

A Glossary of Technical Terms

Material is taken from M. B. Parkes, *Pause and Effect*, and from John Lennard, *The Poetry Handbook*, but adjusted as necessary. Parkes's Glossary is supplied as a separate PDF because the special sorts cannot easily be reproduced here. **Bold** indicates a cross-reference.

Please note carefully our remarks under '**modernised**' ; '**period**', '**sentence**', & '**full-stop**' ; '**inverted comma/s**' & '**quotation-mark/s**' ; & '**punctuation**' & '**punctuation-mark/s**'.

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

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

antiphonal : 'sounded against', a line or lines responding to another or others ; originally exactly that, choric call-and-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.

apestail : the mark '@', 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.

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 a *signe de renvoi*, marked ".*".

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

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

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

BCE : Before Common Era, a non-denominational equivalent of B[efore] C[hrist] ; **small caps** should be used.

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

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

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

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-letter, the point-size, from the bottom of **descenders** to the top of **ascenders**.

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

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

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

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**, marked ‘{ }’ ; a single brace is conventionally used to indicate a triplet within couplet-rhyme.

brackets : a generic term covering **angled brackets**, **braces**, **crotchets**, and **lunulae** ; all may be used singly, but crotchets and 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**. The breve should **not** be confused with the **caron**.

broadsheet : of printed materials, on paper of a particular size, usually implying that it has not been folded (e.g. a poster).

broken crotchets : a half-crochet, ‘|’ , used variously, often in distinction from crotchets and/or lunulae.

butcher’s apostrophe : one that is unconventionally applied, typically to a simple plural ; more generally, the rash of such apostrophes generated by ignorance of conventional use.

cæsura, cæsurae : the medial pause/s in a line ; if there is no punctuation 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 punctuation-marks.

camera-ready copy : hard-copy (or its 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’, or by 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 : used of English literature, of/in 1625–49 or sometimes 1625–85 CE (digesting the reigns of Charles I–II with the Interregnum ; but in ‘Caroline minuscule’ = 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. The caron should **not** be confused with the **breve**.

case : in typography, a receptacle in which a compositor kept his type : the **upper case** contained capital letters, numerals, and certain other characters, the **lower case** small letters and 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 : or Common Era, a non-denominational equivalent of A[nno] D [omini] ; **small caps** should be used.

clausula, clausulae : 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 and paginated form of the book, as distinct from scrolls.

colash : a combinate-mark, ‘:—’.

colon/s : the second-heaviest stop, marked ‘:’ ; conventionally implies a completion of the immediate sense and a logical or dependent relationship between *cola*.

colon, cola : the part/s of a period or sentence divided by colons.

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

combine-marks : those combining a dash with another mark ; the **periodash**, **colash**, **semi-colash**, **commash**, **exclamation-markash**, **question-markash**, and **lunulashes** are recognised, but others may be found or created. They are principally found c.1750–c.1950.

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

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

commash : a **combine-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*, and the offending clauses *paratactic*.

common mark of abbreviation : in manuscripts, 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 the individual **type-pieces**, including inter-word spaces, in the correct order.

contraction : a word shortened by medial elision, as ‘can’t’ for ‘cannot’. Contractions (even ‘eds’, ‘vols’, ‘fols’) do **not** take a **suspension-mark**.

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

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

creole : (from Spanish *criollo*, a slave born in slavery ; ultimately probably from Latin *creare*, to create) a noun and adjective for people, cultures and 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 now sometimes spelled ‘kweyol’. See also **nation language**, **patois**.

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

crotchets : square **brackets**, marked ‘[]’ ; conventionally used to distinguish editorial comments and emendations from authorial prose.

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

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

degree-sign : when not indicating degrees of temperature, a *signe de renvoi*, marked ‘°’.

deictic : of **punctuation**, used to emphasize a word or phrase, as *italics* or underlining do ; distinguished from **spatial** and **marked** 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 it is **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 and 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 : the choice of words (including the reasons for and consequences of that choice).

diple : a mediaeval **nota** from which **inverted commas** and *guillemets* subsequently developed, very variant in **form** but always a combination of dots or strokes.

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

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

display : the presentation or emphasis of elements by punctuation and layout.

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, chapter, or paragraph ; ‘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-terraced, -terracing : of type, set with an upper-row, usually 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.

duct : of a **hand**, the typical manner in which the different strokes comprising a letter **form** are traced.

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

Early Modern : of/in 1500–1700 CE.

eclectic : of 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**.

Edwardian : of literature, usually 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.

Elizabethan : of/in 1558–1603 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, and the indication of such omission (or in dialogue a trailing-away) with three **suspension-marks**, ‘...’. Editorial ellipses imposed on quotations **must** be within **crotchets**.

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

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** ; traditionally also the width of an upper-case ‘M’. See also **quad**.

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

em-rule : a horizontal line as long as a lower-case ‘m’ ; the **dash**, marked ‘—’.

en : in typography a unit of measurement that is 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**.

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

en-rule : a horizontal line as long as a lower-case ‘n’ ; intermediate between the **hyphen** and **dash** (**em-rule**), used in appositions (Oxford–Cambridge boat race) and number spans, marked ‘_’.

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 Old English letter ‘Ð, ð’, used to represent both the voiced and voiceless dental fricatives, /θ ~ ð/.

exclamation-mark : a **tonal indicator**, usually of rising pitch and volume, used (instead of a **full-stop**) to indicate exclamations, marked ‘!’ ; may be used both medially and terminally.

exclamation-markash : a **combine-mark**, ‘!—’.

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’.

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

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

folio : a book printed on sheets of paper 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’.

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** and letters, their shape, distinguished from **function**.

format : a particular model of **layout** (as columnar formats with more than one block of type per **page**) or of printing and 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 **octavo** eight, in **duodecimo** twelve, etc..

fount (also **font** *but we're not non-u*) : in typography a complete set or assortment of type of a particular design (Times New Roman, Comic Sans), in multiple **faces** and sizes.

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

full-stop : the heaviest **stop**, indicating the end of a **period** or latterly **sentence** ; marked ‘.’. *Please always call full-stops full-stops, not periods.*

function : of **punctuation**, its applied effect, of **punctuation-marks**, as distinct from their **form**.

furniture : in typesetting, wooden blocks used to fill the margins and non-printing areas around locked type.

galley-proofs, galleys : proofs taken from type that has been imposed in a long column, without pagination, so the labour of correction and emendation is minimised ; introduced in the Eighteenth Century but not common outside journalism until the mid-late Nineteenth.

genre : (1) an imprecise method of grouping artworks according to any specified criterion ; an imprecise category between medium and form. (2) A process by which artworks, during and 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. We welcome use in senses (2) and (3). For (1) please consult us.

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).

great colon : a larger colon used by Hopkins in prosodic notation.

guillemets : the French equivalent of **inverted commas**, marked ‘« »’ ; in e.g. Danish they are used the other way around, ‘» «’.

gutter : in books, the inside of the spine, between facing pages ; in graphic novels and comics, the space between sequential panels.

hair-space : in typography the smallest **type-space**, used in justification to increase inter-word spaces ; approximately half the width of a **thin-space**.

hand : of an individual, their characteristic handwriting.

hanging indent : a **paragraph-layout** in which all lines after the first are indented.

hapax legomenon : (Greek, ‘a thing said once’) a word or expression found only once in the surviving records of a language. The plural is *hapax legomena*.

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

Henrician : of English literature, of 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** and **Elizabethan**.

heptet : a stanza or set of seven lines.

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

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

hyphen : used to join two words into one, or to join the parts of a word split between lines, marked ‘-’. *Please do not use hyphens for number-spans, which take an en-rule.*

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.

imposition : in hand-press printing the process of arranging the composed type on the bed of the press; 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**.

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

index : in printing (as well as the usual sense of a listing of subjects in a book with page references), a numeral or other *signe de renvoi* used to indicate a footnote ; the plural may be *indexes* or *indices*.

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

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

intentional-fallacy fallacy : 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 manuscripts and inscriptions.

interrobang : a fusion of the **question-** and **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 messages.

inverted comma/s : one of the **dis/aggregators**, used to indicate direct speech and quotations, marked “ ” or " " ; may also be single (‘ ’, ’ ’) ; as **scare quotes** (usually single) indicate a suspension of sense, or distrust of a word. Conventions of use vary historically and culturally ; the modern English set of conventions dates only from 1857. *Please do **not** use ‘quotation-marks’ for this punctuation-mark — there are many ways in which quotation is indicated, and the marks may indicate many things.*

italics : a **face** that typically *slopes to the right* and has distinct **forms** of some letters, notably an ‘f’ with a **descender**, ‘f’, as well as different proportions of strokes and bowls ; typically used as a **distinguishing** face ; see **roman, bold**.

Jacobean : of/in 1603–25 CE.

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

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

jot : the dot forming the upper-part of lower-case ‘i’ and ‘j’ .

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

kerning : the adjustment of inter-letter spacing for ease and 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** ; see **bra**.

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**.

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

leading : in **printing**, the amount of white space left between lines, stanzas, or other units of form, and in the margins.

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.

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

lexical code: in McGann’s theorization of text, the alphanumeric string + punctuation constituting a text in the abstract, lacking **bibliographic codes**.

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

lineation : the organization of a poem into lines.

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

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

long-s : a distinct form of the letter, ‘ſ’, used initially and medially until the mid-late eighteenth century ; ‘s’ was used terminally and as the second letter in ‘ſs’, and the **upper-case** form was always ‘S’.

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

lunula/e : round **brackets**, marked ‘()’ ; historically used in many conventions, including the indication of stage-directions, attributions of speech, comparisons, quotations, *sententiae*, and other cruces of argument ; commonly used to indicate both subordination and emphasis ; invented by Colluccio Salutati (1331–1406) in c.1399.

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

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

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

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

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

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

Marian : usually, of the Blessed Virgin Mary, but of English literature potentially of the reign of Queen Mary, 1553–58 CE.

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

Mediaeval : of/in 500–1500 CE.

member : the constituent *cola* and implicitly *commata* of a **period**.

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.

Modern : of/in 1700 CE to the present.

‘**modernised**’ : of an edition, with orthography brought into line with (supposed) PDE norms, and punctuation removed, being replaced by a re-punctuation at the editor’s or editors’ discretion. *We always place the term in scare quotes because with punctuation it typically means some combination of elimination and 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.*

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

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

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

nota/e : marks made or printed in the margins of texts ; distinguished from **punctuation-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 last quarter of the Seventeenth Century, that displaced the **romance** and is typically more bourgeois and character-centred, less picaresque and episodic ; epistolary structure and first-person narration are specific to the novel. The English distinction is confused by the French and 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 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**.

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**.

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**.

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 and emotion ; the oldest surviving form of Western spatial punctuation.

paragraphus : in early manuscripts 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 'ç', '¶', 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, and indices.

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

pentain : a verse of five lines. (The morphology is anomalous, but a 'quintain' is something quite different — a jousting training-tool.)

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

percontation-mark : an tonal indicator of percontations (questions open to any answer), marked '¿'. It is found in print and manuscripts between c.1500 and c.1650.

period : a classical, rhetorically defined unit of syntax and argument, composed of **cola** and **commata** ; its maximal rhetorical definition (the complete expression of a finished thought) makes it closer to the modern paragraph than the modern **sentence** ; latterly and in the USA, a full-stop, *but this usage is to be avoided*. Please do **not** call periods sentences, or vice-versa.

periodash : a **combinatemark**, '—'.

photoquotation : a quotation reproduced photographically from a specific copy of a specific edition of a text, and therefore not in any way altered by the quoter. On the metal-page,

photoquotation implicitly guaranteed a level and degree of fidelity otherwise impossible ; on e-pages digital photographs, while still purporting such fidelity, may have been spliced or morphed.

pilcrow : a special sort, ‘¶’, marking **paragraphs** or sections ; one form of **paraph**.

pipe : a name for the vertical slash.

point : see *punctus*.

plain text : in computing, text recording only characters and simple spaces, without formatting.

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 *punctūs flexus*, *elevatus*, *interrogativus*, and *versus*.

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

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 and 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, and other signs (such as **distinguishing faces** or **founts**) placed within the text to articulate, dis/ambiguate, or otherwise refine and/or display the sense ; **spatial** and **deictic** punctuation (including distinguishing faces), with **punctuation-marks**, comprise ‘punctuation’, which may be theorised as **elocutionary** or **syntactic**. *Please do not conflate ‘punctuation’ and ‘punctuation-mark/s’.*

punctuation-mark/s : written or printed marks acting as **punctuation** within a **lexical** or **bibliographic code** ; distinguished from **diacritical-marks** and **notae**. *Please do not conflate ‘punctuation’ and ‘punctuation-mark/s’.*

punctuation-spaces : written or printed spaces acting as **punctuation** within a **lexical** or **bibliographic code**, from inter-word spaces to inter-book spaces in a multi-volume work.

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

punctus elevatus : one of the *positurae* which passed into the general repertory (as the printed double *punctus* or **colon** (:)) ; it indicated a major medial pause, as at the end of a *colon* ; for the **form** see Parkes’s glossary.

punctus exclamativus (or admirativus) : the pre-print form of the **exclamation-mark**, in the second half of the C14.

punctus flexus : One of the *positurae*, used to indicate a minor medial pause (as at the end of a *comma*) ; for the **form** see Parkes’s glossary.

punctus interrogativus : 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 ‘ye’ or ‘no’ was observed is moot, but see **percontation-mark**.

punctus versus : one of the *positurae* used to indicate *terminatio* of a psalm verse, and the completion of a *sententia* or **period** ; for the **form** see Parkes’s glossary.

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

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

quatrain : a stanza or set of four lines ; **single-**, **couplet-**, **cross-**, and **arch-rhymed rhyme-**

schemes are distinguished (ABCB, etc., AABB, ABAB, ABBA).

question-mark : a **tonal indicator**, usually of rising pitch, used (instead of a full-stop) to indicate exclamations, marked ‘?’ ; may be used both medially and terminally.

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

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

quotation-mark/s : the common but misleading term for **inverted comma/s** ; often abbreviated to ‘quotes’, though in many dictionaries this remains the verb. *Please do **not** use ‘quotation-marks’ for the **punctuation-mark** that indicates speech, titles, quotation, **scare quotes**, and other things — there are many ways in which quotation is indicated.*

ragged : of texts and margins, 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**.

register : generally, the chosen level or pitch of style + diction + decorum in a text, assessed as e.g. ‘high’ or ‘demotic’ ; in printing register refers to the exactitude of repositioning the paper when multiple impressions are needed, or to print the two sides of a **sheet**.

rhyme scheme : a conventional way of annotating the pattern of a rhyming stanza or poem, using A to indicate the first rhyming end-word and 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 only dimeters ; such numbers are sometimes given in subscript.

Ricardian : of English literature, usually of the reign of Richard II, 1377–99 CE.

roman : of type **founts**, upright ; see **italic**.

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

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

rubric : a word or section of text written or printed in red, for emphasis and display ; those responsible were **rubricators**, the process and the 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**, and **dash** to such longer lines as those separating footnotes from the main text.

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

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 + short-s combination.

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.

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 itemization of each *semi-colon* ; invented by Pietro Bembo (1470-1547) in Venice in the 1490s explicitly as a stop intermediate between the **colon** and the **comma**.

semi-colon, semi-cola : the part/s of a sentence between **semi-colons**, and/or between a semi-colon and 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 and normally containing at least one grammatical subject, one in/transitive verb, and if appropriate an object ; typographically, sentences begin with a **capital** letter and end with a **full-stop**. *Note that the minimal grammatical definition (subject + verb) makes it very unlike the classical period, which has a maximal rhetorical definition. Please do **not** call periods sentences, or vice-versa.*

sententia, sententiae : A thought or opinion. In classical and Mediaeval use, especially the substance or significance expressed by the words of a grammatical '**sentence**' or rhetorical **period** ; with reference to **Early Modern** manuscript and print, an extractable, quotable, commonplace-book-able expression, a sententious pronouncement or aphorism, sometimes **displayed** (with *italics* or **lunulae**) or marginally marked (often with a **diple**) by printers or readers.

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 sans serif founts, such as Ariel.

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

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 and medially, short-s terminally.

siglum, sigla : stylised letters or other characters or symbols used to denote a word or words, as the **ampersand** and **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** and foot- or endnotes).

signs of omission : a family of **punctuation-marks** (including the **apostrophe** and **suspension-marks**) indicating that a/letter/s, a/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.

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

small capitals (small caps) : a **face** using smaller upper-case letters occupying only the **x-height**, such as THESE.

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

solidus, solidi : the forward **slash**, '/', when it ceased to be the *virgula suspensiva*.

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

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

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

splash panel : in comics and 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 *Cold Comfort Farm* that are indicated and rated with one to three **asterisks** for their purpleness of prose.

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

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

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

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

string-command : a form of **tonal indicator** adapted from computer-languages, typically a word denoting an expression or gesture marked with **asterisks**, as **sigh**.

subscript : a **face** in which type-sorts are lowered and miniaturised, as ‘H₂O’ ; see **superscript**.

superscript : a **face** in which type-sorts are raised and miniaturised, as ‘12th’, ‘x²’ ; see **subscript**.

suspension : a word shortened by terminal **elision**, as ‘ed.’ for ‘editor’, indicated by a **suspension-mark** ; distinguished from a **contraction**.

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

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

swung dash : a **special sort**, marked ‘~’, used diacritically (when it is a *tilde*), in Spanish and Portuguese to indicate nasalisation (‘Señor’ = ‘Senyor’), and variously in mathematics to indicate an asymptotic relationship, in lexicography to indicate an omitted headword, and 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 **marked**, **deictic**, **spatial**.

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

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

thin-space : a **type-space** that is about half the width of a normal space, and about twice the width of a **hair-space**.

thorn : the Old English letter ‘þ, ð’, used to represent both the voiced and voiceless dental fricatives, /θ ~ ð/.

Tironian : of signs of abbreviation, invented by Marcus Tullius Tiro (d. 4 BCE), a slave and later freedman of Cicero’s, who devised a system of **contractions** ; Cicero published his works posthumously. In the singular, **Tironian nota** usually denotes the symbol ‘7’, used to abbreviate *and* or *et* in the Middle Ages.

tittle : a bar placed over a letter to indicate an omitted following nasal (*imaginatiō* = imagination) (as in ‘jot or tittle’), also known as the **common mark of abbreviation**. The same mark serves as a **macron** to lengthen vowels.

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

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

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

type-metal : an alloy of lead (50–86%), antimony (11–30%), and tin (3–20%), differing proportions giving differing qualities of hardness, durability, etc., that will remain fluid in the range c.250–370°C despite the higher melting-points of the component elements, and will retain shape and 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, usually loose or cheaply bound, often photocopied, as distinct from **manuscript** or published copies ; abbreviated to TS/S.

type-space/s : normal, **thin-**, and **hair-spaces** used in metal type to create inter-word spaces.

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

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

verticule : William Logan's name for a superscript vertical slash, first used by Geoffrey Hill to (among other things) emphasise¹ interword spaces.

Victorian : of/in 1837–1901 CE. *If you are referring to extreme modesty and repression, please make it 'late Victorian' or 'late and post-Victorian'. With all regnal adjectives exactitude of use is strongly encouraged ; neither 1836 nor 1902 are Victorian.*

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

virgula, virgulae : the mediaeval family of **commas**, including the *virgula suspensiva* (now the **solidus**) and *virgula plana* (now the **dash**).

virgula plana, virgulae planae : a mediaeval form of **comma**, later the **dash**.

virgula suspensiva, virgulae suspensivae : a mediaeval form of **comma**, later the **solidus**.

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

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

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

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