blotting- & tissue-paper, used from 1829 to make **stereotype** moulds.

flourish: an elaboration of the final stroke of a letter, intended to make the **text** more decorative.

foliate: decoration in a MS, e.g. of an initial letter, consisting of plant leaves.

foliation: the division of a **codex** into **folios**, which may be numbered as folios or have **page-numbers** assigned to each **recto** and **verso**.

folio: a book printed on sheets of **paper** or **parchment** that have been folded only once, implying a large page-size; also one (numbered) **leaf** of a **codex**, hence in references 'fol. 23r' or 'fol. 23v'. 'The Folio' often refers to Shakespeare's First Folio of 1623.

folio in sixes: a **folio** bound with the printed **sheets** in gatherings of three (i.e. sets of 6 **leaves**, 12 **pages**).

form: of **punctuation-marks** & letters, their shape, distinguished from **function** & phonetic value.

format: a particular model of **layout** (as columnar formats with more than one block of type per **page**) or of printing & binding (as **folio**, **quarto**, **octavo** etc.).

forme: in hand-press printing, the imposed block/s of type that are used to print each **sheet**; in **folio** the forme will contain only two **pages**, in **quarto** four, in **octavo** eight, in **duodecimo** 12, etc..

fount (also elsewhere **font)**: in typography a complete set of type of a particular design (Times New Roman, Comic Sans), in multiple **faces** & sizes.

foxed, foxing: of older **paper** & book-**pages**, discoloured by stains, typically reddish-brown; some causes are understood, as with acidulous paper & oxidisation, but fungal vectors have also been suspected & the whole process is not well understood.

frisket: in hand-press printing, a hinged extension of the **tympan** which secures the **sheet** in place & protects areas that are not to receive ink.

full-stop: the heaviest **stop**, '.', indicating the end of a **period** or latterly **sentence**.

function: of **punctuation-marks**, their effect on construal of text, distinguidhed from **form**.

furniture: in hand-press printing, blocks of wood used to keep **justified** type upright while creating the margins.

galley-proof/s, galley/s: unpaginated proofs, on long sheets of paper, as from **webs**.

genre: (1) an imprecise method of grouping artworks according to any specified criterion; a category between medium & form. (2) A process by which artworks, during & after consumption, arouse and fulfil or defeat a consumer's expectations, and are compared to other artworks. (3) The collective noun for named patterns of expectation generated by artworks.

Georgian: of/in either 1714–1830 CE (the reigns of Georges I–IV) or 1910–52 CE (the reigns of Georges V–VI, ignoring that of Edward VIII in 1936).

grammar of legibility: coined by M. B. Parkes (1930–2013) for the conventions underpinning layout, from **text-block** & **margins** to **word-separation**, proper deployment of *litterae notabiliores*, etc.; scribal "decorum — the rules governing the relationships between this complex of graphic conventions and the message of a text conveyed in the written medium" (*Pause and Effect*, p. 23).

graphic: of **punctuation**, (a) having beyong any **elocutionary** or **syntactic** function an iconic or decorative function, as when **lunulae** enclose in an image of enclosure; see **iconicity**; (b) in graphic novels, drawn motifs that recur with **deictic** or **structural** functions within a **splash panel** or in a dis/continuous series of panels.

great colon: a larger-**fount** colon used by G. M. Hopkins in prosodic notation.

Greek-e: a lower-case form of the letter found in script that is modelled on Greek epsilon, 'ε'.

greengrocer's apostrophe: see **butcher's apostrophe**.

guillemets: the French equivalent of **inverted commas**, '« »', also used in Italian & with reversed symmetry in Danish.

gutter: in books, the inside of the spine, between facing **recto** & **verso**; in graphic novels & comics, the space between sequential panels.

hair-space: in typography the smallest **type-space**, of less than ⅕-**em**, used in justification to increase inter-word spaces; see also **em-, en-, thick-, mid-,** & **thin-space**.

halftone: a reprographic technique that uses dots varying in size or spacing to generate (the illusion of) a tonal gradient; also an image so produced.

half-uncial: a bookhand used between the Third & Eighth Centuries, derived from New Roman Cursive. Half-uncial letter forms remained in use after this date in **rubrics**, as part of the hierarchy of scripts.

hand: of an individual, their characteristic handwriting.

hanging indent: a **paragraph layout** in which all lines after the first are indented, as in this glossary; sometimes called 'reverse-indented'.

hapax legomenon: (Gk, 'a thing said once') a word or expression found only once in the surviving records of a language, and which is therefore *de facto* untranslatable. The pl. is *hapax legomena*.

hedera: A symbol resembling an ivy-leaf (❧) used as an interpunct in Antiquity, but subsequently as a **punctuation-mark** & printer's ornament. (Word-on-Mac calls it a "rotated floral heart bullet" & puts it among the 'Bullets & Stars')

Henrician: of/in the reign of any of the eight Henries, but most often those of the consecutive Henries IV–VI (1399–1461 or 1471 CE) or Henries VII–VIII (1485–1547 CE), the latter in apposition to **Marian** & **Elizabethan**.

heptet: a stanza or set of seven lines.

heterography, -ic, -ical: of spelling, not conforming to contemporaneous norms & conventions, either idiosyncratically (as with Milton's autograph) or programmatically (as in representations of spoken accent, dialect, or idiolect); see **orthography**.

historiated: used of decorated initial letters that are inhabited by human or animal figures.

holograph: of **manuscripts**, wholly in the author's **autograph**.

house-style: the set of printing conventions observed by a given publishing house.

hyparchetype: in textual criticism, a lost witness, intermediate between the archetype & the surviving witnesses.

hyphen: used to join two words into one, or to join parts of a word split between lines, '-'.

iconicity: the capacity of a mark, letter, or word to become an icon, as **lunulae** of lips, O of a mouth etc..

ictus: the stressed beat of a foot; the plural is ictūs.

illegitimate drama: in Britain, after the Licensing Act of 1737, forms of theatre including comedy, pantomime, opera, dance, music hall, & melodrama, even when not musical as such often with musical interpolations & allowed to be performed at unlicensed theatres but rarely published; see **legitimate drama**.

illuminated: used of MS that are lavishly **decorated** using brightly-coloured inks.

implement, -ed, -ation: of characters in computer **founts**, available; a character may exist in Unicode for that fount, but if it is not implemented on a given computer MS Word will display a small square box.

imposition: in hand-press printing the process of arranging composed type on the bed of the press, done by an impositor; decisions about **leading**, ornaments, **running-heads** etc. are involved, and two or more pages will have to be imposed together in any book or pamphlet format. See **composition**.

incunabulum, incunabula: **broadside/s**, pamphlet/s, & book/s printed before 1500 CE.

index: in print (as well as the usu. sense of a listing of subjects in a book with **page**-refs), a numeral or other *signe de renvoi* used to indicate a footnote; the pl. may be *indexes* or *indices*.

initial: the first letter of a word or **text**, esp. when enlarged, highlighted or decorated.

insular: of the British archipelago; of English, Welsh, Scottish, Manx, or Irish identity.

intentional fallacy: the erroneous belief that the meaning of an artwork can be limited by the intent of its creator/s.

intentional-fallacy fallacy: coined by A. D. Nuttall (1937–2007), the erroneous belief that the intention of artists is irrelevant to the meaning of their work (i.e. that the intentional fallacy is to believe intention relevant).

interpunct: A point or symbol placed between words in classical MSS & inscriptions.

interrobang: a fusion of the **question-** & **exclamation-mark**, '‽', proposed in 1962 to indicate a question asked in an excited manner; not in general use, though a Spanish inverted form exists ('⸘'), and sequential use of the component marks ('?!') is common in informal writing.

intrapunct: our coinage for a **mark** used within a word, usu. to allow fusion of grammatically gendered variants (as, in some Francophone usage, 'il·elle·s') or articulate a subset of letters.

inverted commas: one of the **dis/aggregators**, used to indicate direct speech & quotations, marked " " or " "; may also be single (' ', ' '); as **scare quotes** indicate a suspension of sense, or distrust of a word. Conventions of use vary historically & culturally; the modern English set of conventions dates only from *c.*1840.

issue: of a book, a batch of copies released for sale, either from a previous print-run, or from standing type or **stereotype plates**, without new setting of type.

italics: of type, a **face** that typically *slopes to the right* and has distinct **forms** of some letters, notably lower-case 'f' with a **descender**, '*f*', as well as different proportions of strokes & bowls; typically used as a **distinguishing** face; see **roman**, **bold**; of script, a semi-cursive,

slightly sloped hand developed in Renaissance Italy to allow faster (as well as clearer) writing, esp. with an 'a' formed in one stroke rather than two.

Jacobean: of/in 1603–25 CE.

Jacobethan: of/in 1558–1625 CE, combining **Elizabethan** & **Jacobean**.

Jacobethine: of/in 1558–1649 CE, combining **Elizabethan**, **Jacobean**, & **Caroline**.

jot: once a synonym for **tittle**; more strictly, the dot forming the upper-part of **lower-case** 'i' and 'j' (as in 'jot and tittle', Mt. 5:18).

justified: of **text**, aligned straight up & down; see **ragged**.

kerning: the adjustment of interletter-spacing for ease & clarity of **display**; with metal-type a kerned letter or sign partly overhangs the edge of the **type-piece**.

ket: mathematical term for a closing **bracket**.

lacuna: a gap or omission, sometimes but not necessarily marked with an **ellipsis** or other marks, such as **asterisks**, or space.

layout: the arrangement of type on the page, a form of **spatial punctuation** but on its largest scale distinguishable as primarily a matter of **imposition**.

leading: in printing, the amount of white space left between lines, stanzas, or other units of form (once created by thin strips of lead).

leaf: a single sheet of **paper**; in a codex, one **recto** with one **verso**, or two pages; in printing often called a **sheet**, which may bear two or more **pages** on each size.

legitimate drama: in Britain, after the Licensing Act of 1737, spoken drama performed at the two licensed 'patent theatres' and usually published; see **illegitimate drama**.

lemma/ta: short qtn/s (originally biblical) presented for exegesis in another text.

lexicon: the vocabulary of a particular trade, activity, or profession.

libellus: literally a 'little book', used to denote a medium-length work, a collection of short works assembled together for circulation, or a **booklet** in a larger MS.

ligature: two letters joined together, in print to avoid type-damage with certain letter combinations, usually involving 'f' or **long-s**.

lineation: the organisation of a poem into lines.

line-break: the turn of one line into the next; notated as '/'

linguistic code: in McGann's theorisation of **text**, the alphanumeric string + **punctuation-marks** constituting a text in the abstract, lacking **bibliographical codes**.

linguistics: a discipline of studying all that can theoretically be said in language, formalised by Ferdinand de Saussure and notably unable to theorise **punctuation**; see **pragmatics**.

Linotype: a hot-metal printing system in which whole lines (rather than individual sorts) were cast for one-time use, usu. in newspaper production.

lithography: a method of printing in which the material to be printed was originally drawn on stone and printed using the immiscibility of oil and water; modern lithography often uses photographic processes.

littera/e notabilior/es: 'more noticeable letter/s'; a generic term for enlarged **minuscule**, **majuscule**, & **upper-case** forms, used to indicate the beginnings of *sententiae* or periods.

Lombards, Lombardic: a capitular alphabet, used in MSS & incunabula for *litterae notabiliores* and rubrics, and also for incising inscriptions on stone.

long-s: a distinct form of the letter, 'ſ', used initially & medially until the Late-Eighteenth Century; **short-s**, 's', was used terminally, & the upper-case form was always 'S'.

lower-case: of letters, small. See **case**.

lunula/e: round **brackets**, '( )'; historically used in many conventions, incl. indication of stage-directions, attributions of speech, comparisons, quotations, *sententiae*, & other cruces of argument; in indicating **parenthesis**, commonly used to indicate both subordination & emphasis; invented *c.*1399 by Coluccio Salutati (1331–1406).

lunulash/es: the **combinate-marks** '—(' and ')—'.

macron: a **diacritical-mark**, a bar placed over a letter, usu. to lengthen its sound (ū = oo); see **breve**. The same mark serves in MSS as the **common mark of abbreviation** & in print as the **tittle**, indicating omitted nasals.

majuscule: in handwriting, a capital ('upper-case') letter or equivalent.

manga: Japanese comics & graphic novels.

manicule: in script & print a **nota** in the form of a hand with pointing finger, '☞', '☛' (Word on Mac calls these 'White Right Pointing Index' & 'Black Right Pointing Index', under Bullets and Stars).

manuscript: a hand-written **text**, abbreviated MS/S. See **typescript**.

margin/s: the space/s surrounding the **text-block** on a **page**.

marginalium, marginalia: a portion of **text** placed in the **margin** (of another text).

Marian: usu., of the Blessed Virgin Mary, but of English literature, in/of the reign of Queen Mary, 1553–58 CE.

marked: of **punctuation**, involving a mark; distinguished from **spatial**, **deictic**, & **graphic** punctuation.

matrix, matrices: in type-founding, a small block of metal into which a **punch** has been driven, used to cast the piece of type.

mechanical wood: of **paper**, made with machine-pulped wood without chemical or other treatment to remove lignin, acids etc., and so prone to rapid browning, **foxing**, a distinctive smell, and brittleness as it decays; it will not last more than about one century. See **acid-free** & **chemical wood**.

Medieval: of/in 500–1500 CE.

member/s: the constituent *cola* & implicitly *commata* of a **period**.

mid-space: in typography a **type-space**, of ¼-**em**; see also **em-, en-, thick-, thin-, & hair-space**.

miniature: a picture or illustration in an **illuminated** MS.

minim: the short vertical stroke that comprises the letter 'i', also used in the composition of 'n' & 'm'.

minuscule: in handwriting, a small ('lower-case') letter or equivalent.

mise-en-écran: the actual layout of a given poem or prose **text** on a given screen.

mise-en-page: the actual layout of a given poem or prose **text** on a given page.

mise-en-texte: little used in English, but in Franco-Italian Medievalist scholarship the palaeographical features of a given hand, as distinct from the *mise-en-page* of the MS.

missal: a liturgical book containing the **texts** necessary for the performance of Mass for the church year.

Modern: of/in 1700 CE to the present.

'modernised': of an edition, with **orthography** brought into line with (supposed) PDE norms, & **punctuation** removed, being replaced by re-punctuated at the editor's discretion. We always place the term in **scare quotes** because with punctuation it typically means some combination of elimination & addition, original **functions** not preserved while new ones are added; glibly to say 'orthography and punctuation are modernised' is to equate two very different processes, one profoundly disrespectful of punctuation.

monk/s: black squares between printed words caused by spaces riding up to catch ink & print.

Monotype/s: a large family of type-founts, including some based on designs by Bembo, Garamond, Caslon, & Baskerville, first produced in the late-Nineteenth Century by one of three US & UK companies using the name, originally for use in hot-metal printing; a high reputation made them standard, as many still are.

mosaic-rhyme: that between a word & a phrase, or between phrases.

nation language: a term for Caribbean **creoles** and/or **patois**, usu. deployed with ideological purpose (and sometimes adopted in Black American poetics).

New Bibliography: the collective bibliographical work, principally concerning Shakespeare & his contemporaries, of A. W. Pollard (1859–1944), E. K. Chambers (1866–1954), R. B. McKerrow (1872–1940), & Sir W. W. Greg (1875–1959).

New Typography: a Modernist movement in Germany associated with the Bauhaus that favoured san **serif** founts.

nota/e: mark/s made or printed in the **margins** of **texts**; distinguished from **punctuation-marks** and **diacritical-marks** within the text.

notae librariorum: Cicero's term (*De Oratore* iii.173) for marks inserted by scribes to assist readers.

novel: a form of long prose fiction born of the printing press in the later-Seventeenth Century, that displaced the **romance** and is typically more bourgeois & character-centred, less picaresque & episodic; epistolary structure & first-person narration are specific to the novel. The English distinction is confused by the French & German use of *roman* for a novel.

obelus: also **dagger**; a *signe de renvoi,* marked '†'; may also be double, when marked '‡'. It once indicated corruption of a text, but became harmless.

octave: the first eight lines of a Petrarchan sonnet; see **octet**.

octavo: a book printed on sheets of **paper** or **parchment** that have been folded three times, so each **sheet** bears eight **pages** on each side.

octet: a stanza or set of eight lines, other than the first eight of a Petrarchan sonnet; see **octave**.

offset printing: a technique (used for **paper** from 1904) in which the page-image is transferred via a rubber-surface from plate to paper, usu. employing rollers; it enables e.g. modern colour printing in magazines.

open: of form, variable; of couplets, with the second line enjambed to the first line of the next couplet (or other component unit of form).

opening: two facing **pages** in a **codex**, a successive **verso** and **recto**; see **turning**.

orthography, -ic, -ical: of spelling, conforming to contemporaneous norms & conventions; see **heterography**.

Oxford comma: one preceding the 'and' introducing the final item in a list of three or more items: a, b**,** and c.

page: in a **codex**, one side of one **leaf**; such pages are coextensive with the boundary of their material platform, which web- and other digital pages need not be, nor the earlier division of scrolls called *paginae*.

pagination: the numbering of each **recto** and **verso** of each **folio** in a **codex**, as distinct from **foliation**.

paper: a writing surface made from tangled cellulose fibres; see also **papyrus**, **parchment**, & **vellum**.

paper method: the later method of making stereotype plates, using **flong** to make the mould from set type, invented in the later 1820s and in British use from the 1840s; it enables curved plates to be cast for rotary presses; see **plaster method**.

papyrus: a writing surface made from the pith of the papyrus sedge, *Cyperus papyrus* L.; as the usual material of early scrolls, 'a papyrus' can also be such a scroll; see also **paper**, **parchment**, & **vellum**.

paragraph: the division of stichic verse or continuous prose into groups of lines, now conventionally marked by the indentation of the first line or (modern business-style) a **blank** line; a unit of argument & emotion; the oldest surviving form of Western **spatial punctuation**.

paragraphus: in early MSS a nota indicating a **paragraph** or section, variously marked, including forms of Greek Gamma (Γ, γ) and '§'; in modern usage, the *signum sectionis.*

paraph: a nota used to indicate a **paragraph** or section, developed from the letter C (for *capitulum*) and marked '¢', '¶', or '‖'. It displaced the **paragraphus**.

paratext/s: any distinct **text** associated with a main text, as title-pages, **colophons**, contents-pages, prefatory material, acknowledgements, appendices, & indices.

parchment: a writing surface made from animal skin; see **papyrus**, **vellum**, & **paper**.

parenthesis: in rhetoric, one clause intercluded within another; such clauses are in printed **texts** usu. marked with paired **commas**, **dashes**, or **lunulae**, and the parenthesis comprises the opening mark, alphanumeric contents, & closing mark.

patois: (? from Old French *patoier*, to handle roughly) loosely, a dialect; specifically, West Indian **creoles** drawing-on English, French, or Spanish + African and/or Amerindian languages. It is now sometimes spelled 'patwa'. See **nation language**.

pen-rest: a mark in MS accidentally made by the pen resting whch may be mistaken for a *punctus*, comma, or full-stop.

per cola et commata: the post-/Ciceronian parsing of text by identifying the constituent members of a **period**; also a method of copying a text whereby each *colon* begins on a new line.

percontation-mark: also *punctus percontativus*, a **tonal indicator** of percontations (questions open to any answer), marked '⸮'. It is found sporadically in print & MSS *c.* 1500–1650.

perfecting: in printing, impressing the second side of a **sheet**.

period: a classical, rhetorically defined unit of syntax & argument, composed of *cola* & *commata* (periodic syntax); each *colon* may have a different grammatical subject; its maximal rhetorical definition (the complete expression of a finished thought) makes it closer to the modern **paragraph** than the modern **sentence**; once, & in the USA, also a **full-stop**.

periodash: a **combinate-mark**, '.—'.

photoquotation: a qtn reproduced photographically from a specific copy of a specific ed. of a text, and therefore not in any way altered by the quoter. On the metal-page, photoqtn implicitly guaranteed a level & degree of fidelity otherwise impossible; on e-pages digital photographs, while still purporting such fidelity, may have been spliced or morphed.

phrasal: of **punctuation**, comprising repeated words or phrases that help to structure a **text**.

pilcrow: a **special sort**, '¶', marking **paragraphs** or sections; now the commonest form of **paraph**.

pipe: a name for the vertical **slash**.

point: see *punctus* & **pointing**. In typography a point is the smallest unit of measure, used for fount-sizes, spaces, leading etc.; its size has historically been variable but in digital work it is now defined as 1/72 of an inch ≈ 0.353 mm; 12 points make one pica.

pointing: an older term for punctuating, whence points as a synonym for **punctuation-marks**.

plain text: in computing, **text** recording only characters & simple spaces, without formatting; see **rich text**.

plaster method: the first method of making **stereotype plates**, using plaster-of-paris to make the mould from set type, in occasional use in the Eighteenth Century, and more commonly in the earlier Nineteenth; to enable the set plaster to be lifted from the type, taller spaces had to be used; see **monk/s** & **paper method**.

platen: in a hand-press, the flat surface that is **pulled** down to press the **paper** or **parchment** onto the inked type.

plummet: lead, used for ruling MSS & outline drawing instead of **dry-point** from the Eleventh Century onwards.

positional: of certain letter-**forms**, determined by initial, medial, or terminal placement in a word, as short-/long-s, u/v, & i/j once in English, 's' in Greek, & r/2-shaped r in some **blackletter** founts.

positura: Originally a **nota**, subsequently a **punctuation-mark** indicating the end of a section of **text**; the opposite of a **paragraphus**; very variously marked (see Parkes's glossary).

positurae: in the Middle Ages a collective term for the **punctuation-marks** of liturgical text, the *punctus flexus*, *punctus elevatus*, *punctus interrogativus*, & *punctus versus*.

post-metal: of printing, books etc., to indicate the current age of printing by primarily digital methods bypassing metal type.

pragmatics: the study of the influence of context on meaning; often in some apposition to **linguistics**; Parkes declared **punctuation** a "part of the pragmatics of the written medium".

processional: a liturgical book containing litanies & other texts for use in Christian processions.

prong, pronged line: a line longer than a normative measure; the opposite of a **bob**.

pull: in hand-press printing, the action bringing the **platen** down onto the **paper** or **parchment** & inked type; larger **formats** might require two pulls to cover the whole **forme**.

punch: in type-founding, a metal bar with one character carved into its tip; it creates the **matrix** from which the **type-piece** is cast.

punctuation: a variety of marks, spaces, & other signs (such as **distinguishing** type-**faces** or **founts**) placed within the **text** to articulate, dis/ambiguate, or otherwise refine and/or display the sense; **spatial & deictic** punctuation (incl. distinguishing faces), with **punctuation-marks**, comprise 'punctuation', which may be theorised as **elocutionary** or **syntactic** but is in practice always both.

punctuation-mark/s: written or printed marks acting as **punctuation** within a text; distinguished from **notae** in the margins & **diacritical-marks**.

punctuation-spaces: written or printed spaces acting as **punctuation** within a **linguistic** or **bibliographic code**, from interword-spaces to interbook-spaces in a multi-volume work.

punctus, punctūs: a simple point, the basic impression of a stylus in a wax tablet, '.'.

punctus elevatus/-ūs elevati: one of the *positurae* which passed into the general repertory; it indicated a major medial pause, as at the end of a *colon*, but came sometimes to indicate questions and was (we believe) the model for **blackletter question-marks**.

punctus exclamativus/-ūs exclamativi (or *admirativus, -ivi*): the pre-print form of the **exclamation-mark**.

punctus flexus/-ūs flexi: One of the *positurae*, used to indicate a minor medial pause (as at the end of a *comma*).

punctus geminus/-ūs gemini: a punctuation-mark, resembling the modern **colon**, consisting of two *punctūs* stacked vertically. See also **double punctus**.

punctus interrogativus/-ūs interrogativi: one of the *positurae* which passed into the general repertory (as the **question-mark**, '?'), used to indicate the end of an *interrogatio*, a question requiring an answer; how far the strict Latin sense of a question requiring the answer 'yes' or 'no' was observed is moot, but see **percontation-mark**, *punctus elevatus*.

punctus percontativus: see **percontation-mark**.

punctus versus/-ūs versi: one of the *positurae* used to indicate *terminatio* of a psalm verse, and the completion of a *sententia* or **period**.

quad/s: in typography a size of space comprising 4 **ems** or **en**s, used in setting verse & the last lines of paragraphs.

quarto: a book printed on **sheets** of **paper** or **parchment** that have been folded twice, so each **sheet** bears four **pages** on each side.

quaternion: a quire of four **sheets** & eight **leaves**.

quatrain: a stanza or set of four lines; **single-**, **couplet-**, **cross-**, & **arch-rhymed rhyme-schemes** are distinguished (ABCB, etc., AABB, ABAB, ABBA).

question-mark: a **tonal indicator**, '?', usu. of rising pitch, used to indicate questions; may be used both medially & terminally; see also *punctus interrogativus*, **percontation-mark**.

question-markash: a **combinate-mark**, '?—'.

quire: a gathering forming part of a MS or printed **codex**, in MSS often of four **sheets** folded

vertically to make eight **leaves**, but sometimes of between two & eight sheets and four & sixteen leaves; in print of a size determined by **format**, with hand-presses ranging from 'folio in sixes' (three sheets, six pages) to duodecimo (one sheet, 12 leaves), and with machine-presses up to 64mo (one sheet, 64 leaves).

quoin/s: in printing, paired wedges that can be expanded to lock in place set type & surrounding **furniture**.

quotation-marks: a common but misleading term for **inverted commas**; often abbr. to 'quotes', though in many dictionaries this remains a form of the verb.

rag: of **paper**, made from rags of cotton, linen, etc..

ragged: of texts, not **justified**; hence **ragged-right** for text only left-justified, as poetry usually is, and this particular glossary entry. (Metal type, however, must *always* be justified before it can be locked, and **type-spaces** or **furniture** are used to create blank areas.)

recto: the front of any **leaf**; in **codices**, each right-hand **page**.

redaction: a form of editing in which multiple source-texts are combined into a single **text**; not to be confused with 'redaction' as censoring parts of a text that is to be made public.

reflowable: of e-texts, allowing readers to change **fount**, fount-size, etc., destabilising **spatial punctuation** and **pagination**.

register: gen., the chosen level or pitch of style + **diction** + decorum in a text, assessed as e.g. 'high' or 'demotic'; in priting register refers to the exactitude of repositioning the **paper** when both sides of a **leaf** bear text or multiple impressions are needed (as for colour).

reverse-indented: see **hanging indent**.

reverse-r: a form of the letter found in script that reverses the usual shape, 'ꝛ'.

rhyme-scheme: a conventional way of annotating the pattern of a rhyming stanza or poem, using A to indicate the first rhyming end-word & all subsequent lines rhyming with it, B to indicate the first end-word not to rhyme with A, C to indicate the first end-word not to rhyme with A or B, and so on. When variant, line-lengths may also be notated in beats, making a limerick in anapaestic trimeter (the dominant measure) AAB6B6A, ll. 3–4 being dimeters; such numbers are sometimes given in **subscript**.

Ricardian: usu. in/of the reign of Richard II, 1377–99 CE.

rich text: in computing, text with spatial and typographic formatting; see **plain text**.

roman: of type **founts**, upright; see **italic**. Of **capitals**, in the style & letter-forms of Roman inscriptions, exemplified on Trajan's Column.

roman fleuve: literally 'flowing novel'; a coinage by Romain Rolland (1866–1944) to describe his 10-vol. *Jean-Christophe* (1904–12) which usu. implies that narrative in a **series** is only physically interrupted by interbook-spaces, action being continuous.

romance: a form of long prose fiction circulated in MSS, that was displaced by the printed **novel** and is in English rare after Sidney's *Arcadia* (1590) & its several Seventeenth-Century continuations. (This distinction is strong in English, but obscured in French & German by the term *roman*, 'a novel', in both languages.)

rotula, pl. **rotuli**: a roll, comprising a series of animal skins stitched or glued together.

round: of **brackets**, a common term for **lunulae**.

roundhand: a flowing cursive script developed in England from the 1660s, characterised by subtle variations in thickness of stroke caused by split metal nibs that when pressed harder spread apart slightly.

rubric/s: a word or section of text written or printed in red, for emphasis & display; those responsible were rubricators, the process & results rubrication. Subsequently, in e.g. examination-papers, the question-text that must be obeyed.

rules: in printing, horizontal lines from the **hyphen**, **en-rule**, & **dash** to such longer lines as those separating footnotes from the main text.

running-head: a title or identifying phrase printed at the top of each page, often in **italics** or **small caps**; running-heads may differ on **rectos** & **versos**.

Rustic capitals: originally an epigraphic script, very rare as a bookhand, but in the early Middle Ages commonly used for **rubrics** as part of the hierarchy of scripts.

sammelband/s (also **Sammelband/-bände**): a codex comprising separately printed or manuscript books bound together; German capitalisation & plural (inconsistently italicised) has been usu., but the anglicised roman form is becoming commoner.

san serif: see **serif**.

scare quotes: **inverted commas**, usually single, indicating a suspension of sense, or distrust of a word.

scharfes-s: the German **ligature** 'ß', a long-s + z combination for 'ss'.

screamers: in UK newspaper parlance, exclamation-marks in headlines.

scribal cc: a form of the paraph in some Medieval MSS, the letter 'c' twice with a long stroke above projecting right.

scriptio continua: text without word-separation or **interpuncts**, standard from late Antiquity as interpuncts were abandoned until the Late-Seventh Century CE, thereafter passing into disuse.

semantic: of rhyme, between words with related or cognate meanings.

semi-colash: a **combinate-mark**, ';—'.

semi-colon/s: the third heaviest **stop**, marked ';'; conventionally implies completion of the immediate sense, and either a development in the sense between *semi-cola* or the itemisation of each *semi-colon*; invented by Pietro Bembo (1470–1547) in Venice in the 1490s explicitly as a stop intermediate between the **colon** & **comma**.

semi-colon/-cola: the part/s of a sentence between **semi-colons**, and/or between a semi-colon & a heavier stop.

semi-diplomatic: of transcriptions, carefully reproducing *most* features of the copy-text; see **diplomatic**.

sentence: in modern use, the largest unit of syntax, composed of one or more clauses & normally containing at least one grammatical subject, one in/transitive verb, & if appropriate an object. We distinguish sentences from **periods**.

sententia/e: in classical & Medieval use, esp. the substance or significance expressed by the words of a **period**; with ref. to **Early-Modern** MSS & print, an extractable, quotable, commonplace-book-able expression, a sententious aphorism, sometimes **displayed** (with **italics** or **lunulae**) or marginally marked (often with a **diple**) by printers or readers.

septenary, -aries: a heptameter, used in **Medieval** verse.

serial, serialised: of a single work, issued in parts, whether as freestanding instalments or in a periodical; a major Nineteenth-Century form of publication with many effects.

series: of any books, published in a uniform format & usu. binding + cover- or jacket-design conferring brand identity; of fiction, a sequence of freestanding complete works linked by continuity of protagonists and/or action; see also *roman fleuve*.

serif: a short finishing stroke added to the ends of other strokes, in particular the fine cross stroke at the top or bottom of a letter; hence san serif founts, such as Ariel.

sestet: a stanza or set of six lines; the last six lines of a Petrarchan sonnet.

sexto-decimo: a book printed on **paper** or **parchment** that has been folded four times, so each **sheet** bears 16 **pages** on each side.

sheet: of paper in printing, one **leaf**, of which each side may bear two or more **pages**.

short-s: the normal modern form 's'; before the Late-Eighteenth Century **long-s** was used initially & medially, short-s terminally & as the second character in 'ss'.

siglum, sigla: stylised letters or other characters or symbols used to denote a word or words, as the **ampersand** & **apestail**.

signe/s de renvoi: 'sign/s of sending'; any sign/s used (typically as an **index**) to associate matter in the **text** with added material (including **marginalia** & foot- or endnotes).

signs of omission: a family of **punctuation-marks** (including the **apostrophe**, **ellipsis**, & **suspension-mark**) indicating that letter/s, word/s, or larger units have been omitted.

signum sectionis: the section-mark or **paragraphus**, '§', formed from the initial letters 'ss'.

single-rhyme: a **rhyme-scheme** with only one set of rhyming lines, as ABCB.

skeuomorph: a derivative object that retains design cues from the original, as light-bulbs that imitate candle-flames; digital skeuomorphs incl. the 'floppy-disc' save icon & 'dustbin' icon for discarding files, with e-book pages that have to be 'turned' by swiping.

slash/es: a sub-family of **dis/aggregators** comprising the forward slash (or **solidus**), '/', used singly to indicate alternatives (as 's/he') & line-breaks, and doubly (//) to indicate stanza-breaks; the vertical slash, '|', which may indicate foot-division or **caesurae**; & the backslash, '\'. See also **verticule**.

small capitals (small caps): smaller upper-case letters of x-height, such as THESE.

smiley: a small schematic face, ☺; also the commonest form of **emoticon**, a face created from **punctuation-marks**, ':—)', & **emoji**.

solidus, solidi: the forward **slash**, '/'.

sort: in typography, a letter or character in a **fount** of type.

spatial: of **punctuation**, deploying space rather than a mark or face etc.; distinguished from **deictic**, **marked**, & **graphic** punctuation.

special sorts: in a **fount** of type, non-alphanumeric characters that are less commonly used.

splash panel: in comics & graphic novels, a larger, sometimes differently drawn, lettered, or coloured panel that draws sharpened visual attention; often deployed as a verso to create a **turning**. The adjective can usefully be transferred to other unexpected attention-grabbing devices, such as the splash **paragraphs** in Stella Gibbons, *Cold Comfort Farm* (1932) that are indicated & rated with one to three **asterisks** for their purpleness of prose.

splitter: our coinage for a thin vertical stroke used by **Medieval** scribes to introduce **word-division** into text written in **scriptio continua** or only **aerated**.

square: of **brackets**, a common term for **crotchets**.

state/s: of an **edition**, with minor variants, as when a correction is made during a print-run.

stemma/ta: of a given text existing in multiple variant **manuscripts** or **codices**, a 'family tree', diagram/s indicating descent & relationships.

stereotype plate: a cast taken from a plaster, clay, or **flong** mould of a **page** or **forme** of set type, used to print a re-issue without re-setting.

stops: a family of **punctuation-marks** comprising the **comma**, **semi-colon**, **colon**, & **full-stop** (and their earlier **manuscript** equivalents), syntactically indicating some degree of completion of sense, and elocutionarily suggesting a pause or emphasis.

structural: of **punctuation**, at levels 6–8, either physical (as foliation & pagination) or concerned with the organisation of a text into parts, chapters, paratexts etc. or into volumes.

subscript: a **face** in which type-sorts are lowered & miniaturised, as 'H_2O'; see **superscript**.

superscript: a **face** in which type-sorts are raised & miniaturised, as '12th', 'x^2'; see **subscript**.

suspension: a word shortened by terminal **elision**, as 'ed.' for 'ed^{itor}', indicated by a **suspension-mark**; distinguished from a **contraction**.

suspension-mark/s: dot/s used singly to indicate the abbreviation of a word by the **suspension** of terminal letters, and tripled to indicate an **ellipsis**. If a sentence ends with a suspension, the suspension-mark should *not* do double-service as a full-stop : 'He lived on Easy St..'.

swash/ed: of a character or **fount**, embellished for **display**.

swung dash: a **special sort**, marked '~', used diacritically (when it is a **tilde**), in Spanish & Portuguese to indicate nasalisation ('Señor' = 'Senyor'), & variously in maths to indicate an asymptotic relationship, in lexicography to indicate an omitted headword, & in texting as a

tonal indicator approximating to a waggle of one or both hands — 'maybe', 'more or less', *uncertainty*.

syntactic: of **punctuation**, indicating construction of sense; distinguished from **elocutionary** punctuation; see also **deictic**, **marked**, **spatial**, **graphic**.

synthetic: of languages, using inflections to establish meaning, rather than prepositions & word-order; see **analytic**.

table-book: a notebook with erasable & reusable surfaces, typically of ivory or treated paper.

tear-sheet/s: page/s torn from a publication, typically either to serve as **copy-text** (as when a serialised work is issued as a **codex**) or to prove that an advertisement was printed.

text: literally 'something woven'; in apposition to ***mise-en-page***, the sequence of words, marks, & spaces that must be disposed on paper, **lexical codes** awaiting **bibliographic codes**; cf. **plain text**.

text-block: the portion of the **page** occupied by words, in distinction to any blank space surrounding it.

textura: a formal bookhand that developed in the Late-Twelfth Century & was used until the Sixteenth, characterised by density, lateral compression, & a contrast between thick vertical strokes & angled hair-line strokes. Also used to describe early typefaces based on this script.

thick space: in typography a **type-space**, of ⅓-**em**; see also **em-**, **en-**, **mid-**, **thin-**, & **hair-space**.

thin-space: in typography a **type-space**, of ⅕-**em**; see also **em-**, **en-**, **thick-**, **mid-**, & **hair-space**.

thorn: the OE letter 'þ, Þ', used to represent both the voiced & voiceless dental fricatives, /θ ~ ð/.

three-decker: a **novel** published in three volumes, the dominant 1/e **format** 1821–94, tied up with the needs and practices of circulating libraries; the standard price was a guinea-and-a-half, or 31*s. 6d.*, far above most people's pockets.

tilde: see **swung dash**.

Tironian: of signs of abbr., invented by Marcus Tullius Tiro (ᴅ.4 ʙᴄᴇ), a slave & later freedman of Cicero's, who devised a system of **contractions**; Cicero published his works posthumously. In the sing., **Tironian nota** usually denotes the **siglum** '7', used to abbr. *and* or *et* in the Middle Ages, and still used in Irish & Scottish Gaelic; see ***agus***, ***agusan***.

tittle: once a synonym for **jot**; latterly, a bar placed over a letter to indicate an omitted following nasal (imaginatiō = imagination) (as in 'jot and tittle' (Mt. 5:18), aka the **common mark of abbreviation**. The same mark serves as a **macron** to lengthen vowels.

tonal indicators: a family of **punctuation-marks** & occasionally **notae** (including **question-marks**, **exclamation-marks**, **emoticons**, & **emojis**) that attempt to direct printed tone. They have a curious property other punctuation-marks lack, of being iterable for effect!!

troper: a liturgical book containing chants & associated music for use in the Mass.

turning: in a **codex**, our coinage for a successive **recto** & **verso**, significant in graphic novels & comics where a **splash panel** is often placed on a verso to be revealed by turning the page; see **opening**

two-shaped r: a form of the letter used in some Medieval scripts as an abbr. or brevigraph, and in some blackletter founts after letters with bowls, as in "𝔟𝔢𝔣𝔬𝔯𝔢".

tympan: in hand-press printing, the frame on which the **paper** or **parchment** is placed; see **frisket**.

type-metal: an alloy of lead (50–86%), antimony (11–30%), & tin (3–20%), differing proportions giving differing qualities of hardness, durability, etc., that will remain fluid in the range *c.* 250–370°C despite higher melting-points of the component elements, and will retain shape & proportion as it cools into solidity. Gutenberg sorted the basics; the exact alloys used differ most in hot-metal printing (**Linotype**, **Monotype**).

type-sort: each letter in each **case**, and each mark or symbol, is a separate sort.

type-piece: a single piece of metal type.

typescript: originally a document produced on a typewriter; now a generic term for keyboard fair-copy, usu. loose or cheaply bound, often photocopied, as distinct from **manuscript** or printed copies; abbreviated to TS/S.

type-space/s: within the type-line, **em-, en-, thick-, mid-, thin-,** & **hair-spaces** used in metal type to create interword-spaces. and paragraphing; larger spaces (such as **margins**) are usu. created in hand-press printing by **furniture**.

Uncial/s: an early majuscule script, used to write books between the First & Eighth Centuries. Uncial letter forms remained in use after this date in **rubrics**, as part of the hierarchy of scripts.

upper-case: of letters, capital. See **case**.

US Letter: a standard US paper-size, defined as 8 ½ x 11 ins (215.9 x 279.4 mm); it is the nearest US equivalent to the **A4** (210 x 297 mm) international standard.

vellum: formerly, a writing surface made from calfskin, regarded as the highest-quality **parchment**, but now usu. a synonym for parchment; see also **paper**, **papyrus**.

verso: the back of any **leaf**; in **codices**, each left-hand **page**.

verticule: William Logan's name for a superscript vertical slash, used by Geoffrey Hill (1932–2016) to (among other things) emphasise ˈ interword-spaces.

Victorian: of/in 1837–1901 CE.

vinculum: in early maths notation a **superscript** rule indicating aggregation, replaced by **lunulae** during the Eighteenth Century.

virgula/e: the **Medieval** family of **commas**, the *virgula suspensiva* (now the **solidus**) & *virgula plana* (now the **dash**).

virgula/e plana/e: a **Medieval** form of **comma**, later the **dash**.

virgula/e suspensiva/e: a **Medieval** form of **comma**, later the **solidus**; often called by Medievalists the 'virgule', a use rejected here as the modern French term for the semi-circular comma.

web: in printing, a continuous roll of **paper**, as produced by Fourdrinier machines; webs came into wide use from the Nineteenth Century, enabling **galley-proofs** and much used for newapapers.

webdings: a TrueType set of **dingbats** developed by Vincent Connare and others for Microsoft in 1997 and implemented in all versions of Windows.

wingdings: a series of **dingbat founts** developed in 1990 by Microsoft, and implemented in Windows; see also **webdings**.

word-division: the spaced display of adjacent words as distinct, as 'of god' rather than 'ofgod'; see also **word-separation** & *scriptio continua*.

word-separation: the general practice of indicating the boundaries of words with interword-spaces; see also **word-division** & *scriptio continua*.

wrong-face, -fount: of type, in a face or fount other than that being used; typically a result of incorrect **distribution**, and without significance.

wynn: the OE & ME letter 'ƿ, ƿ', usu. transliterated as 'w' in modern eds.

x-height: in typography, the height of a lower-case 'x', determining the height of the central part of a letter, excluding **ascenders** & **descenders**.

xylographic: printed from a carved wooden block, not metal type or plates.

yogh: the ME letter 'ȝ, ȝ'. In OE, yogh was the normal way of writing /g, j/ in English vernacular minuscule; but in ME <g> was adopted from Caroline minuscule to write /g/, which released yogh to signify other sounds, first /j/, but later /x/, /z/ etc.

Abbreviations

1/e, 2/e etc.   first, second etc. edition

1 Cor.   1 Corinthians (in biblical refs)

1H4   Shakespeare, *The First Part of King Henry IV*

1 Kgs   1 Kings (in biblical refs)

7, ⁊, ⅋   *et* (in Latin & French), and (in English); occasionally the letters 'et' within a word

&   and

& Co./co.   and Company/company

@   at, at … each

†   of a word or sense, archaic (in qtns from the *OED*)

*   In eymologies, of a word or word-form, theoretical, inferred

%   percent

§, §§   section/s

>   becomes, became

<   is derived from

+   plus

=   equals

≈   approximately equals

≠   is not equal to

~   in footnotes, a repeating name or word citing multiple works by the same author or on the same subject

′   feet

″   inches

€   Euros

¥   Japanese Yen

£   Pounds Sterling

$ United States Dollars

©   copyright

®   Registered Trade-Mark

þ, þᵗ   that (in early and later ME)

AAUP   American Association of University Presses

AB   Alberta

abbr., abbrs   abbreviation/s, abbreviated (to)

absol.   absolute (in qtns from the *OED*)

acc.   (last) accessed (after cited URLs).

Add., add.   additional (in MS identifiers)

ad loc.   ad locum, 'at the place' (in notes or commentary on a specified passage in a given edition)

adj., adj.   adjective (italicised in quotations from the *OED*)

ADO   Shakespeare, *Much Ado about Nothing*

AEP   Albert Erskine Papers (Albert & Shirley Small Special Coll. Lib., U. of Virginia)

AHRC   Arts & Humanities Research Council (UK)

AK   Alaska

aka   also known as

AL   Alabama

ALA   American Library Association

AmE   American English

Anon., anon.   Anonymous, author unknown

AP   The Associated Press

app., apps   appendix, appendices

Apr.   April

AR   Arkansas

Arden 1   The Arden Shakespeare (1899–1924)

Arden 2   The New Arden Shakespeare (1946–88)

Arden 3   The Arden Shakespeare, Third series (1995–2020)

ART.   Article (in bibliographical data)

ASCII   American Standard Code for Information Interchange

ASPR   Krapp & van Kirk Dobbie, eds, *The Anglo-Saxon Poetic Records* (6 vols, NYC: Columbia UP, 1931–53)

attrib.   attributed sense (in qtns from the *OED*)

Aug.   August

AUP   Associated University Presses

AWW   Shakespeare, *All's Well that Ends Well*

AYLI   Shakespeare, *As You Like It*

AZ   Arizona

b.   born

BA   British Academy

BBC   British Broadcasting Corporation

BC   British Columbia

BCDIC   Binary Code Decimal Interchange Code

BCE   Before Common Era (formerly 'BC', 'Before Christ')

BCP   The Book of Common-Prayer (1662

unless otherwise specified)

Ben:, *Ben:* Benjamin (in publishers' colophons, and with Ben Jonson on title-pages)

Bibl., bibl. bibliography, bibliographical

Bk, bk Book, book

BL, BM British Library/Museum, London (usu. in MS identifiers)

Bod., Bodl., Bodley Bodleian Library, Oxford (usu. in MS identifiers)

Br. British

BrE British English

BVM Blessed Virgin Mary

c. *circa*, 'about'

C, c as a Roman numeral, 100

CA California

cap., caps capital/s

CBJ *The Cambridge Edition of the Works of Ben Jonson* (7 vols, ed. Bevington *et al.*, Cambridge: CUP, 2012)

CBS Columbia Broadcasting System (US)

CCCC Corpus Christi College, Cambridge (usu. in MS identifiers)

CD Compact Disc

CD-ROM Compact Disc-Read-Only Memory

CE Common Era (formerly 'AD', *Anno Domini*, 'Year of Our Lord')

CEEC-400 Corpora of Early English Correspondence

cf. *conferro*, 'compare'

ch., chs chapter/s

CHBB *The Cambridge History of the Book in Britain* (7 vols, Gen. Eds Barnard *et al.*, Cambridge: CUP, 1999–2019)

CHEL *The Cambridge History of the English Language* (6 vols, Gen. Ed. Hogg, Cambridge: CUP, 1992–2001)

CLASP Consolidated Library of Anglo-Saxon Poetry

CLAWS Constituent-Likelihood Automatic Word-tagging System

cm centimetre/s

Co./co. Company/company

CO Colorado

col., cols column/s

coll., colls collected, collected in/by, collection/s

Coll. College (usu. in MS identifiers)

Cor. Corinthians (in biblical refs)

Corp. Corporation

corr. corrected, with corrections

CRO County Records Office

CT Connecticut

ctd cited

ctg citing

ctn/s citation/s

cts cites

CUP Cambridge University Press

CVO Commander of the Royal Victorian Order

d. died

d. Latin, 'denarius, denarii' = pence

D as a Roman numeral, 500

D.Phil. Doctor of Philosophy (from Oxford; see 'Ph.D.')

Dan. Danish (in etymological data)

DC District of Columbia

DE Delaware

Dec. December

Dept Department

DIMEV *Digital Index of Middle-English Verse* (online)

dir. director, directed by

diss. dissertation

DNB *The Dictionary of National Biography* (63 vols, London: Smith, Elder, 1885–1900)

DOI Digital Object Identifier

Dr Doctor

DRC Democratic Republic of Congo

DRM Digital Rights Management

Eccles. (The Apocryphal Book of) Ecclesiasticus

ECCO-TCP Eighteenth-CENTURY Collections Online–Text Creation Partnership

ed., eds edition/s, editor/s, edited by, editorial

EEBO Early English Books Online

EETS Early English Text Society

e.g. *exempli gratia*, 'for (the sake of) example'

ELH *English Literary History*

EModE Early-Modern English

enl. enlarged

e-p., e-pp. e-page/s

ERC European Research Council

esp. especially

Esq. Esquire

et al.   *et alia*, 'and others' (used of people where 'etc.' would be considered rude)

etc.   *et cetera*, and other things

excl.   excluding, excluded (from)

Exon.   Exoniensis, 'Exeter'

f.   from (in qtns from the *OED*)

F   *Mr. William Shakespeares Comedies, Histories, & Tragedies* (London: Iaggard & Blount, 1623)

F.   French (in qtns from the *OED*)

facs.   facsimile/s

fanfic   fanfiction

FBA   Fellow of the British Academy

Feb.   February

fem.   feminine (of grammatical gender only)

ff.   and following pages

fic   a fanfiction

fig.   figurative sense (in qtns from the *OED*)

Fig., Figs, fig., figs   figure/s

fl.   flourished

FL   Florida

fol., fols   folio/s

F.R. & A.S.S.   Fellow of the Royal & Antiquarian Societies

Fr.   French

FRS   Fellow of the Royal Society

FT   *Financial Times* (UK)

g   gram/s

GA   Georgia

gen.   general/ly

Gen.   Genesis (in biblical refs)

Gen. Eds   General Editors

Gent.   Gentleman

Gk   Greek

H5   Shakespeare, *Henry the Fifth*

HAM   Shakespeare, *Hamlet*

hbk/s   hardback/s

Hen: Henry (in publishers' colophons)

Herts.   Hertfordshire

HI   Hawaii

hir   from 'his or her', belonging to an individual person. (We use this as a compact gender-neutral possessive pronoun, a genitive case of 's/he', *q.v.*, that is non-binary.)

HMSO   Her/His Majesty's Stationary Office; later TSO

HMV   His Master's Voice

Hon.   Honourable

HPEL   the present work, *A History of Punctuation in English Literature* (3 vols, Gen. Eds Gutierrez *et al.*, Cambridge: CUP, 2024)

HTML   HyperText Markup Language

HTR   Handwritten Text Recognition

I, i, j   as a Roman numeral, 1

IA   Iowa

Ibid.   *Ibidem*, 'the same, in the work last mentioned above'

IBM   International Business Machines

ICBM   Inter-Continental Ballistic Missile

ID   Idaho

idem   '(by) the same (author last mentioned)'

i.e.   *id est*, 'that is'

IL   Illinois

illus.   illustration/s, illustrates, illustrated (by/in)

in., ins   inch/es

IN   Indiana

Inc.   Incorporated

incl.   including, include/s, included in

Intro., intro.   introduction, introductory, introduced by, introducing

IP   Intellectual Property

IPA   International Phonetic Alphabet

ISO   International Organization for Standardization

It.   Italian (in qtns from the *OED*)

IT   Information Technology

ITV   Independent Television (UK)

j   as a terminal Roman numeral, 1

Jan.   January

JC   Shakespeare, *Julius Caesar*

JD   Dr Johnson, *A Dictionary of the English Language* (2 vols, London: W. Strahan, 1755)

Jg.   Judges (in biblical refs)

JJA   *James Joyce Archive*

JJQ   *James Joyce Quarterly*

Jn   John (in biblical refs)

Jr   Junior

Jul.   July

Jun.   June

KDP   Kindle Direct Publishing

kg   kilogram/s

KJV   King James (or Authorised) Version of the bible, 1611

KL   Shakespeare, *King Lear*
KS   Kansas
KY   Kentucky
l., ll.   line/s
l.   Latin, librum, libri' = pounds sterling
L, l   as a roman numeral, 50
L.   Latin (in qtns from the *OED*)
L.   (named by Carl) Linnaeus (1707–78) (after binomial names)
LA   Louisiana
lb/s   pound/s (weight in imperial measure)
L^d   Lord (qtd in transcriptions)
Lib.   Library (usu. in MS identifiers or bibliographic data)
lit.   literally
Lit., lit.   Literature, literature, literary
Lk.   Luke (in biblical refs)
LLL   Shakespeare, *Love's Labour's Lost*
LRB   *The London Review of Books*
Ltd   Limited
m   metre/s
M   as a Roman numeral, 1000
mm   millimetre/s
MA   Massachusetts
MA   Master of Arts
MAC   Shakespeare, *Macbeth*
MÆ   Medium Ævum
Mar.   March
Maties   Majesty's (in printers' colophons)
MBE   Member of the Most Excellent Order of the British Empire
MCC   Marylebone Cricket Club
MD   Maryland
ME   Middle English
ME   Maine
med.L.   medieval Latin (in qtns from the *OED*)
MELUS   Journal of the Society for the Study of the Multi-Ethnic Literature of the US
MHRA   Modern Humanities Research Association
MI   Michigan
MIT   Massachusetts Institute of Technology
MLA   Modern Language Association of America
mm   millimetre
MM   Shakespeare, *Measure, for Measure*
mmpb/s   mass-market paperback/s

MN   Minnesota
MND   Shakespeare, *A Midsummer Night's Dream*
MO   Missouri
MP   Member of Parliament
M^R, M^r, m^r   Master (qtd in transcriptions), Mister
M^ris, Mrs   Mistress
MS   Mississippi
MS/S   manuscript/s
MS Word   Microsoft Word
Ms   A female honorific not indicating marital status
Mt.   Matthew (in biblical refs)
MT   Montana
MTP/O   Mark Twain Project / Online
MUP   Manchester University Press
MWW   Shakespeare, *The Merry Wives of Windsor*
n., nn.   note/s
n.   noun (in qtns from the *OED*)
N&Q   Notes and Queries
NAACP   National Association for the Advancement of Colored People (US)
Nat. Hist.   Natural History (in qtns from the *OED*)
NC   North Carolina
n.d.   no date (in bibl. data)
ND   North Dakota
NE   Nebraska
NCS   The New Cambridge Shakespeare series of editions (1984–)
NESFA   New England Science Fiction Association
NH   New Hampshire
NIAS   Netherlands Institute for Advanced Study in the Humanities and Social Sciences
NIMEV   New Index of Middle English Verse
NIV   New International Version (of the bible, 1978)
NJ   New Jersey
NLS   National Library of Scotland
NM   New Mexico
NM   Neuphilologische Mitteilungen
No., Nos, no., nos   number/s
Nov.   November
n.s.   of periodicals, new series
n.s.   of dates, new style (with the New

Year beginning 1 January, in England, Wales, and Ireland from 1752, but in Scotland from 1600)

NSW   New South Wales

NV   Nevada

NY   New York

NYC   New York City

NYE   New York Edition of the works of Henry James (24 vols, NYC: Scribner's, 1907–09)

NYRB   The New York Review of Books

Obs.   obsolete usage (in qtns from the *OED*)

OCR   Optical Character Recognition

Oct.   October

ODNB   Oxford Dictionary of National Biography (61 vols, 2004, rev. 2011), & www.oxforddnb.com

OE   Old English

OECD   Organisation for Economic Co-operation and Development

OED, OED2, OED3   The Oxford English Dictionary, 1/e (12 vols, 1933), 2/e (20 vols, 1989), 3/e (online)

O.Fr.   Old French

OH   Ohio

OK   Oklahoma

ON   Old Norse

ON   Ontario

OR   Oregon

o.s.   of periodicals, old series.

o.s.   of dates, old style (with the New Year beginning 25 March, in England, Wales, & Ireland until 1752, but in Scotland only until 1600)

OS   Original Series (of EETS publications)

OTH   Shakespeare, *Othello*

OUP   Oxford University Press

OWC   Oxford World's Classics

P, p   per (in transcriptions from MSS)

p., pp.   page/s

p.-no., p.-nos   page-number/s

P.   Press (in bibl. data)

p.a.   *per annum*, 'in each year'

PA   Pennsylvania

pa. pple.   past participle (in qtns from the *OED*)

para., paras   paragraph/s

pbk/s   paperback/s

PBSA   Papers of the Bibliographical Society of America

PCEEC   Parsed Corpus of Early English Correspondence

PDE   Present-Day English

PDF   Portable Document Format

perh.   perhaps

Ph.D.   Doctor of Philosophy (from anywhere but Oxford; see 'D.Phil.')

PIE   Proto-Indo-European

pl., pls   plate/s, plural

PL   Patrologia Latina ('The Latin Patrology', 221 vols, ed. Jacques-Paul Migne, Paris: J-P. Migne, 1841–65)

PMLA   Proceedings of the Modern Language Association of America

POS   part of speech

POV/s   point/s-of-view

pr.   print, printed, printing, printer/s

prob.   probably, probable

Prof.   Professor

Ps., Ps   Psalm, the Book of Psalms (in biblical refs)

ptt   per thousand tokens (in corpus linguistics)

pub., pubs   publication/s, published (by)

punct.   punctuation/s, punctuational, punctuated (by)

PUP   Princeton University Press

PW   password

q.   question

Q   (the) quarto (edition of)

QC   Quebec

QR   Quick-Response (Code)

qtd   quoted (in/from)

qtg   quoting

qtn/s   quotation/s

qts   quotes

q.v.   quod vide, quae vide, 'which see'

r   recto

Re.   Revelation (in biblical refs)

Ref., ref., Refs, refs   reference/s

repr.   reprinted (in)

RES   The Review of English Studies

rev.   revised (by)

Rev.   Reverend

RI   Rhode Island

RIA   The Red-Ink Annotator (of Margery Kempe)

Rich: Richard (in publishers' colophons)

Rm.   Romans (in biblical references)

ROM   Shakespeare, *Romeo and Juliet*

R'side   either *The Riverside Chaucer* (1933; 3/e, Gen. Ed. Larry D. Bendson, 1987; intro. Christopher Cannon, Oxford: OUP, 2008) or *The Riverside Shakespeare* (ed. G. Blakemore Evans *et al.*, 1974; 2/e, Boston, MA, & NYC: Houghton Mifflin, 1997)

RTÉ   Raidió Teilifís Éireann (Radio Television of Ireland)

s.   Latin, 'solidus, solidi' = shilling/s

S.   *Siécle*, 'Century' (quoted in palaeographical usage)

SA   South Australia

sb.   substantive, a noun (in qtns from the *OED*)

SC   South Carolina

SD   South Dakota

Sept.   September

ser.   series

SF   Science Fiction

SF&F   Science Fiction & Fantasy

SFAWK   so far as we [the General Editors and everyone we could ask] know

SFI   Santa Fe Institute

SHR   Shakespeare, *The Taming of the Shrew*

Sh.S.   *Shakespeare Survey*

s/he   an individual person (We use this as the most compact gender-neutral pronoun, the nominative corresponding to 'hir', *q.v.*, and do *not* intend it to be binary.)

sig.   sigil (in MSS), signature (in pr. codices)

sing.   singular

SJ   Society of Jesus

SLM   *Southern Literary Messenger*

Soc.   Society

SPCK   Society for Promoting Christian Knowledge

spec.   specifically (in qtns from the *OED*)

SQ   *Shakespeare Quarterly*

Sr   Senior

SS   Supplementary Series (of EETS publications)

St, St., S^t, S$^{t.}$ Saint (As a contraction it should *not* take a suspension-mark, 'St.' properly meaning 'street', but appears with one in various quotations.)

STC   *A Short-Title Catalogue of Books Printed [...] 1475–1640* (2/e)

STS   Scottish Text Society

suppl.   supplement

s.v.   *sub verbum*, 'under the word', under the heading

SV   Subject–Verb (usu. with ref. to inversion in interrogatives)

svs   Sycorax Video Style (of Edward Kamau Brathwaite)

Sw.   Swedish (in etymological data)

Þ, þ   that

þ^t that (qtd in transcriptions)

þ^u thou (qtd in transcriptions)

TAPA   *Transactions of the American Philological Association*

TCD   Trinity College, Dublin

TCEECE   Tagged Corpus of Early English Correspondence Extension

TEAMS   The Consortium for the Teaching of the Middle Ages

TEM   Shakespeare, *The Tempest*

TGV   Shakespeare, *The Two Gentlemen of Verona*

*Tho.,*Tho.   Thomas (in publishers' colophons)

TIM   Shakespeare, *Timon of Athens*

TIT   Shakespeare, *Titus Andronicus*

TLN   Through Line Numbering (of F)

TLS   *The Times Literary Supplement*

TN   Tennessee

TN   Shakespeare, *Twelfth Night*

TNK   Shakespeare & Fletcher, *The Two Noble Kinsmen*

ToC/s   Table/s of Contents

t.-p., t.-pp.   title-page/s

trad.   tradition/al/ly

trans.   translated by

transf.   transferred sense (in qtns from the *OED*)

TRO   Shakespeare, *Troilus and Cressida*

TSO   The Stationery Office (UK; fomerly HMSO)

TS/S   typescript/s

TV   Television

TX   Texas

U.   University (in bibl. data)

U. of *x* P.   University of *x* Press (in bibl. data)

UCCL   *Union Catalog of Clemens Letters*

UCL   University College London

UCLA   University of California, Los Angeles

UK   United Kingdom

UL   University Library (usu. in MS identifiers & bibl. data)

UN   United Nations

unpub.   unpublished

UP   University Press

upd.   update/d

URL   Uniform Resource Locator (i.e. a web-eddress, http:// …)

US/A   United States / of America

USPS   United States Postal Service

usu.   usual/ly

UT   Utah

V, v   as a Roman numeral, 5

v   verso

v.   verse (in biblical citations)

v.   versus (in legal citations)

v.   very

v.   verb (in qtns from the *OED*)

VA   Virginia

VARIENG   Research Unit for Variation, Contacts and Change in English, University of Helsinki

vbl. sb.   verbal substantive (in qtns from the *OED*)

VIC   Victoria (Australia)

Vol., Vols, vol., vols   volume/s

VT   Vermont

VUB   Vrije Universiteit Brussel

vz, viz, VIZ   *videlicit* (< *videre licet*, 'it is permitted to see'), 'namely' (usu. qtd in transcriptions)

W   The Winchester MS of Malory, *Morte Darthur*

WA   Washington (state)

WA   Western Australia

WI   Wisconsin

Wiki.   Wikipedia, https://www.wikipedia.org

Wing   *Short-Title Catalogue of Books Printed* […] *1641–1700* (2/e)

Wm, Wm   William (in publishers' colophons)

wr.   written, writing

w^t with (qtd in transcriptions)

WT   Shakespeare, *The Winter's Tale*

WV   West Virginia

WY   Wyoming

X, x   as a Roman numeral, 10

YA   Young Adult (by ALA definition, *aetat* 15–18)

ye the (qtd in transcriptions)

YES   The Yearbook of English Studies

y^t that (qtd in transcriptions)

Figures in Volume One

General Introduction

I ❖ Kyrie

¶ Punctuation has a way of being simultaneously simple & complex. The common definition of a 'sentence' as 'beginning with a capital letter & ending with a full-stop', for example, is not inaccurate & in some ways sturdy : for about four centuries grammatical sentences have very largely done so, and (txtng aside) the vast majority still do. Yet it is not only that before the Mid-Sixteenth Century neither element of the definition is valid, but that during the Sixteenth & Seventeenth 'sentence' shifted primary meaning, from the Classical & Medieval Latin senses of *sententia*, 'the meaning of a complete utterance' & later 'a pithy utterance, a gnomism', to something approaching its PDE sense, "the verbal expression of a proposition, question, command, or request, containing normally a subject and a predicate" (*OED2* **6a**), though such exactitude is later still. Try insisting to any Medieval scribe that 'sentences begin with a capital letter & end with a full-stop' and s/he would think you deranged.

That definition is also circular (a sentence being what is marked as a sentence) & a shameless pedagogic convenience. Even by current conventions capital letters also formally mark titles, proper names, some abbreviations, & beginnings of verse-lines in much poetry & drama, and while one might suppose emphatic medial capitalisation to have died in the Eighteenth Century, it is yet alive & kicking however grammarians may think it a Bad Thing ; while the same mark that functions as the full-stop also functions as a suspension-mark, multiplied in ellipses, & commonly as a decimal-point. To say 'A sentence begins with a capital letter (but may contain others that do not begin sentences) & ends with a full-stop (but may contain other instances of the same mark that do not end it).' would be more accurate, if unwieldy ; but 'definition' is from Latin *dē-finiō*, 'to limit', and an initial capital & terminal full-stop posit limits that are, however convenient, untenable. 'At present a sentence should conventionally begin with a

capital letter & end with a full-stop (unless broken off with a dash or trailing away in a terminal ellipsis).’ would be an improvement, but in this & many scholarly works plenty of sentences fail, entirely properly & grammatically, as well as logically & conventionally, to meet one or other criterion — most often & simply when an indented quotation is introduced with an authorial colon, but authorial grammar restarts (with a capital) after the quotation.

In practice most readers barely notice such things, taking no trouble to think about punctuation, and those who do usually rest unbothered by inconsistency ; recognising a signalled fresh start after a quotation long enough to indent, they accept that the sentence before it ended despite lacking a full-stop, or credit the quotation as also a spatial punctuation functioning as a full-stop — sufficiently so that continuing grammar around an indented quotation may surprise. Well & good : punctuation is pragmatic as well as conventional ; but rules-of-thumb should neither pose nor be credited as eternal verities, and the sheer depth & breadth of complexity concealed behind a convenient & not wholly untrue or inaccurate assertion is striking — such blindness to history, careless not only of an equal claim that (say) ‘a *sententia* begins with a rubricated letter & ends with a *punctus versus*’ (true in some MSS), but also of the newness of ‘sentences’ ; the invention of *litterae notabiliores* (‘more noticeable letters’) in the Eighth Century, their subsequent engrossment with capitals and, come printing, upper-case ; & the evolution of the full-stop (complete only by *c*.1530) : long sweeps of consequential history concealed & ignored. Punctuation is dynamic, its conventions at any given time exploitable, its rationales subject to disagreement, reform, & unplanned evolution, always seeking clarity yet becoming ever more complex as its history accumulates & commands wider study.

II ❖ Gloria

So what *is* 'punctuation' ? Accuracy matters, and we respectfully remonstrate with *The Oxford English Dictionary*, which reflects (like most dictionaries) an etymological bias, Latin *punctus*, pl. *punctūs*, 'a point', being the simplest mark one can make with ink on papyrus, parchment, or paper, or with a stylus in wax.[1] Here is the 2/e (1989) on noun & verb, omitting illustrative quotations ; all underlinings are ours :

punctuation [...] [(ad. med.L. *punctuātiōn-em* [...]]

†**1.** The pointing of the psalms; the pause at the mediation. *Obs. rare.* [...]

2. The insertion of the vowel (and other) points in writing Hebrew and other Semitic languages (or those using a Semitic alphabet); the system of such points: = POINTING *vbl. sb*[1] 2 b. [...]

3. a. The practice, art, method, or system of inserting points or 'stops' to aid the sense, in writing or printing; division of written or printed matter into sentences, clauses, etc. by means of points or stops. The ordinary sense. [...]

b. *transf.* Observance, in reading or speaking, of the pauses, as indicated by the points or stops. [...]

c. *fig.* The repeated occurrence or distribution (of something); something that makes repeated interruptions or divisions. [...]

†**4.** the action (or result) of marking by pricking or puncturing. *Obs. rare.* [...]

5. *Nat. Hist.* = PUNCTUATION 2. [...]

6. *attrib.*, as (sense 3) **punctuation mark**. [...]

Hence **punctuationist**, one who practises, studies, or treats of punctuation (sense 3). [...]

punctuate [...] *v.* [f. med.L. *punctuāre* (Du Cange) to prick, point, appoint, etc., whence It. *puntuare*, F. *ponctuer* (*c* 1500), f. L. *punctu-s* (*u*-stem) pointing, point.]

†**1.** *trans.* (?) To point out, note. *Obs. rare.* [...]

2. *Nat. Hist.* To mark with points or dots, esp. with small depressions resembling punctures. (?Usually in pa. pple. [...]) *rare.* [...]

3. a. To insert the stops or punctuation-marks in (a sentence, etc.); to mark or divide with points or stops. Formerly *to point* (POINT *v.*[1] 3). Also *absol.* [...]

b. *fig.* †(*a*) To put a 'period' or stop to; to interrupt so as to bring to a close (*obs.*). (*b*) To interrupt at intervals (as a speech) by exclamations, etc.; to intersperse or 'dot' with. [...]

4. To give point to; to emphasize, accentuate. [...][2]

The text is mostly that of the 1/e (1933), only **punctuation 3.c** being added in the

[1] We draw on Lennard, 'Mark, Space, Axis, Function', in Bray *et al.*, eds, *Ma(r)king the Text* (Aldershot: Ashgate, 2000), pp. 1–11.

[2] *The Oxford English Dictionary* (as *A New English Dictionary on Historical Principles*, ed. Murray *et al.*, 10 vols, 1928; 12 vols, 1933; 2/e., incl. the 4-vol. *Supplement*, ed. Burchfield, 1972–86, ed. Simpson & Weiner, 20 vols, Oxford: OUP, 1989), XII.841. For a judicious review of *OED2*, see Hill, 'Common Weal, Common Woe' (1989) in *Collected Critical Writings* (ed. Haynes, Oxford: OUP, 2008), pp. 265–79.

2/e, and both entries iterate a mantra dictated by the base classical Latin (rather than proximate Medieval Latin) etymology : "points [...] points or 'stops' [...] stops or punctuation-marks [...] points or stops". The use of 'stops', a subset of punctuation-marks, is odd, but more importantly our single underlining, in **punctuation 2**, **3.a**, **3.b**, **4**, & **6**, and **punctuate 2**, **3.a**, & **3.b.***(b)*, indicates where both editions limit the meaning of 'punctuation' to 'punctuation-marks' — yet why would English say 'punctuation-marks' or 'marks of punctuation' if punctuation did not have at least one form that is *not* a matter of 'marks' ?

In fact it has two. Our double-underlining in **punctuate 4** indicates a tacit accommodation of *deictic* punctuation, giving local emphasis, where 'point' slides into a figurative use — "To give point to; to emphasize, accentuate." ; but while deictic punctuation <u>may</u> use marks, as underlining does, it also uses Cases, *faces*, & 𝔡𝔦𝔰𝔱𝔦𝔫𝔤𝔲𝔦𝔰𝔥𝔦𝔫𝔤 𝔣𝔬𝔲𝔫𝔱𝔰 (*or scripts*), as well as colour (as in rubrication), all alterations of letter-forms or appearance that are not readily accommodated as 'marks' & may have graphic and/or ornamental aspects beyond emphasis or dis/aggregation. And our dotted underlining in **punctuation 3.c** (added in the 2/e) & **punctuate 3.b.***(b)* — "something that makes repeated interruptions or divisions" ; that can "interrupt at intervals", both guarded by a tendentious "*fig.*" — signals a comprehension without naming it of the other major form of punctuation, for in visible language much the most obvious repeated interrupter or divider, as on this page, is space.

The 'figurative' sense of **punctuation** added in the 2/e represented a genuine expansion, conceptually admitting space as a form of punctuation, but the logic was not then worked through in wording other senses of noun or verb. In the online, frequently updating 3/e, both definitions have been mildly revised, with some renumbering of senses ; here it is on noun & verb in June 2022, again omitting illustrative quotation & adding underlining[3] :

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[3] www.oed.com/view/Entry/154629 & www.oed.com/view/Entry/154626, acc. 21 Jun. 2022. As the necessary absence of spaces from URLs, with the use of solidi, makes them awkward on pr. & e-pages we diminish their size.

punctuation, *n.* […]
Etymology: < post-classical Latin *punctuation-, punctuatio…*

1.

†**a.** The action of marking the text of a psalm, etc., to indicate how it should be chanted; = POINTING *n.¹* 4c. *Obsolete. rare.* […]

b. The insertion of points indicating vowels, accents, etc., into Hebrew and other Semitic texts; the system by which such points are inserted. Cf. POINTING *n.¹* 4b. […]

2.

a. The practice, action, or system of inserting points or other small marks into texts, in order to aid interpretation; division of text into sentences, clauses, etc. by means of such marks; (occasionally) an instance of this. Also: these marks collectively. (Now the usual sense.) […]

†**b.** In reading or speaking: the observance or articulation of appropriate pauses and phrasing, as indicated or as if indicated by punctuation in a text. *Obsolete.* […]

c. *figurative.* The fact of occurring or being distributed at intervals throughout an area, period, etc., in the manner of punctuation marks in a sentence; something which occurs or is distributed in this way. […]

†**3.** The action of marking something by pricking or puncturing; *spec.* tattooing. Cf. PUNCTURATION *n.* 1. *Obsolete.* […]

4. *Zoology* = PUNCTATION *n.* 2. Now *rare.* […]

†**5.** A form of percussion massage using the tips of the fingers. *Obsolete. rare.* […]

6. *Biology.* Rapid or sudden evolutionary change, esp. speciation, as suggested by the theory of punctuated equilibrium (see punctuated *adj.* 3); an instance of this.

COMPOUNDS

punctuation mark *n.* any of the marks, as a full stop, comma, semicolon, etc. used in the punctuation of text; also *figurative.* […]

punctuate *v.* […]
Etymology: < post-classical Latin *punctuat-*, past participial stem (see -ATE *suffix³*) of …

†**1.** *transitive.* To point out, note. *Obsolete. rare.* […]

2.

a. *transitive.* To insert punctuation marks in (a sentence, text, etc.); to mark or divide with points or stops; (also) to insert diacritical marks in (a script requiring them, esp. Hebrew). Cf. earlier POINT *v.¹* 6a, 6d. Also *intransitive.* […]

b. *transitive, figurative.* To put a stop to; to interrupt in order to end. *rare.* […]

c. *transitive.* To interrupt at intervals; to intersperse *with.* Also: to be dispersed, or occur at intervals, throughout (an area or period). […]

d. *transitive.* To give (esp. final) emphasis to; to accentuate. […]

3. *transitive.* To mark with points or dots. Chiefly in passive: (*Biology*) to be marked with small circular punctures, or depressions resembling punctures; cf. punctuated *adj.* 1. *rare.* […]

'Marks' now predominate over 'points', and insistence on them has been pruned a little, with the odd use of 'stops'[4], but there are strange losses. Why oratorical, theatrical, or audiobook punctuation of spoken words (**punctuation 2.b**) should be

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[4] But in **punctuation mark** all exempla are stops, ignoring the other six families; why not 'as a full-stop, question-mark, lunula, etc.' ?

thought an obsolete sense is a puzzle — Victor Borge's *Phonetic Punctuation* aside[5], what does any actor or good reader-aloud do when s/he rightly 'stands upon the points' of a text if not orally deploy punctuation ? The accommodation of deictic punctuation, now **punctuate 2.d**, has acquired a twisting "(esp. final)" which relates to wider figurative usage while excluding the common deictic use of faces. More unhappily still, in **punctuation 2.c** the 'figurative' extension that conceptually admitted space has been curbed, for it is now about "being distributed at intervals throughout an area, period, etc., in the manner of punctuation marks" ; only after the semi-colon is space not implicitly excluded, in "something which occurs or is distributed in this way" — but the fact remains, on this page as on every contemporaneous other, that the immediate & obvious example of such a something is   space, variously.

<div align="center">❧ § ❧</div>

It was not always so. In Cuneiform, Linear B, Classical Greek, Etruscan, & Latin to the Mid-Second Century CE words·were·usually·separated·by·an·interpunct, a half-height dot with space above & below[6] ; but thereafter, in what Revilo Oliver (1908–94) called "one of the most astonishing cultural regressions of ancient history", Western word-separation vanished until the Mid-Seventh Century, and surviving text of *c.*150–650 CE is in *scriptio continua*, 'continuous script', unbrokensequencesoflettersreaderswereexpectedtoparseforthemselves.[7] When it was re-adopted, Irish Christian scribes concerned with interlinear glossing used space[8], and the historical tag played by mark & space as word-separators warns of equivalence.[9] Some conventional uses of marks have accompanying space/s,

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[5] Borge (Børge Rosenbaum, 1909–2000), *Phonetic Punctuation* (Columbia Records 36911, 1945), & many reissues.

[6] Wingo, *Latin Punctuation in the Classical Age* (The Hague & Paris: Mouton, 1972), pp. 14–17, & see Müller, 'Rhetorische und syntaktische Interpuncktion, Untersuchungen zur Pausenbezeichnung im antiken Latein' ('Rhetorical & syntactic punct., on pause-notation in classical Latin', unpub. Ph.D. thesis, Tübingen U., 1964). The dots MS Word uses to mark type-spaces in 'reveal formatting' are *de facto* interpuncts.

[7] Oliver, 'The First Medicean MS. of Tacitus and the Titulature of Ancient Books', p. 242, *TAPA* LXXXII (1951), pp. 232–61, qtd Wingo, *Latin*, p. 16; Kleberg, *Buchhandel under Verlagswegen in der Antike* ('Book-trade and distribution in Antiquity', Darmstadt: Wissenschaftliche Buchgesellschaft, 1967), pp. 22–68; Saenger, *Space Between Words* (Stanford, CA: Stanford UP, 1997), esp. pp. 9–13, linking vowel notation & word-separation.

[8] Parkes, *Pause and Effect* (Aldershot: Scolar P., 1992), pp. 23–24.

[9] "In the British Isles and subsequently on the Continent, Europe witnessed an evolution from "a system that

as after a full-stop & in common British practice *c.* 1500–1950, revived here, before semi-/colons and exclamation- & question-marks.[10]

Four punctuation-spaces have conventional notations, the interword-space (inflectable with any mark) having bigger siblings than the intersentence-space : in verse the line-break (notated with a forward or vertical slash, '/', '|') & stanza-break (notated with two, '//', '||') ; and in prose (& some narrative verse) the paragraph-break (notated with a paraph, '¢', '¶', 'ℂ', '||'[11]) & section-break (notated with a paragraphus or *signum sectionis*, 'section-sign', '§', from 'ss') ; there are also figurative, dramatic, tabular, marginal, & other cousins. Larger aspects of spatial punctuation are commonly distinguished as 'layout', 'page-design', or *mise-en-page*, but remain punctuation. At mid-scale, consider the first pages here, with title, section-numbers, drop-cap, main-text with capitals, spaces, & marks, columnated quotations, & footnote-text in differing sizes & faces of type (14-, 12-, & 10-point ; roman, *italic*, **bold**, & SMALL CAPS), linked by superscript numerals serving as indices — marks, spaces (comprehending layout), cases, & faces coherently combined to articulate, display, & disambiguate meaning.[12] And higher on the scale, consider this volume, a continuity of bound or e-pages structurally punctuated into footnoted introductions & essays, with endstopping paratexts [13] ; or this *History* as a whole, proceeding chronologically but of necessity punctuated by interbook(or file)-spaces into three volumes.

Punctuation is not only coextensive with writing & reading, but essential to the later-Medieval development of concordancing and indexing.[14] Within scrolls

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separated words by signs and units of sense by spaces" to one "that separates words by spaces and units of sense by signs".": Saenger, *Space*, p. 52, qtg Moreau-Maréchal, 'Recherches sur la ponctuation', p. 62, *Scriptorium* 22 (1968), pp. 56–66.

[10] For a finely self-set analysis of space see Bartels, *The Art of Spacing* (Chicago, IL: Inland Pr., 1926), & for rare consideration of spacing, McKenzie, 'Stretching a Point', *Studies in Bibliography* 37 (1984), pp. 106–21; repr. *Making Meaning* (ed. McDonald & Suarez, Amherst & Boston, MA: U. of Massachusetts P., 2002), pp. 91–106.

[11] Paraphs are (parts of) forms of the (elaborated) letter 'C', for *capitulum*, 'small head, chapter' (< *caput*, 'head').

[12] See Mak, *How the Page Matters* (Toronto, ON, Buffalo, NY, & London: U. of Toronto P., 2011).

[13] On paratexts see Jackson, *Invisible Forms* (London: Macmillan, 1999) & Duncan & Smyth, eds, *Book Parts* (Oxford: OUP, 2019).

[14] See Duncan, *Index, A History of the* (London: Allen Lane, 2021).

the usual form of reference is '*s.v.*', *sub verbum*, 'below the word', directing readers to the nearest subhead articulating text, and one great virtue of the codex is intrinsic foliation, a regular structural punctuation independent of (but connectable to) content.[15] Well into the Seventeenth Century many readers used margins to annotate, as some still do, but as paper & later erasable table-books[16] became cheaper they offered clear advantage ; distinguishing 'notebooks' (in which extracts were copied as they were read) from 'commonplace books' (organised by topic), Grafton observes that :

> When the young Sir Julius Caesar [1557/58–1636] — like [Francis] Pastorius [1651–*c.*1720], a humanist and a lawyer — set out late in the sixteenth century to master the humanities and the law, he bought a ready-made commonplace book — a set of blank pages with categories already printed on them and a pre-existing index, published by the martyrologist John Foxe [1516/17–87] in 1572. Caesar showed patience and practiced a clear handwriting that matched those of Pastorius as he filled 1,200 large pages. Like Pastorius, Caesar both collected passages from many languages and traditions and assembled materials of practical use to a British lawyer and statesman. He thus created, in William Sherman's words, "a powerful tool that anticipated the kind of indexed archive now being delivered to anyone with a computer by Google and its associates": an information recovery machine that, like [Pastorius's] *Bee-Hive*, used verbal associations as its links.[17]

As Grafton insists, "Compilation, in a world poor in information, had a value that it can be hard to appreciate in the world of Google", but alone is insufficient.[18] In books notable passages & marginal annotation are scattered ; notebook entries, if distinguished & internally punctuated, are otherwise all of a heap ; but in Caesar's pre-formatted commonplace book labelled & indexed sections allow far swifter & surer navigation, as punctuation of scripture by chapter-headings & verse-

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[15] See Turner, *The Typology of the Early Codex* (Philadelphia, PA: U. of Pennsylvania P, 1977).

[16] Paper came to England in the Early-Thirteenth Century & was slowly adopted but remained mostly an expensive import until the Eighteenth: da Rold, *Paper in Medieval England* (Cambridge: CUP, 2020), Thomson, 'Parchment and paper, ruling and ink' & Bidwell, 'French paper in English books', *CHBB* 1.75–84, 4.583–601. Table-bks were imported from the 1520s, domestically produced by the 1570s: Stallybrass *et al.*, 'Hamlet's Tables and the Technologies of Writing in Renaissance England', *SQ* 55.4 (Winter 2004), pp. 379–419.

[17] Grafton, *Inky Fingers* (Cambridge, MA, & London: Belknap P. of Harvard UP, 2020), p. 158, qtg Sherman, *Used Books* (Philadelphia, PA: U. of Pennsylvania P., 2008), p. 148. Caesar was b. Julius Adelmare, but his father, Cesare Adelmare (d.1569), was called 'Dr Caesar' by Elizabeth I, and the nickname transferred.

[18] *Ibid.*, p. 226.

numbering does.[19] The details of Foxe's & Caesar's divisions exceed punctuation, but it remains their means of organised accessibility.[20]

Similarly, to look up a word in *OED1* or *2* is to be guided first by interbook-spaces & words in en-ruled apposition indicating alphabetic spans on successive dust-jackets or spines, second by pagination & more such words in headers, third by spatial distinction of entries & bolded headwords, & finally by spatial, deictic, & marked punctuation of the entry : a cascade of punctuation enabling exact & immediate extraction of a tiny percentage of the printed data. Using *OED3* automates the process, concealed between click & display, but if the text was not punctuated with machine-readable metadata it could not usefully be searched, and display restores spatial & deictic punctuations closely similar to those of the printed *OED*s (if less cramped) — for why would anyone want an *OED* in *scriptio continua* punctuated *only* with 'marks' ?

The shorthand for the elements of punctuation is not 'points' or 'marks', but 'marks, spaces, cases, faces', with founts, pagination, & in Medieval MSS colour (not only rubrication) + decoration. Elvis Otha Wingo (1934–2015), considering classical Latin punctuation, including diacritical-marks, insisted that "any sign that is not a letter of the alphabet is a mark of punctuation"[21] ; Hebrew מסורה, 'Masorah' (whence 'Masoretes, Masoretic'), comprehends all that surrounds the consonants of the Tanakh (Pentateuch, Prophets, & Hagiographa), from diacritically-marked vowels to marginalia, collectively the "body of traditions regarding the correct spelling, writing and reading" of the sacred texts[22] ; Eric

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[19] See Stallybrass, 'Books and Scrolls', in Andersen & Sauer, eds, *Books and Readers in Early Modern England* (Phialdelphia, PA: U. of Pennsylvania P., 2002), pp. 42–79, & cf. Dames, *The Chapter* (Princeton, NJ, & Oxford: PUP, 2023), pp. 72–106.

[20] On later-Medieval p.-organisation as navigation see Wakelin, *Designing English* (Oxford: Bodleian Lib., 2018), pp. 72–97, & Blair, *Too Much to Know* (New Haven, CT, & London: Yale UP, 2010); but Blair *et al.*, eds, *Information* (Princeton, NJ, & Oxford: PUP, 2021) has no entry for punct. & spends pages discussing it without naming it as such, a strikingly missed opportunity.

[21] Wingo, *Latin*, p. 14.

[22] Roth, ed., *The Standard Jewish Encyclopedia* (1959; rev., London: Allen, 1966), p. 1278. Grafton, *Inky*, p. 237, glosses a use of 'Masorah' by Isaac Casaubon (1559–1614) as "the textual apparatus of vowel signs, accents and marginal notes".

Partridge (1894–1979) acknowledged 'punctuation and its allies'[23] ; & in theorising space the punctuation-scale used in this *History* runs over eight levels from (1) letter-forms & symbols punctuating the blank of the page, through (2) interword-spaces & their bigger kin, (3) punctuation-marks, (4) deictic punctuation of words or phrases distinguished by fount, face, case, colour, sigla, or position, (5) the organisation of page & opening, (6) pagination or foliation, & (7) structural dis/aggregation of pages into chapters, parts, & paratexts, to (8) the leaf, scroll, or codex as an object punctuating space and/or a distinct member of a set[24] — many forms & aspects but all punctuation, serving to articulate, disambiguate, & display meaning.

When the primary display using marks & spaces is of grammatical structure punctuation is *syntactical*, when of phonetic & oratorical cues *elocutionary*, but despite bitter mudslinging by grammarians & grammaticasters over the centuries as to which is 'right', it depends partly on mode (as with drama) & largely on whether one is reading aloud or silently. Most punctuation can & does function both syntactically & elocutionarily, and supposing otherwise has ever generated heat, not light[25] — the greater stress on syntactical since the Seventeenth Century is because more people were & are reading silently, deprivileging elocutionary function. The greater division by far is of verbal punctuation from mathematical notation using Arabic numerals with sigla, Greek & roman letters, sub- & superscript, & space, some marks being repurposed, as colons are ('2 : 4 :: 4 : 8').[26]

The principal classical practice of construal, at least after Cicero (106–43 BCE), is now usually called analysis *per cola et commata* — parsing a prose *sententia* (the meaning of a period, a complete utterance, read in a text with interpuncts, in

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[23] *You Have A Point There: A Guide to Punctuation and its Allies* (1953; London & NYC: Routledge, 2005).

[24] Lennard, 'Mark', pp. 5–6; the scale was first pub. in Cuddon, *A Dictionary of Literary Terms and Literary Theory* (1977; 4/e, rev. Preston, Oxford & Malden, MA: Blackwell, 1998), *s.v.* 'punctuation'.

[25] Even a diacritical-mark with primarily phonetic function may, in distinguishing words otherwise homographic, determine syntax, as with classical Greek ἄϋλος, 'immaterial', & αὐλός, 'flute', or Fr. 'a', the letter, & 'à', a preposition, variously 'to, in, at'.

[26] See Cajori, *A History of Mathematical Notations* (2 vols, Chicago, IL: Open Court, 1928–29; 1 vol., NYC: Dover, 1993).

scriptio continua, or aerated/spaced) by identifying its *cola*, major divisions, and their subdivision into *commata*.[27] Both units of discourse might have rhythmical and/or rhetorical identity, while breath-length probably played in — de Hamel happily glosses *per cola et commata* as "by clauses and pauses"[28] — but the critical point here is that it was the units of discourse that (eventually) gave *their* names to marks that (from *c.*1530) came consistently to indicate their boundaries ; *not* vice-versa, and before that, in Antiquity & the Middle Ages, a wide variety of marks indicated hierarchised units of discourse accreting into periods :

> Punctuation was developed by stages which coincided with changing patterns of literacy, whereby new generations of readers in different historical situations imposed new demands on the written medium itself. In order to perform new functions symbols from different systems of aids to the reader, including annotation marks as well as features of layout and display, were gradually combined into a general repertory of punctuation, which came to be accepted everywhere. The symbols themselves underwent modification both to remove graphic ambiguity and to improve characterization: to distinguish them from each other and from other marks on a page, which provide apparatus ancillary to interpretation — such as those to indicate deletion or correction, *signes de renvoi*, construe marks, indexing symbols, or annotation signs.[29]

Thus when we use the terms *comma/ta*, *colon/cola*, & (after 1494) *semi-colon/cola* in italic, we mean units of discourse, *not* whatever marks happen in a given MS or codex to indicate them : the PDE marks that do that duty are commas & colons, in roman. *Semi-cola* do not predate semi-colons, so those two are inseparable ; but whatever marks were written, read, or inserted, when Latin prose was parsed, or vernacular prose by Latin literates, their conceptual framework, into the Seventeenth Century, was more or less competent analysis *per cola et commata* ; and layout *per cola et commata* — new *colon*, new line — was known after St Augustine arrived in 597, though used by insular scribes only in biblical MSS.[30]

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[27] Parkes, *Pause*, pp. 65–70, & see Habinek, *The Colometry of Latin Prose* (Berkeley, CA: U. of California P., 1985) & Scheppers, *The Colon Hypothesis* (Brussels: VUBPRESS Brussels UP, 2011).
[28] *Meetings with Remarkable Manuscripts* (Harmondsworth: Allen Lane, 2016), p. 20.
[29] Parkes, *Pause*, p. 2.
[30] See the Medieval Intro. in Vol. 1.

In verse metrical & formal features intervene, and Medievally were more likely to be marked (or later displayed) than syntactical or rhetorical units, though in cueing aspects of delivery metrical marks (& spaces) supplement rhetoric ; but if verse had periods, parsing was *per cola et commata* and in practice syntactical–rhetorical boundaries not infrequently & sometimes programmatically coincide with those of hemi-/stiches or Latin verse-lines (and with later-Medieval growth of rhyme, Latin & vernacular couplets). One might then consider either that *cola & commata* are unmarked as such because there is no need, or that any metrical marks do double-duty. Even with the advent of layouts displaying verse-lines & stanzas the ambivalence remained poetically alive in deciding whether a line-ending needs a mark or would better use space :

> The white space at the end of a line of poetry constitutes some kind of pause; but there need not be any pause of formal punctuation, and so there may be only equivocally a pause at all. A non-temporal pause? Unless the rhythm or the sense or the formal punctuation insists upon it, the line-ending (which cannot help conveying some sense of an ending) may not be exactly an ending. The white space may constitute an invisible boundary; an absence or a space which yet has significance; what in another context might be called a pregnant pause.[31]

How such a matter is treated by poets of a given time depends on individual sensibilities of the page & contemporary expectations & conventions of marking : broadly, Augustans are most likely decorously to mark, Modernists destabilising grammar most likely to omit marks, while with Medievals, Henricians, & Jacobethines[32] it is harder than with Romantics, Victorians, & Edwardians to be confident that omission of an expectable mark is intentional pointing.

Drama is also distinct : if in verse, absence of end-stopping prompts actors to enjamb without pause, unless syntax forbids ; & if prose, representations of individual voice may supervene over much grammar, making periods less probable. The span during which commercial theatre (with rising numbers of

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[31] Ricks, *The Force of Poetry* (Oxford: Clarendon P., 1984), pp. 89–90; the essay dates to 1971.
[32] Fusing 'Jacobethan' (1558–1625) & 'Caroline' (1625–49), Jacobethine/s incl. all theatre & playwrights 1567–1642.

playscripts preserved in print) & widespread analysis *per cola et commata* overlap is short (1576–1642[33]) but includes Shakespeare & co., and while its display depended on scribes & compositors, and is very far from consistent, periodic construction is common enough in quartos & Shakespeare's Folio ; if now, almost always, silently 'modernised'[34] into oblivion.

<div align="center">❧ ❦ ❧</div>

Marks have accumulated over time, with evolving functions, and among those used in verbal punctuation three major subsets are presently distinguished[35] :

diacritical-marks, attached to or placed between letters, usually in sub- or superscript, in Semitic languages to indicate vowels, in most others stress, phonetic values, or historical orthography : the acute & grave accents (é, è), macron (ē), breve (ĕ), circumflex (ê), cedilla (ç), diaeresis & umlaut (ë, same mark, different functions[36]), Greek tonos (ά), psili (ἀ), & dasia (ἁ), etc. ;

notae, sing. *nota*, which appear in a margin, drawing attention to a portion of text, and may take any form but into the Seventeenth Century typically include the asterisk, '*', obelus (or dagger) & double-obelus, '†', '‡', manicule, '☞', & diple (in MS any pair of points or strokes, in print often two commas) ; &

punctuation-marks, used within the measure with functions affecting more than the phonetic value of one letter.

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[33] When theatres reopened in 1660 analysis *per cola et commata* was in terminal disarray, though Dryden & Milton wrote periods; see the Early-Modern & Modern Intros in Vols 2 & 3.

[34] The term is v. problematical in theory & practice alike. While orthography may perh. be said to be modernised, 'brought into conformity with present practice', marked, spatial, & deictic punct. is, when 'modernised', deleted, altered, moved, or added; not all functions of original punct. are retained, & new punct. adds new functions, while no two 'modernised' versions of the 'same' passage are identical. A car may be a modern equivalent of an Early-Modern horse, but is not a 'modernised' horse. For one set of major problems with 'modernised' punct., see Nedelius, 'Changed Perspectives', unpub. Ph.D. thesis, U. of Oslo, 2021.

[35] Other schemata are possible, but thorough ones rare; Butterfield, A COMPREHENSIVE SYSTEM OF GRAMMATICAL AND RHETORICAL PUNCTUATION (Cincinatti, OH: LONGLEY BROTHERS, 1858) distinguishes grammatical & rhetorical punct., the former comprising grammatical stops (comma, semi-/colon, full-stop), signs (possessive, ellipsis, caret, "Quotation Points", brackets, brace, index, asterism), & 'references' (asterisk, "Obelisk" [obelus] & "Double Obelisk", section, parallel, paragraph); the latter a rhetorical stop (dash) & signs divided between those of pronunciation (macron, breve, cedilla), articulation (diaeresis, apostrophe, hyphen), accent, emphasis (the "Italic Line"), inflection (exclamation- & question-mark), & modulation (parenthesis), with "PROMISCUOUS EXAMPLES" (pp. iv–v). The effort is commendable, the results more questionable.

[36] In English the diaeresis, like the French *trema*, indicates that adjacent vowels are both sounded (naïf, Citroën); the German umlaut shifts phonetic value, the unit of ionising radiation named for Wilhelm Röntgen (1845–1923) becoming in English the roentgen.

This last, large subset has ***intermittent* & *archaic*** members. Intermittent members are marks that are proposed & find occasional use but do not catch on, such as ideas for an irony-mark, typically a distorted question- or exclamation-mark ⸮[37] The archaic members (in function and/or form) are, notably, the interpunct[38] and in Medieval liturgical & other pointing *distinctiones*, '.', '·', ''', a *punctus* placed low, mid, or high, and later *positurae*, ['punctūs flexus', 'elevatus', 'versus', 'interrogativus'] + *virgulae suspensivae* & *planae*, '/', '—'. In 'modernised' texts these are almost always altered to something current, and since *c*.1550 punctuation-marks have comprised, in print & most scribal work, seven static or expanding families distinguished by function[39] :

stops — the comma, ',', semi-colon, ';', colon, ':', & full-stop, '.', indicating some degree of syntactical completion & in reading aloud usually some degree of pause or emphasis ;

tonal indicators — the question-mark, '?', exclamation-mark, '!', percontation-mark[40], '⸮', and latterly interrobang[41], '‽', emoticons, ':-)' etc., smileys[42], '☺' etc., some emojis[43], '😏' etc., & in plain text emotional emphases, '*sigh*', '_grin_' etc., all of which seek to guide tone on page or screen, in reading aloud affect tone-contour and/or volume, & have the curious property of being iterable for emphasis, '!!', '???', as other punctuation-marks are not[44] ;

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[37] See Houston, *Shady Characters* (NYC & London: Norton, 2013), ch. 11.

[38] The same mark is now sometimes used as an intrapunct: a legend at the 'Visions of tomorrow & Living together' exhibition at the Musée de la Bande Dessinée, Brussels, in Oct. 2023, referred to "les cinq auteur·ice·s exposé·e·s" & "il·elle·s" ('the five author·esse·s on show', 'the wo·men').

[39] Lennard, *The Poetry Handbook* (1996; 2/e, Oxford: OUP, 2005), p. 114.

[40] Disused by the Mid-Seventeenth Century: see the Early-Modern Intro. in Vol. 2.

[41] Exclamation- & question-marks have long been used serially, and some chess notations distinguish '!?' (interestingly risky move) & '?!' (dubious move), but the fused mark was proposed in 1962 by Martin Speckter (1915–88), 'Making a New Point, or, How About That …', *TYPEtalks* (Mar.–Apr. 1962).

[42] Sanderson, *Smileys* (Sebastopol, CA: O'Reilly, 1993).

[43] Emojis evolved from punct.-marks (emoticons > smileys > emojis) & surely punctuate social media, but if some (esp. face-emojis) are iterable tonal indicators, others are sigla for words, phrases, or gestures ('thumbs up/down', 'keep it zipped', *Namaste*), & many pictograms. Largely limited to digital text, they are part of the pragmatics of digital communication, politically so in skin-colour & use to avoid censorship; if plainly rooted in punct. practice & overlapping with punct.-marks, they exceed our definition of 'punct.'. For meditations see Scheible, *Digital Shift* (Minneapolis, MN, & London: U. of Minnesota P., 2015) & Giannoulis & Wilde, eds, *Emoticons,* Kaomoji*, and Emoji* (NYC & London: Routledge, 2020).

[44] '.' & '…' are distinct, '::' is mathematical, & ';;' conventionally meaningless.

dis/aggregators — which group & distinguish words, phrases, or sentences, and have three sub-families : of ***brackets*** — lunulae, '( )', crotchets, '[ ]', broken crotchets, '⌐¬', braces, '{ }', & angle brackets, '< >', '⟨ ⟩' ; of ***slashes*** or solidi, sing. solidus — the forward, vertical, & backslash, '/', '|', '\' ; & of ***inverted commas***[45] — single, ' ', or double, " ", with guillemets, '« »' ;

signs of omission — of one or more letter/s or word/s, comprising the apostrophe, ', suspension-mark, '.', & ellipsis, '…' (other marks *may* indicate omission, as the hyphen in 'G-d', dashes, & French circumflex indicating an historical 's', but in English these three always do so[46]) ;

rules — the hyphen, en-rule, & em-rule or dash, '-', '–', '—', which may join or separate (the dash is kin to the dis/aggregators), the tilde or swung dash[47], '~', with various uses, & their longer kin, including boxes, borders, etc.[48] ;

new combinate-marks — modulating other marks with the dash, in wide British use *c.* 1700–1950 & still occasionally seen, comprising (in Baker's nomenclature [49]) the periodash, '.—', colash, ':—', semi-colash, ';—', commash, ',—', exclamation-markash, '!—', question-markash, '?—', & lunulashes, '—( )—' (they are 'new' because 'old' ones were in Medieval use, typically mixtures of *punctūs* & *virgulae*, with various functions) ; &

signes de renvoi — 'sending signs', numerals & special sorts such as repurposed notae (asterisk, obeli, degree-sign, '°', paraph, & *signum sectionis*), and the hash or number-sign, '#', all of which may be used (now usually in superscript) to associate main text with foot- or endnotes. Many also serve as

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[45] Typewriters introduced straight marks, ' ", prob. to conflate as one key the apostrophe & single inverted comma, & word-processing enabled distinction of straight/smart marks, but unless ' & " indicate feet & inches or degrees & minutes (when often italic) the distinction is insignificant unless differential meaning is locally established.

[46] The possessive apostrophe prob. contracts a genitive inflection, '-es' or 'x his' > ''s': see Baugh & Cable, *A History of the English Language* (1951; 5/e London: Routledge, 2002), §§113, 180 (pp. 148, 225) & Calle-Martín & Pacheco-Franco, ' 'The night before beg'd ye queen's pardon and his brother's': the apostrophe in the history of English', *English Language and Linguistics* 28.1 (2024), pp. 1–20; and on ellipses Toner, *Ellipsis in English Literature* (Cambridge: CUP, 2015).

[47] When a superscript diacritical-mark indicating nasalisation ('ñ'), tilde is the usu. term, when used as e.g. a siglum for the repeating headword in dictionary entries, swung dash.

[48] On longer rules see Barker, 'The morphology of the page', pp. 249–50, 256, *CHBB* 5.248–67.

[49] Baker, 'The History of Punctuation', p. 82, in *The Size of Thoughts* (London: Chatto, 1996), pp. 70–88; the essay reviewed Parkes, *Pause*, *NYRB*, 4 Nov. 1993.

specific notations, as the degree-sign for degrees of temperature & the compass, the pilcrow for 'new paragraph'.

There are also ***currency symbols***, '€', '$', '£', '¥' etc., and a few stray sigla, notably the ampersand, '&' for 'and', evolved from the letters of Latin *et* (as some designs show, ' *&, &, &* '), which in roman & italic type-founts displaced an earlier Tironian nota, '7' (or in some scripts & blackletter type-founts '⁊', '⁊')[50] ; and the apestail, '@', long confined to mercantile inventory with the sense 'at … each', but now meaning 'at' in US sports notation & eddresses, and (like hash) taking on a host of tagging & citational functions in social media & digital texts.[51] Many marked punctuations may also go hand-in-hand with spatial forms, as paragraph-ending semi-colons do with a hanging indent in the lists above.

<div align="center">❧⸎☙</div>

That is the fullness of punctuation — marks, spaces, cases, & faces, all of many kinds, coherently applied to articulate, disambiguate, display, & inflect the sense words make, serving them as cartilage serves bone by allowing articulation & bearing stress. It continues to evolve, as emojis indicate, and while we strongly believe *OED3*'s entries for **punctuation** & **punctuate** could as a whole profitably be overhauled, with compounds & related headwords, the parts we believe to *require* revision are the principal, common senses of noun & verb, "**2.a.** The practice, action, or system of inserting <u>points or other small marks</u> into texts, in order to aid interpretation; division of text into sentences, clauses, etc. <u>by means of such marks</u>; (occasionally) an instance of this. Also: <u>these marks</u> collectively. (Now the usual sense.)", & the first part of "**2.a.** *transitive.* To insert punctuation <u>marks</u> in (a sentence, text, etc.); <u>to mark or divide with points or stops</u>; [...] Cf. earlier POINT *v.¹* 6a, 6d.". We believe this *History*, following Parkes & many subsequent punctuationists, unarguably shows both definitions to be wrongly

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[50] See Tschichold, *A Brief History of the Ampersand* (1953; trans. Clarke, Paris: Zeug, 2018) & §V below.
[51] The apestail prob. originated in the Fifteenth Century as an elaborated minuscule 'a' + abbr.-stroke, perh. indicating a common measure; we thank Martin Hellman for advice on the improbability of a Tironian origin. On its digital boom see Houston, *Shady*, ch. 5.

limited, torqued by a received bias favouring marked over spatial & deictic forms of punctuation that derives from the base Latin.[52] That bias is found in both grammatical & common usage, not least through skewed definitions, so non-specialists typically think first *though not exclusively* of marks ; but it is explicitly rejected by most punctuationists because they know it unworkable in practice, and for printers punctuating has always included spacing.

There is a telling inconsistency in common understanding, for a person who has, say, written a word-processed essay for pedagogic assessment might well suppose hirself to think 'punctuation = punctuation-marks', worrying about commas with Oscar Wilde (1854–1900).[53] The punctuation of hir essay, however, would include interword-spaces, capitals, paragraphing, & some or all of : a title & attribution distinguished by centring & deictic punctuation ; an epigraph, ditto ; numbered or subtitled sections ; embedded quotations indicated by inverted commas (or guillemets), with a means of attribution ; indented quotations indicated by layout & perhaps fount-size, ditto ; italicised titles & foreign words or phrases ; emphatic italicisation, bolding, underlining, or capitalisation ; mathematical or chemical formulae using sub- and/or superscript ; illustrations, tables, or figures, perhaps numbered and/or with (boxed) captions ; foot- or endnotes, distinguished by position (& for footnotes fount-size), linked, typically by superscript numerals or special sorts, to specific locations in main text ; & a bibliography, usually alphabetised with a distinguishing layout (a hanging indent)

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[52] The 1/e use of 'stops' as a (supposedly) comprehensive term for punct.-marks suggests a Medievalist, perspective, taking marks embodied in Ciceronian analysis *per cola et commata* + Late-Medieval *positurae* as a synecdoche for developments after 1500.

[53] The earliest known version of the anecdote is in *The Daily Graphic* (NYC), 8 May 1884, *s.v.* "The Casual Observer", p. 506, col. 2 (p. 2 of that issue) : "Oscar Wilde, among his various stories told here of which he was always the aesthetic hero, related that once while on a visit to an English country house he was much annoyed by the pronounced Philistinism of a certain fellow guest, who loudly stated that all artistic employment was a melancholy waste of time. [¶] "Well, Mr. Wilde," said Oscar's bugbear one day at lunch, "and pray how have you been passing your morning?" "Oh! I have been immensely busy," said Oscar with great gravity. "I have spent my whole time over the proof sheets of my book of poems." The Philistine with a growl inquired the result of that. [¶] "Well, it was very important," said Oscar. "I took out a comma." "Indeed," returned the enemy of literature, "is that all you did?" Oscar, with a sweet smile, said, "By no means; on mature reflection I put back the comma." This was too much for the Philistine, who took the next train to London." Emphasis on commas continues in e.g. Devine, *Commas Are Our Friends* (NYC: Ivy Bks, 1989), Lederer & Shore, *Comma Sense* (NYC: St Martin's Griffin, 2007), & Cripps, *Actually, the Comma Goes Here* (Emeryville, CA: Rockridge P., 2020).

— and the same person who will agree, if asked, that 'punctuation = punctuation-marks' will also agree, if further asked, that all those other things are forms of punctuation too. The tendency of 'punctuation' primarily to connote punctuation-marks should of course be recorded in a dictionary on historical principles, but as a convenient synecdoche, not a limiting denotation, spatial & deictic forms of punctuation as implicit as the rest of the ship in 'Sail ho !' ; or the spaces above, below, or inbetween that accompany (*inter alia*) interpuncts, commas, semi-/colons, hyphens, en-rules, dashes, exclamation- & question-marks, & full-stops. All writers using interword- & other punctuation-spaces, or deictic punctuation, are punctuating, however many do not know what to call those aspects of their practice, names of rarer marks, or the typographical definitions of 'em' & 'en'.

We therefore ask & urge the editors of *OED3* to think again about its definitions in this field, not wantonly to broaden them but to cease wrongly narrowing them, acknowledging the inability of 'points, marks' to denote other forms of punctuation ; and to recognise punctuation *tout court* as a marked, spatial, deictic, & cognitive phenomenon that is part of the pragmatics of the written medium & praxis of the *mise-en-page* : an element of hermeneutics. The scale has been in print since 1998, and we have already used 'punctuation-spaces' & related terms in a reputable book, and will again, further establishing with this work the matter on historical principles, our own working definitions for those usual senses of noun & verb being :

punctuation *n.* The practice, art, method, or system of articulating, displaying, & disambiguating the sense of sequential words in written, printed, or digital text, by applying or inserting any or all of diacritical-marks, punctuation-marks, punctuation-spaces of various kinds, & distinguishing cases, faces, founts, positions, or colours. The ordinary sense, though marks will often be first thought of.

punctuate *v.* To add PUNCTUATION to a written, printed, or digital text, by applying or inserting any or all of diacritical-marks, punctuation-marks, punctuation-spaces of various kinds, & distinguishing cases, faces, founts, positions, or colours. In relation to writing, the ordinary sense. Formerly *to point* (POINT *v.*[1] 6a, 6d).

III ❖ Credo

As another aspect of definition, we must deplore much recent editorial practice. Scholarship has traditionally attended to punctuation in some measure : to ecclesiastical & legal scribes it was long known as a thing of power, capable of turning revelation to heresy & denying inheritance or legal responsibility[54] ; some Eighteenth- & Nineteenth-Century editors noticed marks at least, and sometimes faces & cases, with odder spaces. But from the Mid-Twentieth Century many literary editors become hostile, and so critics & students who used their editions blinder, to the punctuation of Early-Modern books, indifferent to its conventional functions & largely ignorant of its exploitations.

A distinct problem had long affected Medieval texts, where either absence of punctuation-marks & -spaces from early witnesses made editors feel obliged to supply some (as with Chaucer's *Troylus and Criseyde*) or *distinctiones* or *positurae* could not be reproduced, those marks never having made it into most type-cases & new special sorts being too expensive.[55] Medievalist editors were aware of flexible, cumulative, & variant punctuation in MSS predating print, and faced other decisions about 'modernisation' (as with OE eth, thorn, & wynn, 'ð', 'þ', 'ƿ', ME yogh, 'ȝ', & Tironian or other abbreviations), leading them to repunctuate more freely. But despite 'modernising' tendencies many Early-Modernist editors of *c.* 1850–1950 didn't simply dismiss punctuation, and with the invention of collotyping in 1855 became fond of facsimiles & diplomatic transcriptions, as with the publications from 1906 of the Malone Society & the

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[54] Many legal documents were & some are written without commas, which may intro. ambiguity & are easy to add/erase; similarly, pronouns were & are replaced by 'party of the first/second etc. part'. On current practice see Butt & Castle, *Modern Legal Drafting* (Cambridge: CUP, 2001), pp. 139–40, & for legal shenanigans (incl. a claim that "punctuation is no part of the English language"), Watson, *Semicolon* (London: 4th Estate, 2019), pp. 57–89. On punct. in scripture see St Augustine, *De Doctrina Christiana* ('Of Christian Doctrine', ed. Green, Vienna; Austrian Academy of Sciences, 1963), III.iii.6, & Parkes, 'Punctuation, or, Pause and Effect', in Murphy, ed., *Mediæval Eloquence* (Berkeley, CA: U. of California P., 1978), pp. 127–42.

[55] On Chaucer see Parkes, *Pause*, pp. 155–57, & for *distinctiones* & *positurae* §2 above. An exception is the 'Record type' of John Nichols (1745–1826), which incl. many scribal abbrs, but was felt to create more problems than it solved & fell into disuse as photo-facs. became possible: see Condon & Hallam, 'Government printing of the Public Records in the eighteenth century', *Journal of the Soc. of Archivists* 7.6 (1984), pp. 348–88, & Martin, *The Record Interpreter* (1879; 2/e, London: Stevens & Sons, 1910).

'Bodley Head Quartos' issued in the 1920s under the direction of G. B. Harrison (1894–1991), later general editor of the Penguin Shakespeare.[56]

As early as 1911, though, Percy Simpson (1865–1962) thought it "common practice at the present day to treat the punctuation of seventeenth-century books as beneath serious notice"[57] ; in 1930, Samuel Tannenbaum (1874–1948), scorning Simpson, called MS & printed practice "lawless and haphazard"[58] ; & from *c.*1950 most Early-Modernist editorial practice shows free repunctuation.[59] In McGann's view[60] the root-problem lies in the transfer by R. B. McKerrow (1872–1940) & Sir W. W. Greg (1875–1959) of Karl Lachmann's (1793–1851) method of establishing stemmata into Shakespeare studies as the 'New Bibliography'.[61] Adapting maps of scribal transmission over centuries to theorise variations in printed texts over (at most) 29 years is dubious[62], yet the idea was extended into Augustanist & Romanticist editorial practice by Fredson Bowers (1905–91)[63] ; & Greg added a theorisation of text, most bluntly in 'The Rationale of Copy-Text' (1950), which remains hugely influential (if not remotely as intended) :

> It is therefore the modern editorial practice to choose whatever extant text may be supposed to represent most nearly what the author wrote and to follow it with the least possible alteration. But here we need to draw a distinction between the significant, or as I shall call them 'substantive', readings of the text, those namely that affect the author's meaning or the essence of his expression, and others, such in general as spelling, punctuation, word-division, and the like, affecting mainly its formal presentation, which may be regarded as the accidents, or as I shall call them 'accidentals', of the text. The distinction is not arbitrary or theoretical, but has an immediate bearing on

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[56] See McKitterick, *Old Books, New Technologies* (Cambridge: CUP, 2013), pp. 94–138 , & 'Second-hand and old books', pp. 648–50, *CHBB* 6.635–73.

[57] Simpson, *Shakespearian Punctuation* (Oxford: Clarendon P., 1911), p. 7.

[58] Tannenbaum, *The Handwriting of the Renaissance* (NYC: Columbia UP, 1930), p. 139.

[59] Our account draws on Lennard, 'Punctuation: And – Pragmatics', pp. 83–92, in Jucker, ed., *Historical Pragmatics* (Amsterdam & Philadelphia, PA: Benjamin, 1995), pp. 65–98.

[60] McGann, *A Critique of Modern Textual Criticism* (1983; Charlottesville, VA., & London: UP of Virginia, 1992), & *The Textual Condition* (Princeton, NJ.: PUP, 1991).

[61] A. W. Pollard (1859–1944) was influentially involved with regard to (supposed) memorial reconstructions & piracies; E. K. Chambers (1866–1954) was warier of theorising & more concerned with theatre-history.

[62] The earliest Shakespearean quartos were pr. 1594, F in 1623. Q *Venus and Adonis* is 1593 but F lacks the poems.

[63] That the Greg-Bowers textual theory & ed. procedures fail with the machine-press & associated changes in the relations of author, text, & pr. should alarm its adherents *much* more than it does: see Dooley, *Author and Printer in Victorian England* (Charlottesville, VA, & London: UP of Virginia, 1992), pp. 156–57.

textual criticism, for scribes (or compositors) may in general be expected to react, and experience shows that they generally do react, differently to the two categories. As regards substantive readings their aim may be assumed to be to reproduce exactly those of their copy, though they will doubtless sometimes depart from them accidentally and may even, for one reason or another, do so intentionally : as regards accidentals they will normally follow their own habits or inclination, though they may, for various reasons and to varying degrees, be influenced by their copy. Thus a contemporary manuscript will at least preserve the spelling of the period, and may even retain some of the author's own, while it may at the same time depart frequently from the wording of the original : on the other hand a later transcript of the same original may reproduce the wording with essential accuracy while completely modernizing the spelling. Since, then, it is only on grounds of expediency, and in consequence either of philological ignorance or of linguistic circumstances, that we select a particular original as our copy-text, I suggest that it is only in the matter of accidentals that we are bound (within reason) to follow it, and that in respect of substantive readings we have exactly the same liberty (and obligation) of choice as has a classical editor, or as we should have were it a modernized text that we were preparing.[64]

The observations about the behaviour of scribes & compositors are accurate[65], though there are occasions, as with redaction, when a scribe is not obliged to reproduce either 'substantives' or 'accidentals' from any of hir sources, and if an author has proofed a work everything in it has equal authority, unless a specific neglect can be shown. But two problems would do damage, and as the great bibliographer Don McKenzie (1931–99) ruefully observed in 1977, "In its application by others, Greg's practical distinction has been utterly divisive".[66]

The first is the Platonising[67] distinction of 'substantive' words "that affect the author's meaning or the essence of his expression" & 'accidentals', everything else, "such in general as spelling, punctuation, word-division, and the like,

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[64] 'The Rationale of Copy-Text', pp. 21–2, *Studies in Bibliography* 3 (1950/51), pp. 19–36, repr. *Collected Papers of Sir Walter W. Greg* (ed. Maxwell, Oxford: OUP, 1966).
[65] See O'Brien O'Keeffe, *Visible Song* (Cambridge: CUP, 1990) & Orton, *The Transmission of Old English Poetry* (Turnhout: Brepols, 2000).
[66] McKenzie, 'Typography and Meaning', p. 84, in Barber & Fabian, eds, *Buch und Buchhandel in Europa im achtzehnten Jahrhundert* ('The book & book-trade in eighteenth-century Europe', Hamburg: Hauswedell, 1981), pp. 81–126; repr. *Making Meaning*, pp. 198–236.
[67] We recognise that 'Platonising' is mildly unfair, Aristotelian & Thomist assumptions about innate validity of simple distinctions between what is/n't load-bearing having equal responsibility for Greg's similar assumption.

affecting mainly its formal presentation". It is made to seem simple, and has been editorially adopted as self-evident, but is wholly untenable. Taking the supposed 'accidentals' in order, spelling determines or affects meaning in distinguishing genders (*Frances*/*Francis*, *blond*/*e*) & homophones that enable puns (*dear*/*deer*, *heart*/*hart*, *peak*/*peek*/*pique*), and in spellings like "layetie" & "rome" (laity, roam) by John Donne (1572–1631) in 'A Valediction Forbidding Mourning', for the layetie do lie with one another, as Catholic clergy should not, and Rome is on the Continent to which he was headed when he (probably) wrote the poem.[68] 'Thou' is not a variant spelling of 'you', Jacobethine scribes & compositors who used 'I' for 'Aye' were compounding meanings ('Yes, I assent'), not confusing them[69], & 'metal/mettle' were then interchangeable, both senses inhering in every use of either, as is no longer true. The etymologies Edmund Spenser (1552/53–99) supposed in *The Faerie Queene* in spelling 'giant' "geant" (of γη [ge], 'earth'), 'abominable' "abhominable" (with *homō*, 'man', inserted), & 'feminine' "fœminine" (as 'foe to man')[70] are false, but the meanings grafted into words not therefore absent. Andrew Marvell (1621–78) had fun at the expense of Bishop John Parker by taking the initials 'J. O.' as the word 'Io'[71], Lord Byron (1788–1824) knew spelling mattered when he apostrophised "OH Wellington! (or "Vilainton" — for Fame [/] Sounds the heroic syllables both ways"[72], & James Joyce (1882–1941) may have been having any number of strange ideas when he parenthetically

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[68] 'A Valediction forbidding mourning', ll. 8, 30, in POEMS, By J. D. WITH ELEGIES ON THE AUTHORS DEATH. (LONDON. *M. F.* for IOHN MARRIOT, and are to be sold at his shop in St *Dunstans* Church-yard in *Fleet-street.* 1633), pp.193–94 [pr. '164'] (Cc1r–v). Dating to 1611 when Donne was about to leave for the Continent was by Izaak Walton (1593–1683), who knew him; 'Life of Donne' (1639), in THE LIVES of D^r. John Donne, *Sir* Henry Wotton, M^r. Richard Hooker, M^r. George Herbert. (*LONDON, Tho. Newcomb* for *Richard Marriott.* Sold by most Booksellers. 1670), & many later eds.

[69] They also saved space & labour, but it depended on the supply of upper-case I.

[70] *The Faerie Queene* (1590–96, 1609; ed. Hamilton, 1977; 2/e, with Yamashita *et al.*, 2001, rev. 2006; London & NYC: Routledge, 2013), I.vii.8, viii.47, II.ix.22. On historical vagaries of spelling Spenser, see Nicholson, *Reading and Not Reading* The Faerie Queene (Princeton, NJ, & Oxford: PUP, 2020), pp. 26–49.

[71] THE REHEARSAL TRANSPROS'D : Or, Animadversions Upon a late Book, Intituled, A PREFACE SHEWING *What Grounds there are of Fears and Jealousies of* Popery. (*LONDON, A. B.* for the Assigns of *John Calvin* and *Theodore Beza*, at the sign of the Kings Indulgence, on the South-side of the *Lake Lemane.* 1672), p. 82, qtd Lennard, *But*, p. 53.

[72] Byron, *Don Juan. Cantos IX.—X.—and XI* (London: John Hunt, 1823), IX.1.1, p. 5, qtd Lennard, *But*, p. 156. The parenthesis continues for three lines; on 'Vilainton' see *Don Juan* (ed. Steffan *et al.*, 1973; rev. London: Penguin, 2004), pp. xiv–xv.

imagined the sound of the Fall in *Finnegans Wake* (1939) in ten 'thunderwords', but didn't choose the two lunulae, 100 letters, & exclamation-mark constituting the first randomly, including distortions of the word 'thunder' in Hindi, Arabic, Japanese, Greek, French, Italian, English, Portuguese, Swedish, Irish, & Danish while minding his gutturals & plosives : however you have to hyphenate it, neither "(bababadalgharaghtakamminarronnkonnbronntonnerronntuonnthunntr-ovarrhounawnskawntoohoohoordenenthurnuk!)" nor the other nine could be respelled without leeching away meaning.[73] And if 'essence of hir expression' is wanted, consider the feminist respelling of the compound noun *domicile fixe* by Hélène Cixous in 'La Venue à l'écriture' ('Coming to Writing', 1977) : "*Pas d'hommicile fixe.*", inserting *d'homme*, 'of man', superbly translated by Jenson as "No per*man*ent residence.", with 'substantive' infixed italics.[74]

Punctuation (not just marks) also plainly affects meaning, the more so in highly analytic English with its general lack, save pronouns, possessives, & number, of grammatical cases & agreements — and that fact being the beating heart of this *History* we make no apology for insisting on it here. Never mind 'eats, shoots & leaves', compare *Joe said, "Bob is a fool". & "Joe", said Bob, "is a fool.",* or *The police said the accused had thrown the first punch. & "The police", said the accused, "had thrown the first punch."*[75] : a little punctuational handy-dandy (impossible in Latin), and which is the justice, which the thief ? Meaning is nuanced as well as reversed by punctuation of all kinds : '(Yes)' & 'Yes ?' are not the same, nor 'STOP' in a telegram & '***STOP !!***' in a comic. In Marvell's 'Bermudas' (early 1650s), "Which thence (perhaps) rebounding may" would lack its shaded satirical implications without its lunulae, and an extraordinary line in Jorie Graham's 'The Hurrying-Home Aubade' (1997),

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[73] Joyce, *Finnegans Wake* (1939; 3/e, London: Faber, 1960), p. 3; for the languages see McHugh, *Annotations to Finnegans Wake* (1980; 4/e Baltimore, MD: Johns Hopkins UP, 2016). On spelling gen., see Horobin, *Does Spelling Matter?* (Oxford: OUP, 2013).

[74] Cixous, "*Coming to Writing*" *and Other Essays* (ed. Jenson, Cambridge, MA, & London: Harvard UP, 1991), pp. 36, 200n.20.

[75] The first example is trad., the second in Taggart, *The Accidental Apostrophe* (London: O'Mara, 2017), ch. 8.

"— (her hands thin air) (the wound still fresh) —", needs both dashes & lunulae for its memorably guarded hermeneutics.[76]

Or again, the strange affect in MS of Emily Dickinson (1830–86) is changed by standard elimination in print of turn-downs & variant rules. In her holograph fascicles 'dashes' (or marks that have been read as dashes[77]) may be short, oddly angled, & below or on the line, but in Franklin's edition become hyphens and in Johnson's mass-market paperback en-rules :

> One need not be a Chamber ‚
> to be Haunted ‚
> One need not be a House ‿
> The Brain ‿ has Corridors
> surpassing
> Material Place ‿   [≈ MS]

> One need not be a Chamber - to be Haunted -
> One need not be a House -
> The Brain has Corridors - surpassing
> Material Place -   [Franklin]

> One need not be a Chamber – to be Haunted –
> One need not be a House –
> The Brain has Corridors – surpassing
> Material Place –   [Johnson mmpb][78]

Accepting editorial display of lineation & Dickinson's variant, would it *really* be nothing to go the whole hog, and use actual dashes (as no edition has) ?

> One need not be a Chamber — to be Haunted —
> One need not be a House —
> The Brain has Corridors — surpassing
> Material Place —

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[76] 'Bermudas', l. 35, in MISCELLANEOUS POEMS BY *ANDREW MARVELL,* Esq; Late Member of the Honourable House of Commons. (*LONDON,* for *Robert Boulter,* at the *Turks-Head* in *Cornhill.* M. DC. LXXXI), p. 11, qtd Lennard, *But,* p. 54; Graham, 'The Hurrying-Home Aubade', l. 56, in *The Errancy* (Hopewell, NJ: Ecco P., 1997), pp. 61–63. Graham's typographical affect depends on doubling parenthesisation as two become one & three.

[77] See Miller's essay in Vol. 2 & Mitchell, *Mark My Words* (London & NYC: Bloomsbury, 2020), pp. 53–63.

[78] *The Manuscript Books of Emily Dickinson* (2 vols, ed. Franklin, Cambridge, MA, & London: Belknap P. of Harvard UP, 1981), I.447, *The Poems of Emily Dickinson* (3 vols, cased, ed. Franklin, Cambridge, MA, & London: Belknap P. of Harvard UP, 1998), I. 430, & *Complete Poems* (ed. Johnson, London: Faber, 1975), p. 333. The variant fourth MS, third pr. line reflects an autograph MS sent to Susan Dickinson "about early 1864", preferred as a fair-copy but not in *Manuscript Bks* (Franklin, I.431). The fascicle p. is illus. in Miller's essay in Vol. 2.

The poem is terrifyingly concerned with space & enclosure, the wild world imagined outside one's head & wilder world dangerously crowded within ("Ourself behind ourself, concealed – [/] Should startle most –", mmpb ll. 13–14). Displaying metrical & stanzaic structures embedded in MSS makes good sense, but (for better or worse) to change lines, rules, & spaces is to change affect.[79]

T. S. Eliot (1888–1965) said punctuation "includes the *absence* of punctuation marks, when they are omitted where the reader would expect them"[80], and beyond his own striking examples — consider the removal of most inverted commas from dialogue in *The Waste Land* (1922)[81] — much Modernist work bears him out. Take the final, un-full-stopped word of *Finnegans Wake*, where absence is right, for a definite article firmly disallows any following stop, yet insistently odd in refusing termination : "A way a lone a last a loved along the   ", and back to the beginning readers go, understanding "a last" the novel's *first* sentence with its absent initial capital & circular form : "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs.".[82] And if Modernism's love of absence was a new insistence in print, it was not a new practice : William Cobbett (1763–1835), *inter alia*, considered ambiguities of omission as well as commission in his *Grammar of the English Language* (1818), & Mortimer Jr in *Edward II* (pr.1594) by Christopher Marlowe (1564–93), gleefully says of his wilfully ambiguous Latin note "Vnpointed as it is, thus shall it goe", "*Edwardum occidere nolite timere bonus est*" meaning either "Feare not to kill the King, tis good he die" or "Kill

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[79] See Mitchell, *Measures of Possibility* (Amherst & Boston, MA: U. of Massachusetts P., 2005), esp. pp. 3–11; his use of text-boxing to indicate the importance of relating Dickinson's practice to fascicle p.-size is striking.

[80] Inserted n. to *T. S. Eliot reads his Four Quartets* (1947), in *Complete Prose of T. S. Eliot* (8 vols, ed. Schuchard *et al.*, Baltimore, MD: Johns Hopkins UP, 2014–19), 7.8.

[81] Eliot deleted inverted commas where the speaker's identity is clear late in revision, without wr. prompting by Pound: THE WASTE LAND *a facsimile & transcript* OF THE ORIGINAL DRAFTS INCLUDING THE ANNOTATIONS OF EZRA POUND (ed. V. Eliot, London: Faber, 1971), pp. 10–19. In Oxford in 1948 Eliot said "Some readers of my verse have maintained that [punctuation] is a subject of which I am profoundly ignorant: so I would assure them that I could not have violated punctuation so outrageously, had I not devoted some attention to its study."; qtd. *The Poems of T. S. Eliot* (2 vols, ed. Ricks & McCue, London: Faber, 2015), I.607. Crawford, *Young Eliot* (NYC: Farrar, Straus and Giroux, 2015), p. 216, qts Eliot on Harold Joachim (1868–1938): "To his *explication de texte* of the Posterior Analytics I owe an appreciation of the importance of punctuation.".

[82] Joyce, *Finnegans*, pp. 628, 3.

not the King, tis good to feare the worst", depending. [83] For want of a comma much may be lost, as any good lawyer can attest, and without going further into founts[84], sizes, colours, layouts, & the many varieties of typeface — *all* affecting interpretation [85] — punctuation clearly does more than 'formally present' a meaning 'essentially' inhering in 'unpunctuated' words.[86]

If words are separated they are punctuated, and all other punctuation, marked, spatial, & deictic, modifies & inflects substantive meaning in disambiguating, dis/aggregating, & articulating words that denote & connote, narrate, describe, or form displayed dialogue, the collective function Parkes incisively called part of the 'pragmatics of the written medium'.[87] Italics turn Hamlet into *Hamlet*, role into play ; superscript turns '23' into '2³', a difference of 15 ; & inverted commas, like irony, can shade or reverse meanings : How interesting, Mr … 'Smith'. As Brody says, when punctuation is exploited its "paradoxical performances produce excessive meaning [... as] part and parcel of both the politics and poetics of punctuation".[88] And in graphic environments a punctuation-mark may *be* the meaning, sole occupant of a speech-balloon, as graphic novelists & their readers

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[83] Cobbett, *A Grammar of the English Language, in a Series of Letters. Intended for the Use of Schools and of Young Persons in general ; but more especially for the Use of Soldiers, Sailors, Apprentices, and Plough-boys. To which are added, Six Lessons, intended to prevent Statesmen from using false grammar, and from writing in an awkward manner* (1818; Oxford & NYC: OUP, 1984), pp. 61–62, qtd Lennard, *But*, p. 142; *The troublesome raigne and lamentable death of Edward* the second, King of *England*: *with the tragicall* fall of proud *Mortimer : As it was sundrie times publiquely acted* in the honourable citie of London, by the *right honorable the Earle of Pem*-brooke his seruants. *Written by* Chri. Marlow *Gent.* (London: for *William Iones*, dwelling neere Holbourne conduit, at the *signe of the Gunne*. 1594), L1r.

[84] See Goscinny & Uderzo, *Asterix the Legionary* (1967; trans. Bell & Hockridge, London: Hodder, 1974), where founts indicate language; and Curino, *Passion* (1993), trans. Luckhurst & Giannachi, in Goodman, ed., *Mythic Women/Real Women* (London: Faber, 2000), pp. 87–112, where they distinguish voices in a monologue.

[85] Consider a neon 𝒴𝔈 𝒪𝐿𝔇𝔈 𝒞𝒪𝔣𝔣𝔈𝔈-𝔰𝔥𝒪𝔭𝔭𝔈, the importance to advertising of graphic design, or that Scholastic trade-marked the jagged fount with a lightning-bolt 'P' used in US eds of Harry Potter & as a brand-identifier in merchandising. On typefaces see Morison, *Selected Essays on the History of Letter-Forms in Manuscript and Print* (2 vols, cased, ed. McKitterickCambridge: CUP, 1981), Carter, *Twentieth Century Type Designers* (1987; 2/e NYC, & London: Norton, 1995), Bringhurst, *The Elements of Typographic Style* (1992; 3/e Point Roberts, WA, & Vancouver, BC: Hartley & Marks, 2004), Miller, *Dimensional Typography* (Princeton, NJ: Princeton Architectural P., 1996), & Garfield, *Just My Type* (London: Profile, 2010). For an overview of earlier material, see Bell *et al.*, '*Mise-en-page*, illustration, expressive form', *CHBB* 4.632–61.

[86] For an impressionistic view see Adorno, 'Satzzeichen' (1958; 'Punct. Marks', trans. Nicholsen, in *Notes to Literature* (ed. Tiedemann, 2 vols, 1991; 1 vol., NYC & Chichester: Columbia UP, 2019), pp. 106–11.

[87] Parkes, *Pause*, p. 92; cf. Norris, *Between You & Me & Greek to Me* (NYC: Norton, 2015/2019).

[88] Brody, *Punctuation* (Durham, NC, & London: Duke UP, 2008), p. 5.

know, and an emoji has shown since 2015 : 💬.[89]

On a larger scale the point is powerfully made in an Early-Sixteenth-Century punctuation-poem Parkes quotes as "typical of the period"[90] :

> Trusty . seldom / to their Frendys vniust . /
> Gladd for to helpp . no Crysten creator /
> Wyllyng to greve . settyng all ye^ir ioy ⁊ lust [/]
> Only in ye pleaso[ur] of god . havȳg no cvre /
> Who is most ryche . wth them y^ey wylbe sewer /
> Where nede is . gevying neyther reward nor Fee /
> Vnresonably . Thus lyve prestys . parde . / [91]

The "poem is punctuated by both *punctus* and *virgula suspensiva*, but it is not possible to make sense of the text by pausing at both symbols" — and if you pause at only *punctūs* or *virgulae* meanings are opposite : 'Trusty . seldom to their Frendys vniust . Gladd for to helpp .', or 'Trusty seldom / to their Frendys vniust / Gladd for to helpp no Crysten creator /', the whole leading to a choice of '. gevying neyther reward nor Fee Vnresonably . Thus lyve prestys .' or '/ Vnresonably Thus lyve prestys parde /'. Without points there is no point (despite semantic rhymes, 'vniust/lust', 'creator/cvre/sewer', 'Fee/parde'), and whoever devised the serious jest knew that in English to punctuate is to fix meaning, and that in parsing scripture, as in living up to its ideals, points can induce or forestall heresy, sin, & errors that endanger one's soul (and, for priests, souls in their cure).

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[89] The convention of a speech-balloon containing 2+ dots to indicate inability or pointed failure to reply (mouth hanging open) prob. originated in manga, transferring to graphic novels with a standard ellipsis *c.*2000: see Nakazawa, *Barefoot Gen* (*Hadashi no Gen*, 1972–73; trans. Project Gen, 1987; Harmondsworth: Penguin, 1989), pp. 88, 192; Thompson, *Blankets* (Marietta, GA: Top Shelf Productions, 2003), pp. 125; Vernon, *Digger* (Saint Paul, MN: Sofawolf P., 2013), pp. 272, 496; & Bechdel, *The Secret to Superhuman Strength* (London: Cape, 2021), p. 15; cf. Exner, *Comics and the Origin of Manga* (New Brunswick, NJ: Rutgers UP, 2021). The emoji qtd was approved in Unicode 6.0 in 2010 & added to Emoji 1.0 in 2015; it may indicate someone typing or retain the sense 'I'm speechless', 'I don't know what to say'.

[90] One cannot avoid puns in writing of punct. and is far better advised to recruit them, as the author of *Pause and Effect* & *Their Hands Before Our Eyes* well understood & relished.

[91] Cambridge, Pembroke Coll. MS 307, fol. 197v, qtd (tittle expanded, '&' for the Tironian nota) Parkes, *Pause*, pl. 29 (pp. 210–11). The 'ur' in "pleaso[ur]" is a superscript siglum like Greek-e, 'ε', the *virgula* after "lust" v. faint, so supplied within crotchets. For a comparable punct.-poem of *c.*1600 using columnation, Washington, DC, Folger Shakespeare Lib. MS V.a. 198, fol. 14r, see Lennard, *But*, p. 266n.69.

Nor yet is word-division innocent of 'essential' meaning. The Jacobethine 'my selfe', 'thy selfe', records the self as something actively possessed, not merely an element in reflexive pronouns, as Polonius knows in telling Laertes "to thine owne selfe be true"[92], and not, say, the self Laertes might become on a hard-drinking night out with other young men away from home. Over time many paired words hyphenate, then fuse, while maintaining meaning, as 'black letter', 'black-letter', & 'blackletter' of type-founts, but that does not mean adding or withholding a hyphen or space cannot signify, as 'Postmodernism' & 'post-Modernism' lately testified. E. E. Cummings (1894–1962) compounded words as one element of affect, calling an editor "cigarstinking" & having a parenthetical "(swimfloatdrifting [/] fragment of heaven)"[93], as William Faulkner (1897–1962) added or omitted space at will — in *Light in August* (1932) doomed Joe Christmas "could see it like a printed sentence, fullborn and already dead *God loves me too* like the faded and weathered letters on a last year's billboard *God loves me too*" (the un-full-stopped end of a sentence & paragraph), while the first page of *Absalom, Absalom!* (1936) offers the pointed coinage "nothusband".[94] So did Mina Loy (1892–1966), in lyric poetry ("Crab-Angel I christen you [/] minikin of masquerade sex") & satire ("From the house [/] Issuing Sunday dressed [/] Combed precisely [/] SPLOSH [/] Pours something").[95]

Geoffrey Hill (1932–2016) was a master of hyphen-welding, writing of leaders who claim "Union with the stone-wearing dead" ; of the frozen field of Towton after the exceptionally bloody battle on Palm Sunday 1461 "Stuck with strange-postured dead" ; & of post-imperial nostalgia making "miniatures of the once-monstrous theme". In every case the hyphen does not merely 'present' but creates

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[92] F HAM TLN 543 ≈ *R'side* 1.3.78.

[93] Cummings, 'XXIX', '5', in *Complete Poems 1913–62* (NYC: Harcourt Brace Jovanovich, 1972), pp. 259, 677. He did it in script too: for a "yellowandbluish cat" see Croft, *Autograph Poetry in the English Language* (2 vols, cased, London: Cassell, 1973), II.180.

[94] Faulkner, *Light in August*, p. 476, in *Novels 1930–1935* (ed. Blotner & Polk, NYC: Lib. of America, 1985), pp. 399–774, & *Absalom, Absalom!*, p. 5, in *Novels 1936–1940* (ed. Blotner & Polk, NYC: Lib. of America, 1990), pp. 1–315. The double-em-spaces must be placed to avoid line-breaks.

[95] Loy, 'Crab-Angel', 'Three Italian Pictures, 3. Costa Magic', in *The Last Lunar Baedeker* (ed. Conover, 1982; Manchester: Carcanet, 1985), pp. 14, 47.

& ethically inflects meaning : the dead wear stone memorials like clothes & wait out their wearing-down ; frozen contortions of the battle-slain ask what they were doing there, as about the posturing of violence ; & there is a vile frisson in a monstrous theme that ceased to be thought so, a national nostalgia that dismisses imperial monstrosity or supposes it only monstrous once, as if on a single occasion. Hill also used a superscript vertical slash, the 'verticule'[96], to (among other things) emphasise spaces, "What do you mean | a break? Don't give me that.", "Not | all other things [/] being equal." — and those inequalities poetically & ethically needing to be pointed.[97] It's not that old chestnut about 'the/rapists' but the telling difference of routine 'another' & alien 'an other', 'an | other'.

More limitedly, but notably in post-/Modernist poetry, there is forced word-division over a line-break. When prose-poems are justified, as in Hill's *Mercian Hymns*, this may be needful, yet poetic profit may be turned, as in Hymns X, "He wept, attempting to mas- [/] ter *ancilla* and *servus*.", the hyphen embodying failure of mastery, & XVI, "In- [/] dulgences of bartered acclaim", exploiting the potential independence of 'in' to half-coin 'dulgence' as a quantity.[98] One step up is broken-rhyme, forced for aural purpose, as when in 'Nearing Forty' Derek Walcott (1930–2017) imagines "pages stretched [/] plain as a bleaching bedsheet under a gutter- [/] ing rainspout ; glad for the sputter [/] of occasional insight" ; beyond metrical & rhyming purpose, mimesis gains an interrupting gurgle in the attributive verb.[99] In Jorie Graham's later short-line work forced hyphenation, always in occasional use[100], becomes a persistent strategy, as in 'Poem' :

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[96] Logan, 'Author! Author!', *New Criterion* 19.4 (2000), p. 65, & see Hassan, *Annotations to Geoffrey Hill's Speech! Speech!* (Brooklyn, NY: Glossator Special Eds, 2012), pp. 40–41.

[97] Hill, 'The Distant Fury of Battle', 'Funeral Music 2', 'An Apology for the Revival of Christian Architecture in England, 4 A Short History of British India (1)', *Speech! Speech!* 94.10, *Scenes from Comus* 13.11–12, in *Broken Hierarchies* (ed. Haynes, Oxford: OUP, 2013), pp. 13, 48, 127, 335, 477. On Hill's hyphens & lunulae, see Ricks, *Force*, pp. 285–318, 319–55, & on his punct. gen. Lock, 'Beside the Point', in Pennington & Sperling, eds, *Geoffrey Hill and his Contexts* (Bern: Lang, 2011), pp. 43–60.

[98] Hill, *Broken*, pp. 92, 98.

[99] Walcott, 'Nearing Forty', ll. 12–15, in *The Gulf* (1969; London: Cape, 1974), p. 67; he later moved the semi-colon to follow "insight". The broken rhyme is discussed in Lennard, *Poetry*, pp. 24–26.

[100] In Graham's first coll., *Hybrids of Plants and of Ghosts* (Princeton, NJ: PUP, 1980), 'Flooding' (pp. 26–27) has "our living- [//] rooms where love".

　　　　I

heard it, I felt it
like temperature,
all said in a
whisper—build to-

morrow, make right be-
fall[101]

The fugitive syntactical ghosts clouding the isolated 'to' in 'tomorrow' & 'be' in 'befall' are both means & affect. Readers are reminded of word-elements & etymologies, here leading in the last lines to a stabbing plea for re-collection, "The earth [/] said remember [//] me. I am the [/] earth it said. Re- [/] member me." (ll. 39–43). Such moments are, like Spenser's false but potent etymologies, violent respellings, medial punctuation reshaping words to leverage additional & stress alternative senses.

　　Reservation of 'essential' meaning to 'substantive' words simply will not do — one might as well contend a living body is 'essentially' bones, all cartilage, nerves, muscles, organs, flesh, fat, blood, skin, & hair being merely their 'formal presentation'[102] — and the second problem in Greg's 'Rationale' was the bizarre twist of editors being "only in the matter of accidentals [...] bound (within reason) to follow" a given copy-text, not with 'essential' words : emend 'substantives' to fix meaning as desired, but preserve 'accidentals' because they don't affect it. Despite the paradox, broadly speaking, some editors of *c.* 1900–50 did just that, as in older 'Oxford English Texts', many of which approach semi-diplomatic transcription, but the underlying contradiction of preserving features declared merely a matter of 'formal presentation' was always unstable. Greg no sooner finalised his formulation in 1950 than it began in editorial practice to be reversed

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[101] Graham, 'Poem', in *Runaway* (Manchester: Carcanet, 2020), p. 82. On her lineation, see Vendler, *The Breaking of Style* (Cambridge, MA, & London: Harvard UP, 1995), pp. 71–95, coll. *The Ocean, the Bird and the Scholar* (Cambridge, MA, & London: Harvard UP, 2015), repr. Gardner, ed., *Jorie Graham* (Madison, WI, & London: U. of Wisconsin P., 2005), pp. 42–59; in the same vol., pp. 185–205, Otten, 'Jorie Graham's _____s', acutely considers underlined spaces in *The End of Beauty* & *Region of Unlikeness* (NYC: Ecco P., 1987, 1991).

[102] Cf. Perloff, *Infrathin* (Chicago, IL, & London: U. of Chicago P., 2021), p. 2 ("everything in the poem relates to everything else") & *passim*.

in wholesale textual 'modernisation', Jacobethine & later orthography & punctuation scrapped with violent conviction.

Mountains of evidence could be cited — and there were from 1916 (and still are) *very* unhappy synergies with the idealism of de Saussure's linguistics, determined from birth to ignore punctuation & all that became the field of pragmatics[103] — but Shakespearean editing offers a useful epitome. In her 'General Editor's Preface' (1952) to the 'New Arden Shakespeare' of 1946–88 (now 'Arden 2'), Una Ellis-Fermor (1894–1958) did not mention punctuation but revealed that the initial intention was "a limited revision" using stereotype plates of the earlier Arden (now 'Arden 1') editions of 1899–1924, but this proved too expensive & confining, so a decision was made to reset. Textually, Arden 1 "was based on the Cambridge edition of 1863–6 (revised, 1891–3)", but after its initial hiccough Arden 2 would "allow all editors to start afresh without tying them to the Cambridge text or to the layout of the original pages".[104] In practice that meant 'modernising' orthography & punctuation at will : as H. J. Oliver (1916–82) put it in his *Timon of Athens* (1959), "Punctuation is also modernized (and again different Folio punctuation is not listed [in textual collation] unless the meaning of a phrase or sentence is at issue)", which for Oliver it rarely was.[105] The unsigned 'General Editors' Preface' to the third series of 1995–2020 ('Arden

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[103] F. de Saussure (1857–1913), *Cours de Linguistique Générale* ('Course in General Linguistics', ed. Bally & Sechehaye, Lausanne & Paris: Librairie Payot, 1916), distinguished *langue*, the abstract totality of a language, from *parole*, all actual utterances in any medium, devoting gen. linguistics to the former; pragmatics, the study of the influence of context on meaning, developed in reaction but remains overshadowed, & linguistics remains uninterested in punct., *langue* apparently having none — which helps explain the astonishing absence of punct. from post-1945 literary theory despite sweeping claims about the nature & primacy of language. For self-stumped linguistics, see Kluck *et al.*, eds, *Parenthesis and Ellipsis* (Berlin: de Gruyter, 2015); cf. Nunberg, *The Linguistics of Punctuation* (Stanford, CA: Center for the Study of Language & Information, 1990), Meyer, *A Linguistic Study of American Punctuation* (NYC: Lang, 1987). One measure of effect is that in 6 vols of *CHEL* one head mentions punct., Salmon, 'Orthography and Punctuation', 3.13–55.

[104] *Works of William Shakespeare* (9 vols, ed. Clark & Glover, London & Cambridge: Macmillan, 1863–66; Cambridge: CUP, 2009); Ellis-Fermor, 'Gen. Eds Preface', p. vii, in e.g. *Macbeth* (ed. Muir, 1951; corr. 1957; London & NYC: Methuen, 1964), pp. vii–viii.

[105] *Timon of Athens* (ed. Oliver, 1959; corr. 1963; London & NYC: Methuen, 1969), p. xxxi. Attitudes vary more than practice: in his *Antony and Cleopatra* (1954; London: Methuen, 1965) M. R. Ridley (1890–1969) devotes space to punct. (pp. x–xvii, 227–30), persuaded by Simpson, *Shakespearian* that in "early texts we have [...] at least 'playhouse' punctuation" (p. xvi), but then, as Tucker, *Secrets of Acting Shakespeare* (2001; 2/e, London & NYC: Routledge, 2017), p. 166, points out, makes 1,466 changes of punct. in 3,014 lines, usu. silently.

3') promises texts "edited from the original Quarto and Folio editions […] in fully modernized form, with a textual apparatus that records all substantial divergences from those early printings", but punctuation *tout court* doesn't qualify as "substantial" & "unfamiliar typographic conventions have been avoided in order to minimize obstacles to the reader".[106]

The offset-printed results are, it must be said, very legible, if not always so speakable, but brutally distanced from quartos & Folio, their witnesses of orthography, speech-prefixes, italicisation, medial capitalisation, punctuation-marks, periodic structures, half-lines, & abbreviations erased, usually silently[107], while many emendations of words from the editorial tradition (including prolix insertion of stage-directions) are retained, some sensible, some dubious.[108] A few Arden 3s photoquote Q-texts as appendices, but that was about falling costs & very variant Q/F texts (indicating piracy, memorial reconstruction, or revision), any value of Early-Modern punctuation so preserved going unremarked & unapplied.[109] Stage-history is a welcome presence in Arden 3's introductions (Arden 2's often seem embarrassed that Shakespeare was a playwright), but theatrical awareness rarely extends to supplying 'modernised' punctuation that

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[106] 'Gen. Eds' Preface', pp. xiii, xiv, in Shakespeare & Middleton, *Timon of Athens* (ed. Dawson & Minton, London: Arden, 2008), pp. xiii–xvii. The Gen. Eds are Proudfoot, Thompson, Kasten, & Woudhuysen.

[107] See Simpson, *Shakespearian*, Flatter, *Shakespeare's Producing Hand* (Melbourne, London, & Toronto, ON: Heinemann, 1948), Partridge, *Orthography in Shakespeare and Elizabethan Drama* (Lincoln, NE: U. of Nebraska P., 1964), Freeman, *Shakespeare's First Texts* (Vancouver, BC: Folio Scripts, 1994), Graham-White, *Punctuation and Its Dramatic Value in Shakespearean Drama* (Newark, DE: U. of Delaware P./London: AUP, 1995), Tucker, *Secrets*, & Weingust, *Acting from Shakespeare's First Folio* (NYC & London: Routledge, 2006).

[108] On 'conjectural emendation' see Grafton, *Inky,* pp. 56–77. An egregious instance is Dr Johnson adding inverted commas to *Hamlet*, TLN 1443, "*Ham.*   Then can each Actor on his Asse ——", which he supposed a line from a lost song; some eds retain them, also altering "can" to 'came', & many indicate song typographically or in annotation. But consider the exchange — "*Pol.*   The Actors are come hither my Lord. [¶] *Ham.*   Buzze, buzze. [¶] *Pol.*   Vpon mine Honor. [¶] *Ham.*   Then can each Actor on his Asse —— [¶] *Pol.*   The best Actors in the world, either for Tragedie […]" — and the emendation is at best a strained possibility: Hamlet is rude to Polonius, "Buzze, buzze." meaning either 'You're as annoying as a fly' or 'That news is so stale it's got flies on it', and an affronted Polonius asserts honour, then (witness the rule) cuts off Hamlet's retort with a catalogue advertising the professional versatility of the Lord Chamberlain's Men: so why should that retort not be read as pr. ? "[You swear the Actors have come hither.] Then can each Actor on his Asse [get thither again]". The emendation is needless, without evidence, if wrong completely wrong, & entrenched with inverted commas (*R'side*) or identikit annotations reporting Johnson's conjecture (Arden 2, 3, World's Classics); only NCS says nothing.

[109] See e.g. *King Henry V* (ed. Craik, London: Routledge, 1995), *King Henry VI, Part II* (ed. Knowles, Walton-on-Thames: Nelson, 1999), & *King Henry VI, Part 3* (ed. Cox & Rasmussen, London: Arden Shakespeare, 2001), all with 'modernised' punct. & little if any punct. commentary but photo-qtg variant Q texts.

aids delivery rather than (or as well as) silent construal.

We have no wish discourteously to denigrate Arden 3, a fine series offering some first-rate critical introductions with strong scholarship, but the general & collective editorial attitude that regards supposed 'accidentals' as so unimportant, by comparison with 'substantive' words, that their wholesale elimination need barely be remarked, is not an advance in textual scholarship but a diminution of it. To hope to "minimize obstacles to the reader" sounds laudable, but if it means 'removing everything not presently conventional' both reader & text are diminished, and it sets a *very* low bar to suppose a generic student reader will find italicisation of lyrics & proper names, emphatic capitalisation, & distinction of -ed/-'d in past participles "obstacles". Granting every reason to modernise founts & (more discriminatingly) orthography, and further exploit digital-offset clarity, why should meaningful conventions such as using italics or upper-case, that impose neither financial cost on publishers nor unreasonable difficulty on readers, be ruled out *ab initio* by unexplained fiat ?

A far better rationale was set out by Malcolm Parkes (1930–2013) in 'Medieval Punctuation and the Modern Editor' (1995), refuting Greg with velvet diction, iron purpose, & a wishful first three words :

> In the past punctuation has been regarded as one of the « accidentals » of a text, as opposed to « substantive readings » which « affect the author's meaning or the essence of his expression ». Unfortunately, this attitude has led some editors to disregard the punctuation in witnesses to a text, because it is difficult (if not impossible) to reconstruct the punctuation in the original, or that of the archetype. This attitude fails to recognize the important and complex functions of punctuation, and ignores valuable evidence for the reception and understanding of text in periods closer in time to the original, which is both essential for an editor and relevant for a modern reader. Punctuation is not a matter of « accidentals » but a form of hermeneutics. The purpose of this communication is to consider some of the implications which the punctuation of medieval scribes, correctors, and readers have for the modern editor.
>
> Punctuation resolves uncertainties in the structure of the language of a text, and signals nuances of semantic significance, which might otherwise not

be conveyed at all, or, at best, would require considerable effort from readers to puzzle out for themselves. Punctuation can also alert the reader explicitly to certain formal contrivances relevant to communicative significances embodied in a text. Punctuation can delineate rhetorical structure, and, in the case of verse texts, it can be combined with a layout which orders the text into graphic units which represent stanzaic shapes or metrical units (as, for example, octosyllabic couplets). Punctuation is part of the pragmatics of written language, in that it exacts from readers a contribution from their own ranges of experience to assess the broader significances of various kinds of literary, linguistic and semantic structures embodied in the text.[110]

What is good for the Medieval goose is good for the Early-Modern gander, and dryly understated protest does not conceal blunt force : "Punctuation is not a matter of « accidentals » but a form of hermeneutics." — and in disregarding it as a supposed 'accidental' editors have inflicted their own blunt-force trauma on texts, and are still blithely at it as we write.

McGann's *Critique of Modern Textual Bibliography* (1983) & *Textual Condition* (1991), politely howling frustration at his experience in editing the *Complete Poetical Works* of Byron[111], much more helpfully insist on a socially plural conception of 'authority', offering a theorisation of any legible writing as comprising *linguistic & bibliographic codes*. The linguistic is the alphasymbolic sequence of text, the bibliographic *everything* done to it to furnish a reader with an MS, TS, or e-/book to read it in ; in every book (and, however differently, on every screen displaying text) linguistic & bibliographic codes are fused, the 'meaning' of embodied text a joint creation. This we embrace as a great advance, and observe that punctuation inhabits both codes. An interword-space is linguistic code, line-breaks & paragraphing bibliographic, & wilful division of words over line-breaks a forcible inclusion of bibliographic code within orthography. A mark within a line of text is linguistic but one ornamentally indicating a section-break

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[110], 'Medieval Punctuation and the Modern Editor', p. 337, in Ferrari, ed., *Filologia classica e filologia romaza* ('Classical philology and romance philology', Spoleto: Centro Italiano di Studi sull' alto Medioevo, 1999), pp. 337–49; repr. *Pages from the Past* (ed. Robinson & Zim, 2012; Abingdon & NYC: Routledge, 2016), no. VII. Cf. J. Smith, *Transforming Early English* (Cambridge: CUP, 2020)

[111] Byron, *Complete Poetical Works* (7 vols, ed. McGann, Oxford: Clarendon P., 1980–93); vol. VI co-ed. Weller.

bibliographic & may, as in the hands of Samuel Richardson (1689–1761), who was his own printer, be patently 'substantive' in the absence it points.[112] Deictic italics & indices are linguistic, but a manicule probably & all notae & foot- or endnotes certainly bibliographic ; Dames thinks the chapter/-break both linguistic & bibliographic.[113] Punctuation runs from ink-shapes punctuating the whiteness of a screen-/page to completion of the MS, TS, or e-/book as an object (or file) punctuating space, and the many punctuations of linguistic & bibliographic codes, from a comma to binding (or programming), are what articulates, displays, & disambiguates (or wilfully ambiguates[114]) the 'meaning' of every work.

Every edition imposes its own bibliographic code, and editors should consider that aspect of transferring 'meaning' from copy-text to edition. There will be loss as well as gain, which may as much as emended words and marks be annotated ; a linguistic code *cannot* be extracted 'intact' from a book — who has ever 'read' an unformatted string of symbols denoting letter-forms, marks, & spaces ? even *scriptio continua* may be paragraphed & is in codices paginated[115] — nor embodied in another book without alteration. It is also clear from varied scholarship that academia has been too haughty about bibliographic codes, privileging clean copies & expensive editions[116] ; but marginalia can enhance, and in reading Byron it does not do to ignore the scores of cheap piracies (especially of *Don Juan*) that made him much the most widely read Romantic poet during his lifetime & for decades after ; nor in reading Jane Austen (1775–1817) to ignore the many gaudy editions that from the late 1840s enormously expanded her readership, being given away with industrial domestic products or placed in hotel rooms beside the Gideon bible : *that* kind of popularity &

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[112] Toner, *Ellipsis*, pp. 71–76.
[113] Dames, *The Chapter*, p. 31.
[114] For ambiguity with punct. mayhem, see Danielewski, *House of Leaves* (2000; 2/e, London & NYC: Doubleday, 2001), & for teasing typographies of punct., McGreal, *The Point of It* (Kibworth Beauchamp: Matador, 2015).
[115] Parkes, *Pause*, pl. 1–3, pp. 160–5.
[116] Medievalists have done better, relative scarcity of MSS giving survivors greater value, but the popular image of Medieval work is still of high-status pp..

distribution radically participates in construction of a work's 'meaning', as successful screen-adaptation now does.[117]

We call on all editors & authorities in publishers who deal with scholarly *and* teaching editions to recognise that with punctuation the correct descriptor of present attitudes & practices is far too often 'systemically biased'. Greg did not sanction editorial denigration of 'accidentals', was not discussing 'modernising' editions, & has in the hands of reinterpreters been used to legitimate inconsistent & damaging literary & pedagogic practices. McGann's theorisation of text is far more sensible. It is also painfully clear from their acts of 'modernisation' & (lack of) commentary that many recent editors of Early-Modern texts, however learnèd, have not understood the punctuation they remove as without value, and there are absurd old canards we still hear & see earnestly parroted, as that medial capitalisation in Shakespeare's Folio is 'meaningless' because 'inconsistent' in not being applied to all nouns in the German manner (of course it isn't — it's emphatic, not grammatical) ; or that the authorised 1595 edition of Sir Philip Sidney's (1554–86) *Defense of Poesie* is 'carelessly printed' because it is, like *both* surviving early scribal MSS, monoparagraphic (as if compositors who got every tittle, application of italics, use of Greek, & act of justification correct could 'carelessly' not notice that in setting 2,132 lines of fully justified prose over 67 pages they had failed to provide a single paragraph-break — it's wholly intentional ; the question is 'Why ?').[118] These ignorances of punctuation were

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[117] On dirty books see Sherman, *Used*, pp. 151–78, & Pearson, *Speaking Volumes* (Oxford: Bodleian Lib., 2022); on Byron piracies, St Clair, 'The Impact of Byron's Writings', in Rutherford, ed., *Byron* (Houndmills: Macmillan, 1990), pp. 1–25, & *The Reading Nation in the Romantic Period* (Cambridge: CUP, 2004), pp. 683–91; cf. Collins, *Thomas Cooper, the Chartist* (1969; rev. ed., Nottingham: Byron Centre for the Study of Lit. & Social Change, 2009); & on cheap eds of Austen, Barchas, *The Lost Books of Jane Austen* (Baltimore, MD: Johns Hopkins UP, 2019). *Pride and Prejudice* is a prime example of meaning driven by adaptation, the hugely popular 1995 BBC series (Ehle, Firth) & 2005 film (Knightley, Macfadyen) coinciding with explosive growth of fanfic, incl. Fielding's *Bridget Jones's Diary* (1996, filmed 2001), Green's & Su's *Lizzie Bennet Diaries* (YouTube, 2012–13), & digital (self-)pub. to take the no. of pub. sequels & variations from 63 in 1990 to 2000+ by 2023, with as many more online, collectively making Austen's text a diminishing percentage of its cultural meaning.

[118] Lennard, 'In/visible Punctuation', *Visible Language* 45.1/2 (2010), pp. 124–39. The absurd characterisation of the authorised *Defence of Poesie* (LONDON for *William Ponsonby.* 1595) as 'careless' is sustained by use of the descriptor in Sidney's *Miscellaneous Prose* (ed. Duncan-Jones & van Dorsten, Oxford: Clarendon P., 1973), p. 68. Lennard confirmed in 2010 that the scribal MS once belonging to the antiquarian Francis Blomefield (1705–52), Norfolk CRO MS10837, is monoparagraphic, but was then unable to check the MS once owned by Sir Robert

self-sustaining, because once teaching editions were 'completely' (if inconsistently) 'modernised', from *c*.1960[119], three generations of scholar-critics & four of students have been educated reading 'authoritatively edited texts' that saw no contradiction in that phrase, erased older conventions of punctuation, & eliminated with them most exploitations of punctuation in the service of displayed meaning, so even great minds might be confused by unfamiliar marks or other punctuation they found in MSS & earlier printed books.

Digitisation & the Web have hugely improved matters in making thousands of MSS & Early-Modern books available in facsimile or semi-/diplomatic transcription, but lessening scholarly bias against the possibility of punctuational significance has yet to be reflected in the editorial practice of any major Shakespearean series.[120] For Ben Jonson (1572–1637) the 7-volume CUP *Works* (2012) — conscious of the legacy of Herford's & the Simpsons' edition (1925–53) — has an online old-spelling edition with many resources[121] & for Shakespeare OUP allowed the 'old-spelling' edition of the Wells & Taylor *Complete Works* (1986), with an essay by Vivian Salmon (1921–2010) on 'The Spelling and Punctuation of Shakespeare's Time', & among the tomes of the *New Oxford Shakespeare* (2016–17), the *Critical Reference Edition*[122] — but both are expensive, heavy, & marketed 'for specialists only', access to the online *New Oxford* presently (2023) costing $529.95 p.a. for individuals. Both 'old-spelling' volumes also reify a false dichotomy between a 'fully modernised' text & one "Presented with original spelling, punctuation, capitalization, abbreviations,

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Sidney (1563–1626), Philip's brother (Penshurst De L'Isle 1226). We now confirm that it too is monoparagraphic, and offer warm thanks to Dr the Hon. Philip Sidney for rapidly assisting us in this matter, & Maryann Webster, secretary to Viscount De L'Isle CVO MBE, for facilitating contact. Among early witnesses *only* the piracy is paragraphed, yet all eds have followed it; enough said.

[119] It is an ironic mercy that post-war austerity saw in pr. a wide shift to mechanical wood, so 'modernised' eds of those years are usu. already badly foxed & browned, paper ever brittler, and will not survive much longer.

[120] Unless one counts the Harvester Wheatsheaf 'Shakespeare Originals' of *c*.1992–96, retaining orthography but inconsistent & unreliable in treatment of punct. & now largely unavailable.

[121] *The Cambridge Edition of the Works of Ben Jonson* (7 vols, ed. Bevington *et al.*, Cambridge: CUP, 2012); https://universitypublishingonline.org/cambridge/benjonson/.

[122] *Complete Works: Original-Spelling Ed.* (Gen. Eds Wells & Taylor, Oxford: Clarendon P., 1986); *Complete Works, Critical Reference Ed.* (2 vols, cased, Gen. Eds Taylor *et al.*, Oxford: OUP, 2017).

typographical contrasts, ambiguities, and inconsistencies", and grudging admission in 1986 that "original punctuation of the early texts […] may provide evidence that the modernizing process obscures" has had no discernible effect on editorial practice. [123]

Neil Freeman (1941–2015) tried in *The Applause First Folio* […] *in Modern Type* (2001), expanding & as necessary annotating but not otherwise altering speech-prefixes, indicating where relineation has been thought necessary, & retaining orthography & deictic punctuation as well as marks — but it too is heavy & expensive, without the economies of scale to challenge *Riverside*, and (besides lacking *Pericles*, *The Two Noble Kinsmen*, & non-dramatic verse) was absurdly denied the right to use the Through Line Numbering of Charlton Hinman (1911–77).[124] What is needed is for the authoritative, scholarly, & widely used series of plays from Arden, OUP, & CUP, a Riverside 3/e, & the Revels Plays now published by MUP to put weight behind an editorial retrenchment that recognises the need to aid younger (often involuntary) readers without supposing it a license to ignore Early-Modern punctuation while summarily declaring it meaningless & not worth recording.[125] That is as indefensible as Simpson showed it to be in 1911, and this *History* is, *inter alia*, a heartfelt plea for all editors to preserve & understand the punctuation of literary texts we read, study, & are instructed by.

The ubiquity since 1950 of 'modernisation' has done systemic damage to readers' awareness of punctuation as an element of hermeneutics, blinding them to older conventions & exploitations ; but punctuation is no more 'accidental' than it is restricted to 'marks'.

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[123] https://global.Oxford_UP.com/academic/product/the-new-oxford-shakespeare-critical-reference-edition-9780199591879, acc. 4 Jul. 2022; *Complete Works: Original-Spelling Ed.* (ed. Wells & Taylor), p. xxxvii.

[124] *The Applause First Folio of Shakespeare Comedies, Histories & Tragedies in Modern Type* (ed. Freeman, NYC & London: Applause, 2001); refusal of TLN rights is in the 'Acknowledgements', *s.v.* 'Finally'. Applause did pub. the 36 plays in F-text, modern-type pbks, 1999–2001, but availability is patchy.

[125] At the very least, eds of individual plays could be free to retain features of Q or F they think important, not directed to modernise without scruple.

IV ❖ Benedictus

It is exceedingly rare for a scholar fundamentally to redefine an old & substantial field yet plain truth that without Malcolm Parkes neither this *History* nor many punctuational studies would exist. As his extraordinary palæographical career progressed, from *English Cursive Book Hands, 1250–1500* (1969), a standard textbook & exemplar of layout for plates with transcriptions & commentary, to seminal studies of early witnesses of major works by Chaucer & Gower, & commentaries in major facsimiles, Parkes was noted for remarkable range, covering the whole Medieval period (500–1500) & beyond[126], & a rumoured study in progress of punctuation, a notoriety boosted by a 1978 essay, 'Punctuation, or, Pause and Effect'.[127] Medievalists took note, many were amused by the title, & students interested in punctuation were sent along to Keble College, Oxford, where Parkes was a Fellow 1965–97 & Librarian 1965–74, producing a fine catalogue of more MSS than the college knew it had.[128]

Parkes was not retiring about his concerns. Corkboards by his rooms were covered with cartoons featuring punctuation, puns, & speech-balloons containing only punctuation-marks, assembled to amuse & surprise ; and he would happily discuss why punctuation mattered, a conviction partly rooted in questions about later-Medieval spread of books & 'Literacy of the Laity', examined in a major essay in 1973.[129] The problem he saw with blinding clarity was that *all* existing

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[126] Parkes, *English Cursive Book Hands 1250–1500* (Oxford: Clarendon P., 1969); ~ & Doyle, 'The Production of Copies of the *Canterbury Tales* and *Confessio Amantis* in the Early Fifteenth Century', in ~ & Watson, eds, *Medieval Scribes, Manuscripts and Libraries* (London: Scolar P., 1978), pp. 163–210, repr. ~, *Scribes, Scripts, and Readers* (London & Rio Grande, OH: Hambledon P., 1991), pp. 201–48; *Troilus and Criseyde* (Cambridge: Brewer, 1978); Ruggiers, ed., *The Canterbury Tales* (intro. Baker, and Doyle & ~, Norman, OK: U. of Oklahoma P./Folkestone: Dawson, 1979); *Chaucer, Poetical Works* (intro. ~ & Beadle, 3 vols, Cambridge: Brewer, 1979–80); Bischoff *et al.*, eds, *The Épinal, Erfurt, Werden, and Corpus Glossaries* (Copenhagen: Rosenkilde & Bagger/Baltimore, MD: Johns Hopkins UP, 1988); Tschann & ~, eds, *Facsimile of Oxford, Bodleian Library, MS Digby 86* (Oxford: OUP, 1996). A bibl. to 1997 is in Robinson & Zim, eds, *Of the Making of Books* (Aldershot: Scolar P., 1997), pp. 300–06, & see Gillespie, 'Malcolm Beckwith Parkes', *Biographical Memoirs of Fellows of the British Academy*, XVII, pp. 71–87, posted 27 Sept. 2018, https://www.thebritishacademy.ac.uk/documents/984/Memoirs_17-07_Parkes.pdf.

[127] In Murphy, ed., *Mediæval*, pp. 127–42.

[128] *The medieval manuscripts of Keble College, Oxford* (London: Scolar P., 1979).

[129] In Daiches & Thorlby, eds, *Literature and Western Civilization* (London: Aldus Bks, 1973), pp. 555–76, repr. *Scribes,* pp. 275–97.

histories & most studies of punctuation took as primary evidence statements by grammarians, and so were of more-or-less learnèd pre- & proscription that bore little relation to what scribes & later printers had in fact done with & to punctuation.[130] The necessary corrective was to re-examine *everything* & compile a proper history of usage — and he had set about Medieval MSS *tout court*, aided by growing ease of travel & availability of good facsimiles, but beyond it lay five centuries of ever more numerous printed books.

Colleagues & students helped find interesting punctuations across centuries, until the promise of the 1978 article (& one in 1984 coining 'grammar of legibility' for conventions underpinning layout[131]) was realised in a collection, *Scribes, Scripts and Readers* (1991), & the magisterial *Pause and Effect: An Introduction to the History of Punctuation in the West* (1992), which puts two millennia of ill-behaved grammarians to shame, and to the sword. After more than a quarter-century of hard & wide looking, *Pause and Effect* comprised (besides its funny, telling title & paratexts, some, like the glossary, invaluable) 114 pages of main text, 37 of notes, 5 of appendices, & 74 plates + transcriptions, translations, & commentaries over 138 pages. Its first sentence serves with one emendation as our general epigraph & rings with Parkes's clarity : "This book is based on three assumptions: that punctuation should be studied according to the ways it has been used rather than the ways some have thought it ought to have been used; that the best way to understand usage is to study it historically; and that a general introduction, however ambitious, is needed.".

Breaking with histories derived from grammarians' strictures & insisting punctuation studies be rooted in what de Saussure dismissed as *parole*, actual utterances recorded on papyrus, parchment, or paper, Parkes showed beyond refutation that the meaning of verbal punctuation, marked, spatial, & deictic, was

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[130] Parkes, *Pause*, pp. 4–6.
[131] 'The Contribution of Insular Scribes of the Seventh and Eighth Centuries to the "Grammar of Legibility"', in Maierù, ed., *Graffia e interpunzione del Latino nel Medioevo* ('Marks & punctuation in Medieval Latin', Rome: Edizioni dell'Ateneo, 1987), pp. 15–30, repr. Parkes, *Scribes*, pp. 1–18.

& is always relative, *not* absolute, determined within a given repertoire. As a fierce PDE example, in a single sentence — 'Joe Bloggs lived on Easy St., had 2.4 children, and a lovely spouse … who left them.' — the same mark, '.', appears six times in four usages (suspension-mark, decimal-point, ellipsis, full-stop), *as you in reading noted with automatic ease*, giving distinct meanings to identical marks differentiated by immediate context ; as all readers must, distinguishing (at present) , from ; from : | ? from ! | [ ] from ( ), etc.. Given consistency of usage it is differences that matter, not which mark or space (in a given time & place) conventionally does what. The grammarians had wanted *rules of punctuating* (& often still do), prescriptions readily codified & taught, that could, would, *ought* to eliminate all ambiguity, for ever & a day. Parkes knew men & women are giddy things, not least in how they punctuate, and also showed beyond refutation that punctuation has in the West *never* worked in such a uniformly regulated manner : the most prescriptive rules have limited power & change over time, and what has existed historically, in any given time & place where English (or any Western tongue) is written, is a punctuational repertoire of whatever size & subtlety + a set of more-or-less habitual conventions, usually observed but in the service of meaning exploitable by trading on readers' expectations.

However consistent usage is greatly desirable & may be locally enforced (as by house-styles), punctuation is *not* like mathematics, where in base 10 '2 + 2' *must* '= 4', but more like dress-sense or propriety, varying over time & between cultures. What works in one place-language-time may not in others, as is true of pragmatics, contexts of utterance that inflect & may determine meaning — one of Parkes's pithiest maxims being that punctuation is part of the pragmatics of the written medium.[132] The dynamic variability of punctuation is seen in products of the great Medieval scriptoria, local variations persisting & nuanced individual exploitations occurring well after the Late-Medieval general repertoire emerged

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[132] Parkes influences historical pragmatists: see work by Jeremy Smith, & Carroll *et al.*, 'Pragmatics on the page', *European Journal of English Studies* 17.1 (2013), pp. 54–71.

as a widely accepted core of practice, and there are equivalent dynamisms today. The rampant punctuation of our time is emojis, largely confined by technology to social media & e-books, while among progressing losses is the distinction of possessive apostrophes with/out an 's' to indicate number, steadily butchered for at least 50 years.[133] HTML has its own repertoire, as do mathematical, musical, & other notations, while in the sensationalist press & more thoughtful journals punctuation is widely variant, not only in the former's love of screamers & groanworthy hyphenated puns. The punctuational repertoires of children's books, SF, self-consciously literary prose, tax returns, & other creative non-fiction are variant, however they overlap, but repertoires co-exist and readers & writers with secure literacy[134] move between them with ease.

For many scholars, especially Medievalists, the profound reunderstanding & reorganisation of punctuation studies in *Pause and Effect* came as both bombshell & starburst, radically dismantling & creating. One of its startlingly instructive practices, followed here, is retaining original punctuation in translations · so one sees modern words arranged around *distinctiones* · or that old form of the comma/ the *virgula suspensiva*/ '/'/ suddenly returned to duty. The mild alienation, focus on articulation of words sharpened, illuminates understanding, as copious plates allow illustration of many statements.[135] Punctuation studies in the West began in

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[133] Dickens' *Bleak House* no longer implies 2+ people named Dicken. The older convention, observed here, was that only if a name ended in **two** consecutive 's' sounds, as notably 'Jesus' & some Greeks (Ulysses, Narcissus), was 's' dropped (Jesus' life, Narcissus' fate); one wasn't enough (Dickens's, Jones's), but since the 1980s practice has steadily shifted to using the apostrophe alone with terminal 's', and how widely the potentially considerable distinction of 'the boy's/boys' boots' is now understood is moot.

[134] It is one bane of studies of historical literacy (a mess of contradictions) that il/literate is often assumed to be binary, but it is not safe to infer that one who 'makes hir mark' rather than signing hir name cannot write or read *anything*, nor that literacy is constant: literacy in one language is not literacy in another; some drunks lose the ability to read before the ability to walk, others the ability to walk well before the ability to read. What matters is the need new & uncertain literacies exert on scribes & pr.s to make products maximally clear & helpful, as intro. of running-heads, catchwords, & initial caps for verse-lines, & elaboration of punct.-marks attest. For sensible caution see Thomson & Morgan, 'Language and literacy', pp. 36–38, Trapp, 'Literacy, books and readers', & Suarez, 'Introduction', pp. 8–12, *CHBB* 2.22–38, 3.31–43, 5.1–35; Crain, 'New Histories of Literacy', in Eliot & Rose, eds, *A Companion to the History of the Book* (2007; 2/e, 2 vols, Hoboken, NY, & Chichester: Wiley Blackwell, 2020), 1.143–56; & for cases that Late-Medieval literacy is underestimated Parkes, 'Literacy' & Justice, *Writing and Rebellion* (Berkeley, CA: U. of California P., 1994). McCulloch, *Because Internet* (NYC: Riverhead, 2019), reveals the felt need among literates for a guide to 'Internet English'.

[135] Imitating Medieval punct. in PDE trans. has challenges & can require somewhat arbitrary decisions: when the thorn of 'Þis' is bolded because in red ink in the MS, should 'T' or 'Th' be bolded in trans.?

Antiquity but our dedication calls Parkes 'first reviser' of modern punctuational studies, borrowing from binomial taxonomy where it means s/he who resolves simultaneously published divergent acts of classification (as how many genera there may be in a family), and is subsequently to be followed. Parkes was a great nomenclaturist of palæography, as of punctuation, appreciating exactitude, who resolved many simultaneously published divergent acts of punctuation ; as the person to be followed, 'first reviser' accurately invokes the status we & most punctuationists gratefully accord him.

<div align="center">❧❦❧</div>

As Parkes's profound lessons were absorbed, scholars began to trace strands of the history *Pause and Effect* introduces : monographically, Lennard on lunulae, Grafton on footnotes, Saenger on interword-spaces, Kevin Jackson (1955–2021) on paratexts, Tribble, Grafton, H. J. Jackson, Slights, Sherman, & Orgel on marginalia, Moore on early markings of speech, Toner on ellipses, the less historical Watson on the semi-colon & Hazrat on the exclamation-mark, & Dames on the chapter ; & at article length in profusion.[136] 30 years on, a decade after Parkes's death, this work attempts to integrate what has been gleaned from ongoing re-examination of everything into a history of punctuation in English literature worthy of the introduction *Pause and Effect* provides. It is, please note, *A History*, not *The History*, let alone *The Cambridge History*, for while we assert

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[136] Lennard, *But*, Grafton, *The Footnote* (Cambridge, MA: Harvard UP, 1997) & *Commerce with the Classics* (Ann Arbor, MI: U. of Michigan P., 1997), Saenger, *Space*, K. Jackson, *Invisible*, Tribble, *Margins and Marginality* (Charlottesville, VA, & London: UP of Virginia, 1993), H. Jackson, *Marginalia* (New Haven, CT, & London: Yale UP, 2001) & *Romantic Readers* (New Haven, CT, & London: Yale UP, 2005), Slights, *Managing Readers* (Ann Arbor, MI: U. of Michigan P., 2001), Sherman, *Used*, Orgel, *The Reader in the Book* (Oxford: OUP, 2015), Moore, *Quoting Speech in Early English* (Cambridge: CUP, 2011), Toner, *Ellipsis*, Watson, *Semicolon*, Hazrat, *The Admirable Point* (London: Profile Bks, 2022) (unannotated & errs in older history), & Dames, *The Chapter* (2023). There are two colls on paratexts, Smith & Wilson, eds, *Renaissance Paratexts* (Cambridge: CUP, 2011), & Duncan & Smyth, eds, *Book Parts*, with a curious hybrid, Rota, *Apart from the Text* (Pinner: Private Libraries Association/New Castle, DE: Oak Knoll P., 1998), and two wider-ranging but well-grounded popular works, Houston, *Shady Characters* & Mitchell, *Mark My Words*. Barton *et al.*, *Literary Lists* (Cham: Palgrave McMillan, 2023) discuss the form but not its punct. & Sawday, *Blanks, Print, Space, and Void in English Renaissance Literature* (Oxford: OUP, 2023), though ctg Parkes & explicitly concerned with punct., is otherwise conceptualised. Mahdavi, *hyphen* (NYC: Bloomsbury Academic, 2021) is more philosophical than historical. As Parkes's doctoral student 1986–89, Lennard read *Pause* before pub.. The Medieval intro. below notes many post-Parkes articles & studies.

its timeliness, interest, & utility, we know the vast area we seek to map has uncertainties of scale, boggy ground, & blank spots hopefully marked 'Here be dragons'[137], as well as that all maps distort as they "spread flat the surface of the sphere".[138] But it is time for a synthesis of the large body of work & deeper understandings *Pause and Effect* has midwived.

The canon of English literature ('that which is widely taught in schools & universities'), in Old, Middle, Early-Modern, & Present-Day English, largely but not exclusively in the UK & US, provides a spine of pedagogic relevance & wide interest, but our practice has been as inclusive as we could make it, with much that is less canonical mentioned in main-text or notes. There are inevitably holes, for in the nine years it has taken to assemble some contributors fell by the wayside and scholars able & willing to write on a given author's punctuation are *rarae aves*. And while we do *not* exclude popular-cultural works, some essays looking closely at one or more of them, they are legion, wildly various & ill-documented, and we do not pretend to comprehend all verbal punctuation in all Englishes — a pipe-dream like the infinitely labyrinthine library of Jorge Luis Borges (1899–1986) or Mr Ramsay in Virginia Woolf's (1882–1941) *To the Lighthouse*, doggedly alphabetising the world but never getting past 'R'.[139] We do, however, offer the practical & theorised on an unprecedented scale, a million words in three volumes of historical scholarship & criticism that understand punctuation to have marked, spatial, & deictic forms with a collective function of articulation, display, & disambiguation operating within successive technologies of reproduction, quill or nib, ink or electrons ; papyrus, parchment, paper, or screen ; scriptorium, print-shop, or hard drive & printer. One cannot punctuate as the available technologies

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[137] "HC SVNT DRACONES" appears on the Hunt-Lenox (*c.*1510) & Ostrich Egg Globes (date uncertain).

[138] Hughes, 'Mercator Writes His Epitaph', in *Sailing by Ravens* (Fairbanks, AK: U. of Alaska P., 2014), p. 26.

[139] Borges, 'La biblioteca de babel' ('The Library of Babel'), in *El jardín de senderos que se bifurcan* ('The Garden of Forking Paths', 1941; enl. as *Fictions*, ed. & trans. Kerrigan, London: Calder & Boyars, 1965); Woolf, *To the Lighthouse* (London: Hogarth P., 1927). Ramsay was partly based on Woolf's father, Sir Leslie Stephen (1832–1904), first ed. (1885–91) of the *DNB*, responsible (latterly with Sir Sidney Lee, 1859–1926) for vols 1–26, Abbadie–Hindley. As with Casaubon's 'Key to All Mythologies' in George Eliot's (Mary Anne Evans, 1819–80) *Middlemarch* (8 vols, London & Edinburgh: Blackwood, 1871–72), supposedly comprehensive projects eat lives.

of writing & its reproduction do not allow.

Those technologies frame our volume-introductions. A Medieval introduction in Vol. 1 deals with the age of MSS, 500–1500, an Early-Modern one in Vol. 2 with the impact of printing, 1500–1700+, & a Modern one in Vol. 3 with (*inter alia*) the impacts of mechanisation, industrialisation, offset-printing, & digital text. But the march of essays, order determined by principal subjects' year of birth or mode date, is divided by necessities of binding[140], so essays on printed codices begin in Vol. 1, on Modern subjects in Vol. 2, and we do not periodise for, saving technologies, punctuation-history is far more continuous & variant than segmented, and however literary styles shift does not in any fundamental way reflect the usual periodisation of English literature by reign. Modernism *did* have an impact in re/valorising space & absence (and via the coming of the typewriter[141]) but not warranting separation from the continuum of practice.

'English Literature' is an exclusory working parameter but we mean 'in English (of any kind)', not 'of England'. Some punctuational practices in other languages are quoted or mentioned, but we find in the languages old & current with which we are collectively familiar that while the mark used for a particular function & functions conventionally indicated may vary, usage & comprehension of punctuation seems largely transnational. Excluding logographic writing (such as Chinese characters or Japanese *kanji*) & Semitic alphabets, where the histories of punctuation are distinct, Western usage & comprehension are, and as far as we can tell have ever been, far more sensitive to the grammar of the language written or read (compare synthetic Latin & analytic English) & literary mode of a work (compare lyric poetry, narrative verse, & dramatic monologue) than to the ethnicity, nationality, or gender of punctuator or reader. An individual's age, reflecting when s/he was first taught the crafts of reading & writing, & knowledge of variant practices, will be relevant, but there are no polarised divisions that

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[140] By dates of birth of essay-subjects, our vols divide 500–1621, 1626–1844, & 1856–1975.

[141] On typewriters see the Modern Intro. in Vol. 3 & refs there.

correlate with plumbing, passport, or skin-shade.

☞ That is ***not*** to say that punctuation cannot be politically ***used*** with regard to racial, gender, & other prejudices, as with issues of capitalisation raised by bell hooks (Gloria Jean Watkins, 1952–2021) & debates about 'black' vs 'Black', or the parenthesised question-marks used as a form of 'scare quotes' by the great African-American journalist & campaigner Ida B. Wells (1862–1931) in *Southern Horrors* (1892), but its efficacy then depends on a common understanding of function.[142] Individual & corporate decisions to write 'black' or 'Black', 'white' or 'White', are political, relating to individual ethnicity & politics or corporate ethics & ideology, but it matters because the dignity of capitalisation matters, and had for centuries before its application to ethnic appellations became a concern.[143] Why else would the King James Bible of 1611 consistently call the Christian God not just the '𝕷𝖔𝖗𝖉' but the "𝕷𝕺𝕽𝕯" ? ✍

There are of course some national distinctions in common usage of punctuation-marks & -spaces, particularly in indicating dialogue or quotation. A UK or US writer typically uses inverted commas, ' ' or " ", a German one differently positioned commas & inverted commas, „ ", a French or Italian one guillemets, « », a Danish one reversed guillemets, » «, & some Irish & *avant-garde* ones an initial em-rule, — : but variations in form between the first four (all descendants of the diple) are minor compared to identity of function.[144] In

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[142] Bauder, 'AP says it will capitalize Black but not white', 20 Jul. 2020, https://www.ap.org/ap-in-the-news/2020/ap-says-it-will-capitalize-black-but-not-white; R. Lowens (Don H. Jennings, 1960–2012), 'How Do You Practice Intersectionalism?', *Northeastern Anarchist* No. 15 (2011); Wells, *Southern Horrors.* (NYC: New York Age Pr., 1892). Wells's "(?)" is discussed in Dahn, *Jim Crow Networks* (Amherst & Boston, MA: U. of Massachusetts P., 2021), *s.v.* 'Introduction', & 'How Black writers and journalists have wielded punctuation in their activism', *The Conversation*, 18 Jun. 2021, https://theconversation.com/how-black-writers-and-journalists-have-wielded-punctuation-in-their-activism-161141; & see Appiah, 'The Case for Capitalizing the *B* in Black', *The Atlantic* 18 Jun. 2020, https://www.theatlantic.com/ideas/archive/2020/06/time-to-capitalize-blackand-white/613159/. Designs of facial emojis are political in this way.

[143] O'Donoghue, *Gunpowder* (London: Chatto, 1995) has as its epigraph a remark by André Maurois (Émile Herzog, 1885–1967), "We owe to the Middle Ages the two worst inventions of humanity – gunpowder and romantic love."; to which should be added the Carolingian *littera notabilior*, later the capital letter, if only for 'God', titles of nobility, & the English personal pronoun.

[144] Most languages follow one of these systems, as Wiki.'s summary shows: https://en.wikipedia.org/wiki/Quotation_mark#Summary_table. Variations in indicating speech reflect difficulties posed & slow settlement of normative conventions; marks found unproblematic are largely invariant across European languages, save Gk & diacritical Armenian question-marks.

literature in English since conventional indication of prose dialogue settled (by about the 1830s)[145], the last is largely the consequence of an interesting rebellion by Joyce against what he crossly called, without explanation, "perverted commas".[146] Their rapid spread after *c.*1830 as a settled prose convention perhaps annoyed him, and the dash he preferred has some affect in there being no closing-mark or enclosure of words, only the space of *alinéa* — but it has never come close to displacing inverted commas. [147] Similarly, using initial inverted exclamation- & question-marks, '¡', '¿', mandated in 1754 by the Real Academia Española, continues in wide hispanophone practice, easily learned with Spanish, but has not been felt necessary elsewhere.[148] Save diacritical-marks with phonetic value, in learning any Western language words & grammar are the problem, not the marks, spaces, & deixis of punctuation[149], and graphic design seems similarly very largely transnational & translinguistic.

<div align="center">❧</div>

The *Pause-and-Effect* revolution has a clear place within a wide set of intellectual shifts from *c.*1950 that have seen renewed or seminal attention to the material history of the book & elusive history of reading, but there is an irony in its close timing with the digital revolution, for tech-savvy was one thing Parkes was not. Quills, printing presses, & fountain-pens, yes, pipes & matches, certainly, & a much-beloved Volvo, but few electronics. He wrote in neat longhand, MSS faithfully typed by the oft-thanked Mrs Templeton, and the digital media that took off in the 2000s were too late for him to absorb or enjoy. He saw the implications

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[145] Dashes were one way Eighteenth-Century writers & printers lacking clear conventions sought to display dialogue: Williams, *The Social Life of Books* (New Haven, CT, & London: Yale UP, 2017), pp. 217–19.

[146] Joyce to H. S. Weaver, 11 Jul. 1924, about *Portrait*: "Then Mr Cape and his printers gave me trouble. They set the book with perverted commas and I insisted on their removal by the sergeant-at-arms.", *Letters* (3 vols, ed. Ellman, NYC: Viking, 1966), III.99; cf. Bindervoet & Henkes, 'Punctuated Equilibria and the Exdented Dash', in Bonapfel & Conley, eds, *Doubtful Points* (Amsterdam & NYC: Rodopi, 2014), pp. 189–92.

[147] A related dramatic convention draws on the dash as an occasional mark of omission to distinguish lines by a new speaker without speech-prefix, as in Crimp, *Attempts on her Life* (London: Faber, 1997).

[148] Parkes, *Pause*, p. 56. Galician follows suit but not Basque. Spanish usage does not seem related to occasional attempts, in various languages from the Eighteenth Century, to use inverted exclamation-marks as irony-marks.

[149] Vajda & Umanets, *Russian Punctuation and Related Symbols* (Bloomington, IN: Slavica, 2004) disagree, claiming Russian exceptionalism, but their examples are matters of nuance, not basic usage. See, however, Rössler *et al.*, eds, *Vergleichende Interpunktion – Comparative Punctuation* (Berlin & Boston, MA: De Gruyter, 2022).

of a print technology bypassing the need to carve punches & cast type, and appreciated emoticons, but smart phones & emojis also came too late, though he would, we suspect, have become an enthusiast if a device with a sufficiently resilient keypad could have been found.

It is, as famously (if perhaps erroneously) with Zhou Enlai (1898–1976) & the French Revolution, 'too soon to tell' what digitisation signifies.[150] To date, with punctuation (save emojis), as with graphic novels & fiction, it has been more a means of dissemination & archiving than a new medium, and e-books use conventions of the printed page as standard.[151] We note Chartier's warning about contextualisation[152], the rise of fanfic[153], & new ease of ragged-*left* setting[154] ; enter watchful caveats about diction & orthography, scrolling, reflowability, grammar-checkers, & the nature of documents[155] ; & discuss digitisation ending

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[150] Zhou was in the early 1970s widely reported to have so replied to a question he may have thought about 1968 not 1789: McGregor, 'Zhou's cryptic caution lost in translation', *FT*, 10 Jun. 2011, https://delanceyplace.com/view-archives.php?p=1711.

[151] Cf. Mak, *How*, esp. pp. 62–71.

[152] Digitisation "radically modifies the notion of contextualisation because it substitutes distribution in a logical architecture — the software that organises a database, electronic files or keywords — for the physical contiguity among texts put together in the same printed object": Chartier, 'From Mechanical Reproduction to Electronic Representation', p. 111, in Gumbrecht & Marrinan, eds, *Mapping Benjamin* (Stanford, CA: Stanford UP, 2003), pp. 109–13, qtd Mak, *How*, p. 63.

[153] Fanfic is not new — consider the Third-Century *Posthomerica* of Quintus of Smyrna — but its later-Twentieth-Century explosion midwifed new genres & is influencing authors: Lennard, 'Of Criticism and Continuities', in *Of Sex and Faerie* (Tirril: Humanities-Ebooks, 2010), pp. 246–308.

[154] Graham used ragged-left setting once in *Fast* (2017) & often in *Runaway* (2020), which also use an unspaced interword right-arrow, '→'; in MS or TS the layout would be laborious, though possible in cold-metal, and Graham's use reflects word-processed composition, as *The Waste Land* Eliot's access to typewriters. Other layouts in *Sea Change* (2008), *PLACE* (2012), & *Fast* strongly suggest digital capacities in composition.

[155] *Diction & orthography* of digital communication, incl. acronyms & abbr. or compositional spellings ('u r l8'), evolved rapidly in social media from the 1990s and are found in some poetry & fictional prose; they may spread but without the pressure of 140-character limits & small screens trad. spellings are resilient. The fullest tally of textisms, indicating some stability over 20 years, remains John & Blake, eds, *The Total TxtMsg Dictionary* (London: O'Mara, 2001). ¶ The return of *scrolling* invites thought. Long prose works, or parts of them, are online usu. unpaginated, with para.-spacing to break-up text, and while it is uncertain & screen-size sharply relevant, absent p.-breaks may apply un/conscious pressures on sentence- & para.-length, induce more subheads, & affect other punct.. Cf. Mak, *How*, & Maguire, *The Rhetoric of the Page* (Oxford: OUP, 2020). ¶ *Reflowable formats* supposedly preserve linguistic while altering bibl. codes, but ability of apps to alter fount may impact punct., and there are problems with illus., tables, etc.. A reflowable file has unstable punct., esp. spatial, and what that means beyond readerly convenience & irritation is unclear. ¶ *Grammar-checkers* in widely-used programmes now aggressively suggest additions/deletions of spaces, commas, & hyphens, as well as rewordings, & object to anything unconventional (for some programmed value of 'conventional'); how this is altering final punct. is unknown, but given the market domination of those programmes significant pressure on usage must be supposed; see Curzan, *Fixing English* (Cambridge: CUP, 2014), pp. 64–92. ¶ On digital challenges to the nature of *documents*, see Mak, *How*, & Gitelman, *Paper Knowledge* (Durham, NC, & London: Duke UP, 2014). ¶ Evolving technology dates analysis, but see Baron, *Alphabet to Email* (NYC & London: Routledge, 2000) & *Always On* (NYC: OUP, 2008), McCulloch, *Because Internet*.

the Modern introduction. But if it ain't broke, don't fix it : punctuation wasn't, digitisation hasn't, & punctuating is intrinsically dynamic, indispensable, & a constant collective endeavour. For scholars much the most important digital change affecting punctuation to date is that any mark is available to anyone wanting it ⋎ — a capacity as yet only exploited by those interested in punctuation that should have far greater impact on editorial practice, particularly where MSS are primary witnesses. Editors in the age of metal printing had good technical & financial reasons to repunctuate ; editors in the digital age have neither.

The amazingly powerful tool a word-processing package has become since Amstrads + LocoScript staggered into the 1980s *is* a revolution, placing at any user's fingertips a vast array of founts & notations, with ease of control to amaze any cold-metal impositor. Proliferation & resurrection of founts has been strongly encouraged, designing & disseminating online being far easier, cheaper, & faster than carving hundreds of hard-metal punch-tips into reverse-forms of each sort in each case, face, & size, then casting each very many times.[156] Yet *mises-en-e-page* are very predominantly those of deadtree pages, modelled on & tied to capacities of printers & paper in standard sizes[157], with the purposes of writing & disseminating that writing. Web-pages can be bigger than paper ones, and digitisation is a greatly enriching convenience if not yet a transformation.[158/159] Yet to *have* punctuational riches & impositorial magic to hand is not necessarily to *use* them, nor to think about them sensibly ; so we have throughout done both as carefully, boldly, & wittily as Parkes taught us to do & would laugh at our doing.[160] Much of our punctuation is displayed, as spaces preceding marks,

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[156] But see Smeijers, *Counterpunch* (ed. Kinross, London: Hyphen P., 1996).

[157] See Kinross, *A4 and Before* (Wassenaar: NIAS, 2009)

[158] Mak, *How*, p. i, refers to "the persistence of the page as a mechanism for communication", & notes, p. 62, that "The boundaries of the digital page, like those of the *paginae* in the papyrus roll, need not be coextensive with the boundaries of the material platform; the digital *pagina* is not always coterminous with a computer monitor or the screen of a hand-held device.". It is so coterminous in wax-tablets, individual leaves, & codices.

[159] But see the Modern Intro. in Vol. 3, last §; *pace* Ghân-buri-Ghân, "Wind is changing !".

[160] There are pedagogic reasons for levity, besides the unavoidable pun in punct.. Stigmatisation of the distinction of semi-/colons as at once tedious, unimportant, & incomprehensible is a clear example of an ideology hostile to punct. studies (& often intolerant of attention to detail), against which eye-catching levity of means well serves gravity of purpose. The casual depth of prejudice & unavoidability of puns are illus. by a detectives' exchange in

capitalisation, hyphenation, italicisation, the odd manicule, & uses of fount or layout, while quotations & transcriptions show older marks & understandings.

We thereby **ask & enable** readers to *look at* & ponder these punctuations & acts of punctuating. L. P. Hartley (1895–1972) famously began *The Go-Between* (1953) with a credo, "The past is a foreign country: they do things differently there."[161], and one thing they did differently was punctuate, because they thought & argued differently. Punctuation records such changes with evolutions of argument, so a history of punctuation is a history not only of written pragmatics but also of intellection & argument, reason & its changing articulations. Or again, Stephen Greenblatt notoriously began *Shakespearean Negotiations* (1988) with an incantation, "I began with the desire to speak with the dead."[162] : one all historical & literary scholars must in some measure share that *cannot* be gratified without attending to the dead's punctuation, as to their words & silences. Parkes insisted on 'their hands before our eyes', on seeing, not occluding, and it matters far less whether those hands held a quill, set type, or worked a keyboard, or whether a given hand was author's or scribe's, than that we attend to *all* the evidence they left us, not only words but also their provision of, or failure to provide, punctuation to articulate, display, & disambiguate their utterances. What they believed to need punctuating, and how, is primary evidence of their thought, as our punctuation here consc·ient·iously substantiates our largest argument, that scholarship *must* carefully attend to punctuation, or calamitously miss the point.

¡ The stops buck here ⸮

Robb, *Obsession in Death* (London: Piatkus, 2015), p. 18: ' "Plus, somebody knows grammar and so on. The semicolon. How many killers do we know who'd use a semicolon?" [¶] "Huh. That's a point. [...]" '.
[161] Hartley, *The Go-Between* (London: Hamish Hamilton, 1953), p. 1.
[162] Greenblatt, *Shakespearean Negotiations* (Berkeley & Los Angeles, CA: U. of California P., 1988), p. 1.

V ❖ Ite

Some practical matters remain, of which the most substantial first presented as a confusion in terminology. In various works & discussions with Medievalist contributors the *punctus geminus* (aka double *punctus*), ':', which looks like a PDE colon but functioned as a comma of sorts, was referred to *as* 'a colon' — so *commata* were being indicated by colons (which gave us hives). We were also told certain marks in MSS were 'a *punctus elevatus* functioning as a *punctus interrogativus*', and when we asked why, if a mark *was* functioning as an *interrogativus*, it *wasn't* an *interrogativus*, matters "advanced to new and surprising levels of bafflement" all round.[163] We also had what seemed a distinct problem in shifting later-Medieval forms of the Tironian nota for Latin & French *et* or vernacular 'and', but now believe all these issues to intersect, the underlying cause being the ascendancy of Anglicana, bastarda, & textura scripts from *c.*1200, the styles of which led to relative restrictions or declines in use of two received marks, the upright *punctus interrogativus*, the model for printed '?', and the e + t ligature now called the ampersand, '&'.[164]

Evidence for the *interrogativus* is patchy, as while it was used sporadically in insular texts throughout the Middle Ages it was never common, implying rarity in exemplars and/or a strong element of scribal choice rather than establishment in a general repertoire. By anecdotal reports from our contributors, it is commoner in insular Latin & French MSS than in ME, but we have clear reports of *punctūs elevati* marking questions in Latin, French, & Occitan texts, while for ME we can add to Burrow's reports of that punctuation in Hoccleve[165] instances in *Piers Plowman* & the Paston letters ; additionally, at least two scribes — A of the Cleopatra copy of the *Ancrene Wisse* (*c.* 1225–30) & B of the Vernon MS (*c.*1400)

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[163] Bujold, *Komarr* (Riverdale, NY: Baen, 1998), p. 233.

[164] Secretary script, of continental origin, may play in. Such matters have never been widely discussed, but see Parkes, *Pause*, pp. 42–43. Indexing, from digitised MSS, of marks by form, frequency, & *script* as well as language, remains a great desideratum.

[165] 'Hoccleve's Questions' & 'Intonation and Punctuation in the Hoccleve Holographs', *N&Q* n.s. 49.2 (2002), pp. 184–88, 60.1 (2013), pp. 19–22.

— wrote *interrogativi & elevati* that are indistinguishable in form : collectively suggesting increasing use in the Fourteenth & Fifteenth Centuries of *elevati* in a new function, terminally marking interrogatives, no longer a major medial pause.

Evidence for the e + t ligature is clearer. Jan Tschichold's (1902–74) *Brief History of the Ampersand* (1953) dates its familiar form to the Seventh Century & his chronological list of 288 exempla spanning the First to Nineteenth Centuries has a further 34 to *c.*1160, but the next two are "after 1260" & 1422, with none from the Fourteenth Century yet many thereafter.[166] Italian Humanists recovered the e + t ligature & upright question-mark, Aldine & Bembine founts later re-spreading both widely in the Romance languages & English, but the ligature had a clear hiatus, and in its relative absence *c.* 1200–1400 the Tironian nota for *et*, originally 'ר', which had long had a fairly stable form, '7', became increasingly frequently elaborated with any or all of a crossbar, curving approach stroke, & flourishes, stylised in print as '�ↄ', 'ꝛ'.[167] Both ligature & nota may occur in the same MS, but rarely (if ever) in the same script[168], and in Anglicana, bastarda, & textura (elaborated) notae are very predominant — in part, as Teresa Webber tells us, because the ligature was thought of *as* e + t, and so could only represent *et*, not 'and', unlike the purely graphic nota which could be used in any language for the conjunction.[169] And as most early blackletter founts were based on textura they were given the nota but *not* the ligature — in the King James Bible of 1611, for example, the siglum sometimes used for 'and' in the main blackletter fount is 'ꝛ', '&' appearing only in roman paratexts. In many ways '7' and '&' are

[166] Tschichold, *Ampersand*, pp. 10–11.

[167] *Ibid*, pp. 12–13.

[168] *Ibid*, p. 8, wrongly says "the letter form & and the Tironian sign seem never to have been used in one and the same piece of writing" — they appear together in Medieval MSS as part of the hierarchy of scripts: in e.g. the Eadwine Psalter (Trinity Coll., Cambridge, MS R.17.1), copied *c.* 1155–60, '7' is in English gloss & Latin commentary, '&' in French gloss & Latin text.

[169] Webber, email to Faulkner, 25 Jul. 2023, which also remarks "The pattern of use/disuse of the ct ligature is broadly similar to that of the et ligature. Both were used less frequently in the late twelfth century, but the et ligature can still be found being used for the conjunction as an alternative to the abbreviation symbol in manuscripts from the first half of the thirteenth century". We thank Prof. Webber for her help.

interchangeable, but the nota could be used in compositional spellings for any occurrence of the letters *et*, '⁊ernal', 'b⁊ter', and while that *had* been true of the e + t ligature, '&ernal', 'b&ter', after recovery by Humanists it came to be used only for *et per se et*, '*and* as itself' or 'and *per se* and', whence (by the Mid-Nineteenth Century) 'ampersand'.[170] Similarly, its French name, *esperluette* (n. fem., of about the same date), is probably (euphonising 's' replacing the first 't') from *et per lui et*[171] ; but German, printed in blackletter into the Twentieth Century, lacks an equivalent, the nota being the *et-zeichen*, '*et*-sign' (not *und-zeichen*, Latin maintained even with the nota).[172]

This matters because early blackletter founts also had a distinct form of question-mark, '⸮', which we *had* supposed a squashed angular '?' but now believe was modelled on *punctūs elevati* in textura. A further depriviléging from *c.*1200 of the (uncommon) upright *interrogativus* left a need that was slowly filled by use of a terminal *elevatus*, hitherto medial ; and as that usage prospered (the shapes being similar anyway) scribes & readers saw *elevati* following interrogative diction & syntax (wh- words & SV inversion), and they *de facto* became *interrogativi*. Their medial use then declined further, indication of a major medial pause transferring to the *punctus geminus*, hitherto irregularly functioning as a comma but increasingly functioning as a colon ; it is flatly said to do so in Richard Mulcaster's (1531/2–1611) influential *Elementarie* (1582)[173], and was by 1616 so named (*OED3*). Additionally, although the immediate scribal

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[170] The etymology is attested by dialectal forms recorded in Wright's *English Dialect Dictionary* (6 vols, London: Frowde, 1898–1905), I.50, 'ampassy', 'amsiam', 'anpasty', 'anparsy;, 'anparse', 'anparsil', 'epse-and', 'empassy on', 'empus-and', 'passy', 'passy-and', 'parcy-and', & 'parseyand'. Wright's definition indicates one route to gen. popularity: "The sign &, formerly written at the end of the alphabet in school-books".

[171] The word is oddly unrecorded in the *Grand Larousse de la Langue Française* (ed. Guilbert *et al.*, 7 vols, Paris: Larousse, 1986); *Le Nouveau Petit Robert* (Paris: Le Robert, 2009), p. 928, offers some very fanciful etymological speculations, studded with perh., but ignores this obvious possibility.

[172] Outside Germanic languages, the Tironian nota is still used in both Irish & Scottish Gaelic, called the *agus/an*. German & other languages lacking a native word have latterly adopted 'ampersand' as a loan-word. Tschichold, *Ampersand*, p. 9, notes blackletter founts also used a 2-shaped 'r', '⁊', for 'et', esp. in the form '⁊ᴄ.' = '&c.'.

[173] "*Colon* is noted by two round points one aboue another, which in writing followeth som full branch, or half the sentence": *The First Part of the Elementarie VVhich Entreateth Chefelie of the Right Writing of Our English Tung,* (London: Thomas Vautroullier dwelling in the blak-friers by Lud-gat, 1582), Tiiir.

motivation remains obscure, the *punctus*, which had functioned as both a minor medial pause & in bracketing pairs to distinguish numerals & certain phrases (such as names), slowly became normatively terminal as the full-stop (unless a suspension-mark or over-/underdot).[174] Terminal use of *elevati* as *interrogativi* perhaps invited differentiation from the *punctus* as the lower element of *elevati*, but from the 1360s the emergence of exclamation-marks, & from some juncture of the intermittent percontation-mark, must be factored in.

Dating is fuzzy, as we would expect with complex linked shifts in widespread scribal & later printed practice, and there are additional uncertainties. The most significant are, first, that while interpolations or corrections of punctuation in MSS can often be identified, with marks made by the primary scribe there is no way of knowing if they appeared in hir exemplar : a Thirteenth-Century MS of, say, Gregory the Great[175] might easily contain Tenth- or Eleventh-Century usages that were no longer or only marginally current when copied, and a scribe who given hir druthers would use *elevati* only as terminal *interrogativi* might without blinking copy medial *elevati* in an exemplar. Second, with the shifting function of ':' there is room for true uncertainty about whether a given instance indicates a minor or major pause, particularly if the next word is 'and' : before *c.*1200 it was always minor, after *c.*1500 almost always major[176], often with an element of causality, but in-between matters are far more fractal than clear-cut.

Caveats noted, we reiterate that it seems to have been the rise of Anglicana, bastarda, & textura scripts that kicked things off, and it was certainly Italian Humanists who from *c.*1400 recovered the e + t ligature & upright question-mark, and before 1500 installed them in roman & italic founts ; blackletter founts using the elaborated nota & *elevatus*-type question-mark start with Gutenberg in the 1440s ; and whereas Caxton's edition of Chaucer's *Boece* (1478) has *punctūs*

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[174] The use by Caxton & some other early printers of '+' for '.' may play in, but the +-form is as medial as terminal.
[175] See Colgrave, ed., *The Earliest Life of Gregory the Great* (Lawrence, KS: U. of Kansas P., 1968).
[176] The only systematic exception is use to indicate an abbreviated name, as 'Sam: Johnson'.

gemini that are *not* colons & *punctūs* that are *not* full-stops, Thynne's *Workes of Geffray Chaucer* (1532) has neither, ':' always having a strong medial function & '.' a terminal one. Allowing (always) for variant individual practice, we therefore reckon this evolution of marks to occur *c.*1200–1530, initially as fast as the spread of Anglicana, bastarda, & textura scripts in ME (and on the continent), then more slowly & irregularly as functions began to shift, but accelerating from the 1440s as blackletter type fixed the *elevatus*-form as a question-mark &, more generally, the intense scrutiny of emergent typecutters & printers began to demand greater consistencies of function. The *elevatus* as a medial mark is unknown to us in print, no contributor having seen any instance, and Jeremy Smith reports that Matthew Parker's (1504–75) *A Testimonie of Antiquitie* (1566) "replaces the *punctus elevatus* in Corpus [Christi College, Cambridge MS] 198 with a humble punctus, even though the printer (John Day [1522–84]) tried hard to reproduce the 'Saxon Caracters'".[177] Additionally, from the Mid-Fourteenth Century the general

Mark	Before 1200	After 1200	By 1530
[*punctus elevatus*]	major medial pause assimilated to demarcation of classical *cola*	still a major medial pause assimilated to demarcation of classical *cola*, but increasingly also a terminal *punctus interrogativus*	blackletter question-mark
• •	*punctus geminus*, a rare minor medial pause, assimilated to demarcation of classical *commata*	still a minor medial pause but increasingly also a major medial pause, replacing *elevati*	colon, a major medial pause, assimilated to demarcation of classical *cola*
•	*punctus*, a minor medial pause or, in pairs, a dis/aggregator It also served as a suspension-mark, in overdotting distinguished letters, & in underdotting indicated error (subpuncting).	still a minor medial pause but dis/aggregation vanishes and use as a terminal stop begins & increases, displacing more complex terminal-marks	full-stop

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[177] Smith, email to Faulkner, 28 Jul. 2023. We thank Prof. Smith for his help. On Parker's pr. with Day see Barker, 'Editing the past', pp. 210–11, *CHBB* 4.206–27.

repertoire of marks was expanding, Italian Humanism adding the exclamation-mark (1360s), lunulae (1390s), semi-colon, apostrophe, & semi-circular comma (1490s) : all five only became widely used in the Sixteenth Century, with Aldine & Bembine types, but attest to an enriching reform of punctuation that printing forcefully disseminated. Finally, with the Sixteenth-Century triumph of Aldus's semi-circular comma, ',', over the *virgula suspensiva*, '/' (on which see the Early-Modern Introduction in Vol. 2), *commata* were indicated by commas, *cola* by colons, periods by periods aka full-stops, & questions by question-marks, a comforting outbreak of terminological sense.

Our account may need adjustment, and we hope dates can be refined & regionally nuanced as alerted scholars consult (increasingly digitised) MSS ; particular attention must be paid to scribes who use both *interrogativi* & *elevati*, or *elevati* & *gemini*, to chart shifting functions. As it stands, however, it is broadly borne out by relevant contributors' essays as well as our own research, and a marked improvement on the terminological muddle that had colons being commas & *elevati* posing as *interrogativi*.

<p align="center">❧⟞ẞ⟝❧</p>

Broadly accepting Ian Robinson's (1937–2020) account of a later (though not unconnected) evolution[178], we have sought consistently to distinguish the post-/classical period, construed *per cola et commata* and often with multiple grammatical subjects, from its primary successor, the sentence, construed by clauses and (except in Henry James) usually with only one grammatical subject. All else aside, the shift from periods to sentences reflects and embodies major changes in the statūs of methods of argument, the accumulative and non-linear period accommodating arguments by analogy as well as authority, while the linear sentence is bound up with the coming of empirical argument and was promoted by Royal Societarians. There is considerable overlap and a deal of intermediary confusion (some considered in the Early-Modern Introduction in

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[178] *The Establishment of Modern English Prose in the Reformation and Enlightenment* (Cambridge: CUP, 1998).

Vol. 2), but roughly speaking where sentences are uncommon before 1600, periods are increasingly rare after 1700. There may also be additional complications if a 'modernised' edition has imposed sentences on a text that was not written in them ; but with due allowance for complex cases we have sought to avoid referring to sentences in Medieval works, where the *sententia* is the meaning of a complete period, not the unit of grammar or argument.

<div align="center">❧ẞ☙</div>

Finally, we have with intent adopted certain conventions, some less usual or consciously revived.

❖ Transcriptions from MSS are as diplomatic as practically possible, including some variant forms of letters & marks with the common Medieval overdotting of 'ẏ'. Some matters most editors & scholars would silently ignore are footnoted, using as indices within the transcription crotcheted *signes de renvoi*, '[*]', '[†]', etc..

❖ Translations of Latin, OE, & ME retain the punctuation of the original as maximally as possible.

❖ Transcriptions from print retain orthography, spacing, & marks, including positional use of i/j & u/v, and tittles indicating omitted letters, but **not** usually long-s or ligatures (partly cost, partly low implementation in common founts). We reproduce italic & other faces as well as blackletter founts, but do not use the same founts as originals (with the exception of quotations from the KJV, its fount being digitally available; in it both long-s & 2-shaped 'r's are retained, with some ligatures, but not in other blackletter founts or elsewhere).

❖ Unless otherwise noted, double inverted commas indicate direct quotation, single ones titles, translations, & exempla, unless serving as 'scare quotes'. The exception is spaced single inverted commas used for direct quotations that begin and/or end with double inverted commas (' "You don't say !" ').

❖ Where the original of indented prose quotations uses every-line opening inverted commas, typically spaced, to indicate speech, we do not retain the

exact lineation of the original but do retain the typographical style, so the textual position of the inverted commas may change but they will be properly present ; in all such cases the change is noted.

❖ If a phrase from an indented quotation is repeated inexactly (as in omitting a drop-cap reproduced in the indented quotation) single inverted commas are used.

❖ In both embedded & indented quotations all editorial interpolations, including ellipses, indices, & translations are crotcheted ; the only exception is terminal superscript indices (in arabic numerals) linked to footnotes giving sources. In a few cases the presence of crotchets in quoted material demanded *ad hoc* expedience : all such are annotated.

❖ We do not alter case when quoted material without an initial capital opens an authorial sentence or, quoted medially, begins with a capital.

❖ In transcriptions from MSS hyphens may be included to indicate original lineation & use of hyphens even if that lineation is not preserved. In transcriptions from print original line-end hyphens breaking words are silently omitted unless there is reason to retain & comment on them.

❖ Punctuation within embedded quotations does **not** affect the grammar of the containing sentence ; hence, in, say, … like Hamlet's famous "O, o, o, o."., the first full-stop is quoted, the second authorial.

❖ In maintext semi-/colons, question-marks, & exclamation-marks are spaced for clarity, but not in quotations (unless in the original, or as an annotated addition to some post-1950 prose) nor (pragmatically) in footnotes.

❖ In footnotes, paragraphing is not spatial but indicated by a paraph, '¶', or if in a quotation, '[¶]'.

❖ Suspensions have suspension-marks, contractions don't ; thus 'St.'='St^{reet}', 'St'=S^{ain}t, and 'vol.', 'ed.', but 'vols', 'eds'.

❖ If '*c.*' for *circa*, 'about', appears **spaced** before two dates, '*c.* 1230–85' it applies to both ; if **unspaced**, '*c.*1230–85', only to the first.

❖ In formulations of the kind 'x or not x' & 'x and xy' we often use a slash, so 'may/not' = 'may or may not', 'semi-/colons' = 'semi-colons & colons', & 'dis/aggregating' = 'simultaneously aggregating & disaggregating'.

❖ For reasons of space, ampersands are used for 'and' in formulations of the type 'x and y', after Oxford commas, & where co-ordinate phrases or clauses are joined by 'and' ; unless for some local reason (the presence of a quoted ampersand, or particular syntax) an ampersand might confuse. They are also used freely in footnotes.

❖ Also for reasons of space, bibliographical data for modern works given in footnotes is minimal, but entries in volume- & cumulative bibliographies are countervailingly full. If an author is not given in a footnote, identity is clear in maintext above.

❖ Conversely, with incunabula & Early-Modern books we have often included both full titles & elements of publication-data usually omitted, in footnotes as in bibliographies, relishing their usually unquoted witness (and conscious of the considerable work being done on the urban geographies & congeries of Early-Modern print/ers).

❖ In bibliographical data most US cities are followed by their abbreviated state, using the USPS standard two-caps forms (AL, AK … WY), but given its frequency 'New York, NY' > 'NYC'.

❖ In so far as we have been able to herd cats, Late-Xth-Century refers to its last two decades, later-Xth-Century to its last four ; changing to 'first', ditto Early- and earlier- ; Mid- refers to the middle four decades.

❖ The abbreviation 'SFAWK' means 'so far as we know', where 'we' is all four general editors, and may include other contributors or colleagues whom we consulted. There is a great deal of punctuation out there, and we have not yet been able to examine everything.

❖ A list of abbreviations & glossary of technical terms appear in each volume, so neither are usually explained in maintext.

❖ 'Semi-/colon/s' & 'comma/s' in roman denote marks, but *semi-/colon, -/cola & comma/ta* in italics units of discourse so demarcated ; one colon divides a period or sentence into two *cola*.

❖ Where there is any possibility that an unknown author, scribe, or other person of interest might have been female, we use 's/he' in the nominative case and 'hir' in the genitive ; neither is meant to be binary, their great advantage being brevity.

❖ For the dead we provide known dates parenthetically on first mention in an essay ; for the living we do not, respecting privacy.

Bon voyage, and remember, please, not only (with the Grateful Dead) "What a long strange trip it's been", and is still being, but also (with Henry James) that "dogmatizing about punctuation is exactly as foolish as dogmatizing about any other form of communication with the reader.".[179]

JG, EMB, MF, JL
General Editors

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[179] Hunter, lyrics to 'Truckin'': see Trist & Dodd, eds, *The Complete Annotated Grateful Dead Lyrics* (NYC, London, Toronto, ON, & Sydney, NSW: Free Press, 2005), pp. 131–32. James, interview, *The New York Times*, 1915, qtd Edel, *The Life of Henry James* (definitive ed., 2 vols, Harmondsworth: Peregrine, 1977), 2.788.

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