

# Marks, Spaces and Boundaries

PUNCTUATION (AND OTHER EFFECTS) IN THE TYPOGRAPHY OF DICTIONARIES

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## ABSTRACT

Dictionary compilers and designers use punctuation to structure and clarify entries and to encode information. Dictionaries with a relatively simple structure can have simple typography and simple punctuation; as dictionaries grew more complex, and encountered the space constraints of the printed page, complex encoding systems were developed, using punctuation and symbols. Two recent trends have emerged in dictionary design: to eliminate punctuation, and sometimes to use a larger number of fonts, so that the boundaries between elements are indicated by font change, not punctuation.

## SIMPLE?

We think of the simplification of typographic presentation as a recent development, and this certainly applies to reducing the amount of punctuation in a text: road signs contain no punctuation, and normally only one size of lettering; the title-piece of the *Wall Street Journal* with its closing period is a quaint nod to a vanished past of metal type and fussy Victorian title-pages; salutations and initials have lost their stops. We are now used to the numerals in lists and newspaper headlines not being followed by full-stops. We expect dashes in text to be regularized to en- or em-rules, and not to have the rhetorical variation in length that we see in eighteenth-century fiction. So to learn that this dictionary entry, with simple un-stopped numerals and lower-case definitions, dates from the eighteenth century may come as something of a surprise.

**SPYRIT**, (of *spiritus*, L. of *spiro* to breathe)  
1. a substance distinct from matter.  
2. virtue, or supernatural power that animates the soul.  
3. soul.  
4. ghost of a dead body.  
5. genius, humour, or nature.  
6. principle, as to do any thing out of a spirit of charity.  
7. wit, or liveliness.  
8. courage, or pride.

Figure 1: Benjamin Martin, *Lingua Britannica Reformata*, 1749

And it is something unusual for its period. Here is a more normally capitalized and punctuated edition of another text of the same period (a condensed edition of Johnson's *Dictionary*).

**TO CARRY**. *v. a.* [*carrier*, Fr.]  
1. To convey from a place. Dryden.  
2. To transport. Bacon.  
3. To bear; to have about one. Wiseman.  
4. To convey by force. Shakespeare.  
5. To effect any thing. Ben. Johnson.  
6. To gain in competition. Shakespeare.  
7. To gain after resistance. Shakespeare.  
8. To manage; to transact. Addison.  
9. To behave; to conduct. Clarendon.  
10. To bring forward. Locke.  
11. To urge; to bear. Hammond.

Figure 2: Samuel Johnson, *Dictionary*, octavo edition, 1760

Or more complex still.

*To* CARRY. *v. a.* [*charier*, Fr. from *currus*, Lat.] 1. To convey *from* a place ; opposed to *bring*, or convey *to* a place : often with a particle, signifying departure ; as, *away*, *off*. 2. To transport. 3. To bear ; to have about one. 4. To take ; to have with one. 5. To convey by force. 6. To effect any thing. 7. To gain in competition. 8. To gain after resistance. 9. To gain ; with *it* ; that is, to prevail. [*le porter*, Fr.] 10. To bear out ; to face through : with *it*. 11. To continue external appearance. 12. To manage ; to transact. 13. To behave ; to conduct ; with the reciprocal pronoun. 14. Sometimes with *it* ; as, she *carries it* high. 15. To bring forward ; to advance in any progress. 16. To urge ; to bear forward with some kind of external impulse. 17. To bear ; to have ; to obtain. 18. To exhibit to show ; to display on the outside ; to set to view. 19. To imply ; to import. 20. To contain ; to comprise. 21. To have annexed ; to have any thing joined : with the particle *with*. 22. To convey or bear any thing united or adhering, by communication of motion. 23. To move or continue any thing in a certain direction. 24. To push on ideas, arguments, or any thing successive in a train. 25. To receive ; to endure : not in use. 26. To convey by means of something supporting. 27. To bear, as trees. 28. To fetch and bring, as dogs. 29. *To carry off*. To kill. 30. *To carry on*. To promote ; to help forward. 31. *To carry on*. To continue ; to put forward from one stage to another. 32. *To carry on*. To prosecute ; not to let cease. 33. *To carry through*. To support ; to keep from failing, or being conquered. (1.) When he dieth, he shall *carry* nothing *away*. *Pf. xlix. 18.*  
And devout men *carried* Stephen to his burial. *Acts, viii. 2.*  
I mean to *carry* her *away* this evening, by the help of these two soldiers. *Dryden's Spanish Fryar.*  
As in a hive's vineous dome,  
Ten thousand bees enjoy their home ;  
Each does her studious action vary,  
To go and come, to fetch and *carry*. *Prior.*  
They exposed their goods with the price marked, then retired ; the merchants came, left the price which they would give upon the goods, and retired ; the Sires returning *carried off* either their goods or money, as they liked best. *Arbutnot.*  
(2.) They began to *carry* about in beds those that were sick. *Mark, vi. 55.*

Figure 3: Samuel Johnson, *Dictionary*, quarto edition, 1777

And if we are expecting punctuation, indeed dictionary presentation as a whole, to get simpler and more open over the centuries, we may be disappointed when we arrive at the early twentieth century, and find an example like this (figure 4).

Note how much typographic coding is applied to an entry such as *Puseysism*. Almost every word is in a different font (some in more than one), abbreviations are freely used and parts of the entry are bracketed. A plus sign is used. And Figure 5 is an example of almost impenetrable typographic coding from the 1970s.

So what are dictionary compilers and printers trying to do with punctuation—indeed with typography generally? Does complex information have to be presented with a complex typography? And is that complexity always the same as obscurity? Have dictionaries been getting more complex?



*porsevere*, f. L *PRO*(*sequere*, -ire, pop. varr. of *sequi* follow)]

**pursuer**, n. In vbl senses, also: (Civil & Sc. Law) prosecutor. [-ER]

**pursu<sup>er</sup>** (-tū), n. Pursuing, esp. in p. of (animal, person, one's object; profession, employment, recreation, that one follows. [f. AF *PURSUE*, fem. p.p. & n. as *PURSUE*]

**pursuiv<sup>ant</sup>** (-sw), n. Officer of College of Arms below herald (poet); follower, attendant. [f. OF *poursuivant* (as *PURSUE*, see -ANT)]

**pursy**, a. Short-winded, puffy; corpulent. Hence **pursiness** n. [earlier -ive f. OF *polsif* (poiser breathe with labour as *PULSATE*)]

**pursy**, a. Puckered. [f. *PURSUE* + -Y<sup>2</sup>]

**purtenance**, n. (archaic). Inwards, pluck, of animal. [earlier form of *PERTINENCE*]

**purtulent**, a. Of, full of, discharging, pus. Hence or cogn. **purtulence**, -ENCY, nn., **purtulently** adv. [f. L *purtulentus* (PUS, see -LENT)]

**purvey** (-vā), v.t. & i. Provide, supply, (articles of food) as one's business; make provision, act as purveyor, (for person, army, &c.). [f. AF *Purveyer* PROVIDE]

**purveyance**, n. Purveying; right of crown to provisions &c. at fixed price - to use of horses &c. [f. OF *porveance*, as *PROVIDENCE*]

**purveyor**, n. One whose business it is to supply articles of food, esp. dinners &c. on large scale, as *P. to the Royal Household*; (Hist.) officer making purveyance for sovereign. [f. AF *purveour* (as *PURVEY*, see -OR<sup>2</sup>)]

**purview** (-vū), n. Enacting clauses of statute; scope, intention, range (of act, document, scheme, book, occupation, &c.); range of physical or mental vision. [f. AF *purveue* provided, p.p. as *PURVEY*]

**pus**, n. Yellowish viscid matter produced by suppuration. [L. gen. *puria*]

**Puseyism** (-zī), n. (Hostile term for) TRACTARIANISM. So **Puseyite** n. [E. B. Pusey d. 1882 + -ISM]

**push** (-pōō), v.t. & i. Exert upon (body) force tending to move it away; move (body *up, down, away, back, &c.*) thus; exert such pressure, as *do not p. against the fence*; (Billiards) make push-stroke; (of person in boat) *p. off*, p. against bank with oar to get boat out into stream &c.; (bibl.) butt (t. & l.) with the horns; (cause to) project, thrust out, forth, &c., as *plants p. out new roots*, *cape pushes out into sea*; make one's way forcibly or persistently, force (one's way) thus; exert oneself esp. to surpass others or succeed in one's business &c.; whence **pushing** a, **pushing** v.<sup>2</sup> adv., urge, impel, (often on, to do, to effort &c.); follow up, prosecute, (claim &c., often on); engage actively in making (one's fortune); extend (one's conquests &c.); p. (matter) through, bring it to a conclusion; press the adoption, use, sale, &c. of (goods &c.) esp. by advertisement; press (person) hard, as *do not wish to p. him for payment*, esp. in pass., as *am pushed for* (can scarcely find) time, money; p. *pin*, a child's game. Hence **pusher** (l. 2) n. [f. F *pousser* as *PULSARE*]

**push**, n. Act of pushing, shove, thrust; (Billiards) stroke in which ball is pushed, not struck; exertion of influence to promote person's advancement; thrust of weapon or of beast's horn; vigorous effort, as *must make a p. to get it done, for home*; continuous pressure of arch &c.; pressure of affairs, crisis, pinch; enterprise, determination to get on, self-assertion, whence **pushful** a.; (slang) gang of thieves, convicts, &c. [f. prec.]

**pushto**, -ōō (-ōō), n. Afghan language. [f. Pers. *pashto*]

**pusillanimous**, a. Faint-hearted, mean-

spirited. Hence or cogn. **pusillanimity** n., **pusillanimously** adv. [f. eocl. L *pusillanimitas* (*pusillus* petty + *animus* soul) + -OUS]

**puss** (pōōs), n. Cat (esp. as call-name); quasi-proper name for hare, tiger; (colloq.) girl, as *sly p.*; p. *moth*, large European moth. [cf. Du. *poes*, Norw. *puse*, perh. orig. a call]

**pussy**, n. (nursery). *P. (-cat)*, cat; (nursery) soft furry thing, e.g. hazel catkin. [-Y<sup>2</sup>]

**pustulate**, v.t. & i. Form into pustules. So **pustulate** (-at) a., **pustulation** n. [f. L *pustulare*, as foll.]

**pustule**, n. Pimple; malignant p., disease caused by anthrax bacillus; (Bot. Zool.) wart, wart-like excrescence. Hence or cogn. **pustular** a., **pustulous**, aa. [f. L *pustula* (PUS)]

**put** (pōōt), v.t. & i. (put). 1. Propel, hurl, (the weight, stone) from hand placed close to shoulder as athletic exercise; thrust (weapon), send (missile), as *p. a knife into*, stab, *put a bullet through*, shoot; (Naut.) proceed, take one's course, *back, forth, in (to harbour &c.)*, out, in ship; move (thing &c., lit. & fig.) so as to place it in some situation, as *p. it in your pocket*, *on the table*, *up the chimney*, *down the well*, p. (mark, write) a tick against his name, your signature to it, *p. the horse to the cart*, harness him, *p. bull to cow or cow to bull* (for breeding), *p. (convey) him across the river*, *p. the children to bed*, *p. him in prison*, cannot p. (deliver) Russian stock at present prices, *has*, (infused) new life into him, will p. (present) the matter clearly before her, *p. a spoke in his wheel*, *p. the words into his mouth*, *p. one's foot in it*, one's shoulder to the wheel, hand to the wheel<sup>1</sup>; (with less or no idea of physical motion in space) bring into some relation or state, as *p. yourself*, *the matter, into (to) my hands*, *time he was p. (began to go) habitually to school*, *p. it to (offer it for) sale*, *on the market*, *p. Othello (on the stage)*, produce it, p. (add) milk to your tea, should p. (price) it at 2/6, puts (estimates) the circulation at 20,000, p. (translate) it into Dutch, cannot p. it into (express it in) words, what a way you have of putting things in, puts (sets) no value on my advice, I p. (base) my decision on the grounds stated, p. (apply) it to a good use, p. (imagine) yourself in his place, p. (substitute) the will for the deed, *p. a good face* on it, *p. an end, period, stop*, to it, stop it, *p. a check or stopper on it*, a veto on it, check it, forbid it, *p. an end to (destroyed) himself or his life*, *p. (stake) money on a horse*, *p. his money into (invested it in) land*, *p. (submit) the case to him*, to the vote, I p. it (appeal) to you, I p. it to you (invite you to acknowledge) that you were after no good, dues were p. (imposed) on cattle, every insult was p. (inflicted) on him, don't be p. upon (victimized) by him, p. (lay) the blame on me, p. him (caused him to be) at his case, in fear of his life, out of temper, on his guard, on his mettle, p. him (make him speak) on (his) oath, p. the servants on (allow them) board wages, p. the proposal into shape, p. his nose<sup>1</sup> out of joint, a few words will p. (make) the matter right, always manages to p. me (make me appear) in the wrong, p. out of COUNTENANCE<sup>1</sup>, must have p. (made) the clock fast (by advancing hands), p. (subject) them to death, torture, ransom, expense, inconvenience, the test or trial, the rack, the sword, confusion, shame, land was p. into or under (sown with) turnips, p. (set) him to mind the furnace, what has p. him on meddling induced him to meddle, on this wild scheme? p. my horse to or at (invited him to jump) the fence, (of horse & fig. of person) must be p. through (made to perform) his paces, p. him (make him read) through.

Figure 4: Concise Oxford Dictionary, 1st edition, 1911

**gāme**<sup>2</sup> a. Like a gamecock, spirited (DIE<sup>2</sup> ~; as ~ as Ned Kelly, (Austral. colloq.) very brave); having the spirit or energy to do; ready for. [f. GAME<sup>1</sup> in obs. sense 'fighting spirit']

**gāme**<sup>3</sup> v.i. & t. Play at games of chance for

Figure 5: Specimen page prepared for Concise Oxford Dictionary, 6th edition

Punctuation marks indicate the boundaries in text, and in continuous prose may be the only guide to the reader of the text's structure, dividing sentences into clauses and indicating the rhetorical value of a string of words. Complex typography can indicate structural boundaries in additional or alternative ways, even if the text has to be presented in a linear fashion, and conventional punctuation marks can to some extent be eliminated if the reader can infer how to read from the typographic presentation. In displayed typography, where there is relatively little constraint on the space that can be occupied, vertical space—between heading and text, between different kinds of paragraph—is the most effective form of typographic articulation, partly because it can be carefully graded—so we can tell the difference between the larger space above a heading and the smaller space below, and understand the heading's closer connection with the material that follows. Where space is limited, the paragraph indent allows for segmentation of a column of text without the need for additional vertical space between paragraphs. The standard paragraph indent has come to be the minimum indication necessary of a break in the text's structure in print, one that we can recognize but glide over with ease, one that does not disrupt the reader's sense of the continuity of the text.

In a continuous printed text it is less easy for the reader to infer continuity when paragraphs are set full out and divided by vertical space. The spaced, full-out paragraphs favored by some designers in the mid-twentieth century for books can work in specific contexts where space is not at a premium, and where it is important for the reader to understand clearly the paragraph structure of the text—web pages are a good example of this—but in print such spaces often imply too much fragmentation of a text for continuous reading. They emphasize the unit of the paragraph at the expense of the whole. The indented paragraph minimizes the individual paragraph's status relative to the whole text; vertical space (or a hanging indent) emphasizes the paragraph's separateness. And the hanging indent has greater power to indicate a significant division because of the potential emphasis it places on the first word.

Dictionary entries have experimented with a variety of devices to indicate the whole text's division into entries, and the division of those entries into their constituent parts—headwords, grammatical information, etymology, pronunciation, senses, definitions, examples and notes. As dictionaries have grown in complexity, the need for easy access to component parts of an entry has grown, and the solution to this has been found in the careful mapping of distinctive typography to constituent elements.

Not surprisingly, dictionaries with relatively simple structures can be accommodated by relatively simple typography. The earliest dictionaries were glossaries, essentially simple lists. The conventional use of roman and black letter could be used to separate the Latin (roman) and vernacular (black letter) visually with absolute certainty, removing the need for punctuation (the example is Coote's *English Schoole-maister*, 1596).

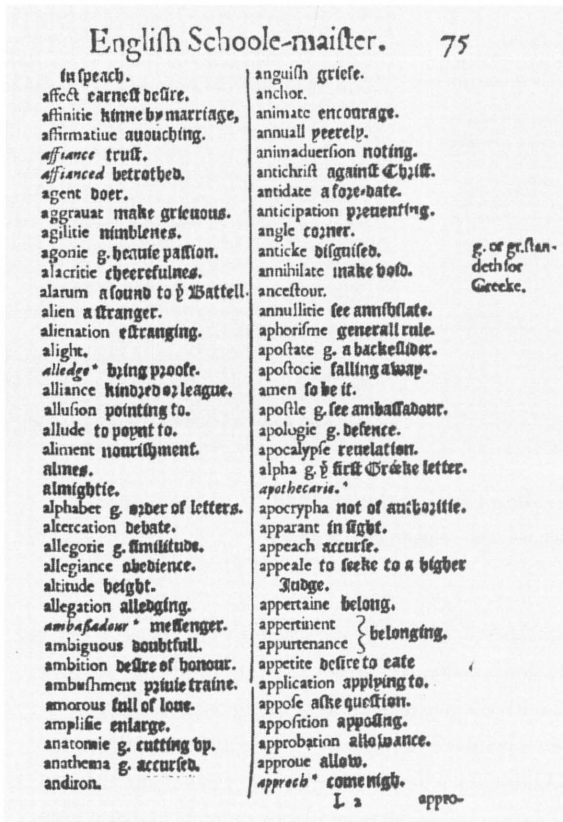


Figure 6: Edmund Coote, *The English School-maister*, 1596

The work of Robert Estienne (1503–59), who was both a lexicographer and a printer, can be seen as a turning point in using typography effectively to allow complexity in dictionaries.

Conduco, conducis pen. prod conduxi, cōductum, con-  
ducere Plaut. *Emmener, Mener ouve soy.*  
¶ Conducere, Congregare. Cic. *Virgines in vnum locum*  
*conduxerunt* *One assmblé en un lieu.*  
Exercitus in vnum conducere. Tacit.  
Partes conducere in vnum. Lucret.  
¶ Conducere. Plaut. *Arbiter.*  
Nimium magno conducere. Cic. *hebetet trop cher.*  
¶ Cōducere aliquem. Plaut. *Louer auen a faire quelque eby.*  
Aliquem ad eadem faciendam conducere. Cic.  
Hortum conducere. Cic. *Domum conducere. Cic.*  
Alicui locum in proximo conducere. Cic.  
Nauigium conducere. Horat.  
Conducere mercede Cic.  
Conducere nauem. Plaut. *Louer, ou prendre a louer.*  
¶ Conducere, etiam dicitur is qui pretium accipit pro  
aliqua facienda Iulianus Iureconsultus. *Entreprendre quel-  
que besongne a faire pour quelque prix.*  
Ad pecuniam numeratam conducere. Caius A. *Argens.*  
Redemptor qui columnam illam de Corta & de Torqua-  
to conduxerat faciendam. Cic. *Id est, à Corta, &c.*  
Multitudo conducta. Cic. *Assemblée de mercenaires.*  
¶ Conducit, in tertius personis, pro Vitale est. Plaut. Cic.  
- *Vile & prouissuable; il durt, il est dursant.*  
Ea maxime conducunt, quæ sunt rectissima. Cic.  
Neque homini infanti aut impotenti inuultu facta con-  
ducunt. Cic.  
Conducit hoc tuæ laudi. Cic.  
Proposito conducere res dicitur. Horat. *Qui conuincit au  
propos.*  
Rationibus nostris conducit id fieri. Cic.  
Conducit hoc Reip. rationibus. Cic.  
Saluti tuæ conducunt. Cic.  
Conducunt hæc ad ventris vltum. Plaut.  
In rem quod rectè conducat tuam. Plaut.

Conclamo, as, are, a. p. Simul clamare, clamare. *ouuistay.* § Ital.  
*Gridare insieme, gridare.* Gall. *Crier ensemble, & crier.* Hisp. *Llamar  
dando voces.* Germ. *Mitschreien, zusamen schreien.* } Cic. 6. Phil.  
Quum vos uniuersi una mente atq; uoce iterum à me conferta-  
ram esse Rempub. conclamastis. Tacit. lib. Conclamant patres, cor-  
pus ad rogi humeris Senatorum ferebndum. ¶ Conclamare, pro  
simplici Clamare. Caesar. lib. Gallie. Quos quum apud se in ca-  
stris Ariouistis conspexisset, exercitu suo presente conclamauit  
quid ad se uenirent. ¶ Conclamare usq; militaris est locutio, pro  
denunciare inter milites, ut usq; colligant: quod fiebat quum ex-  
ercitus moturus erat castra. *εναφονη & ηυαυειν.* Caesar lib. 1. bell.  
Ciu. Quo cognito, signum dari iubet, & usq; militari more concla-  
mari. ¶ Conclamarum est, hoc est, transactum & finitum est. *παρα  
κτα.* § Ital. *Egli è finito.* Gall. *Tout est fait.* Hisp. *Le cosa esla acabada.*  
Germ. *Die sache ist schon vber hin, es ist schon beschehen.* } Quod  
locutionis genus ab ijs tractum putatur, qui in orientibus assidue  
Solent enim illi cadauerum recens exanimatorum faciem identi-  
dem frigida abluere, nomenq; eorum clara uoce inclamare, ne for-  
te syncopæ correptos pro mortuis funerarent. Nam qui animi deli-  
quum patiuntur, mortuis similis sunt: unde & nonnullos pro  
mortuis claros, & à rogo relatos accepiimus. Quum itaq; affusa sub  
inde frigida, nominesq; sepius inclamato nihil proficeretur, post ul-  
timam conclamationem re iam desperata comburebatur. ¶ Hinc  
corpora conclamata dicuntur, hoc est, deplorata, quibusq; extre-  
mum hoc conclamationis præstitum esse officium. Luca. - corpora  
nondum Conclamata iacent.  
¶ Conclamatio, onis, uerbale *καταβολή, καταβόησις.* § Ital. *Crido di  
piu genti.* Gall. *Cri de plusieurs gens.* Hispan. *Aquello llamado con bo-  
xes.* Ger. *Das zusammen schreien vieler.* } Clamor multorum. Scie-  
ca quom aliqua conclamatio est quomodo exeat, non quid effe-  
rat, quærit.

Figure 7: Robert Estienne, *Dictionarium Latino-Gallicum*, 1552

Figure 8: Ambrogio Calepino, *Dictionarium*, Basel edition, 1550

The clarity of Estienne's entries is achieved by the use of three sizes of type, and his contrast of roman and italic fonts (here, roman for Latin and italic for French), but punctuation plays its part, with the paragraph mark being used to indicate the main sense divisions. When a printer has to make his entries more compact, as in Calepino's multilingual dictionary where the entire entry is set as a single paragraph, the boldness of the paragraph mark becomes an even clearer organizing principle in the entry.

Because we can easily discriminate different tonal values within a block of text, bold marks and bold letters are the most effective way of picking out a section or a word for our attention; they act as a form of visual punctuation. We might even perceive italic as a variant (as in the examples above) because we perceive the tonal and rhythmic disruption of the text rather than because we perceive the type as sloped.

**A-bān'don**, *n.* 1. The act of abandoning or deserting; relinquishment. [*Obs.*]

2. One who abandons, or who is abandoned; one forsaken. [*Obs.*]

**A-ban'don'** (a-ban-dong'), *n.* [*Fr.* See *supra.*] A complete giving up; hence, an utter disregard of self, arising from absorption in some favorite object or emotion, and sometimes a disregard of appearances, producing either careless negligence or unstudied ease of manner.

**A-ban'doned**, *p. a.* Given up, as to a vice; hence, extremely wicked, or sinning without restraint; irreclaimably wicked; as, an *abandoned* youth; an *abandoned* villain.

**Syn.**—Forsaken; deserted; destitute; abject; forlorn; profligate; corrupt; vicious; depraved; reprobate; wicked; heinous; criminal; vile; odious; detestable.—**ABANDONED, PROFLIGATE, REPROBATE.** These adjectives agree in expressing the idea of great personal depravity. *Profligate* has reference to open and shameless immoralities, either in private life or political conduct; as, a *profligate* court, a *profligate* ministry.

You are so witty, *profligate*, and thin,  
At once we think thee Milton's Death and Sin.  
*Epigram on Voltaire.*

Figure 9: Webster's *Dictionary of the English Language*, 1886

Up to the nineteenth century only roman, italic and small-capital fonts were available to printers; the only bolder letterforms were black-letter, which had a distinct rhetorical meaning: that the text was in the vernacular, in English, not in Latin or another of the international languages of learning. The *English Schoolemaister* is a book of hard words, that is it introduces the reader to an aspirational vocabulary of Latinate and French forms: Latinate 'active' for the Anglo-Saxon 'nimble,' French '*affianced*' for 'betrothed.' Black-letter could therefore be useful for headwords and other emphasis, but only where its use coincided with its association with the vernacular; headwords are shown in black-letter as late as Kersey's 1706 edition of Phillip's *World of Words*. In Francis Junius's etymological dictionary (published 1743) the different Germanic languages are set in different black-letter fonts to identify them, and the visibility they achieve through their boldness is accidental. Black-letter was replaced by headwords in capitals or a combination of capitals and small capitals. The introduction of bold styles of type in the nineteenth century allowed clear articulation of entries on the page, and headwords achieved a new prominence. Bold type (shown above in an 1886 edition of Webster's) would become the main visual punctuation of the page for the reader, and the main signal of the start of a new entry.

## COMPACT DICTIONARIES: PUNCTUATING ENTRIES

The structure of a dictionary entry is essentially a list with nested sub-lists, and this is clearly revealed in the presentation of Johnson's *Dictionary*. Each entry consists of a headword section (including grammatical and etymological information), then one or more definitions, each followed by one or more illustrative quotations (*figure 10*).

The text of Johnson's dictionary was relatively unmarked, as paragraphing, indenting and alignment did the work of articulating the structure of an entry. Robert Hunter (*Encyclopaedic Dictionary*, 1879) and James Murray (*Oxford English Dictionary*, 1884–) (see *figures 11, 15 and 16*) added a range of typographic cues for various elements, but these were large format dictionaries, and were able to retain spatial organizing features.

4. Civil; according to the strict rules of civility; formally respectful.

They have a set of *ceremonious* phrases, that run through all ranks and degrees among them. *Addisn. Guard. N° 104.*

5. Observant of the rules of civility.

Then let us take a *ceremonious* leave,

6. Civil and formal to a fault. *Shakefp. R. III.*

The old catiff was grown so *ceremonious*, as he would needs accompany me some miles in my way. *Sidney, b. ii.*

CEREMONIOUSLY. *adv.* [from *ceremonious*.] In a ceremonious manner; formally; respectful.

*Ceremoniously* let us prepare

Some welcome for the mistrefs of the house.

*Shakefp. Two Gentlemen of Verona.*

CEREMONIOUSNESS. *n. f.* [from *ceremonious*.] Fondness of ceremony; using too much ceremony.

CEREMONY. *n. f.* [*ceremonia*, Lat.]

1. Outward rite; external form in religion.

Bring her up to the high altar, *that she may*

The sacred *ceremonies* partake. *Spenser's Epithalamium.*

He is superstitious grown of late,

Quite from the main opinion he held once

Of fantasy, of dreams, and *ceremonies*. *Shakefp. J. Caesar.*

Difrobe the images,

If you find them deck'd with *ceremony*. *Shakefp. J. Caesar.*

2. Forms of civility.

The sauce to meat is *ceremony*;

Meeting were bare without it. *Shakefp. Macbeth.*

Not to use *ceremonies* at all, is to teach others not to use them again, and so diminish respect to himself. *Bacon.*

3. Outward forms of state.

What art thou, thou idle *ceremony*?

What kind of god art thou, that suffer'st more

Of mortal grief, than do thy worshippers?

Art thou aught else but place, degree, and form?

*Shakefp. Henry V.*

† **Brigander** *z.* App. corrupt f. BRIGADIER.

1647 *HAWARD Crown Rev.* 22 Brigander. Fee, £10.

**Brigander**, obs. f. BERGANDER, sheldrake.

**Brigandesque**, *a.* [f. BRIGAND *sb.* + -ESQUE, after *arabesque*, etc.] After the style of a brigand. 1883 *Gd. Words* July 421/2 Now a shepherd would appear with his brigandesque hat.

**Brigandess** (brīgāndēs). *rare.* [f. BRIGAND + -ESS.] A female brigand.

1865 *MOENS Eng. Trav. & It.* Brigands, Here I discovered that five of the band were brigandesses. 1869 *Echo* 6 Feb., Women with black brows and harsh voices—brigandesses by appearance.

**Brigandine, brigantine** (brīgāndīn, tīn).

Forms: 5 brigantyn, (bregandyn, -ardyn), brig-, bryga(u)ndyn(e), (*Sc.* brikane-, brekane-, tyne), 5-6 brigandyn, 6 bregendine, (? 7 brigintine), 6- brigandine, -tine. [Late ME., a. OF. *brigandine* (15th c. in Littré): i.e. armour for a brigand (in the original sense): see -INE.]

1. 'Body armour composed of iron rings or small thin iron plates, sewed upon canvas, linen, or leather, and covered over with similar materials' (Planché *Cycl. Cost.*); orig. worn by foot-soldiers and at first in two halves, hence in early quots. in plural or as *pair of brigandines*; less strictly perh. = 'coat of mail, corslet'. See BRIGANDER.

c. 1456 *Eng. Chron.* (Camden) 66 Armed in a peire of brigandynnez. 1465 *Paston Lett.* 99 l. 134, J peyr of Bregandyns kevert with blew fellwet and gylt naile, with legharneys, the vallew of the gown and the bregardyns viij li. 1489 *Acta Dom. Concilii* 132 (JAM.) The said Schir Mongo had the brikancetyns content in the summondiss. 1548 U DALL, etc. *Erasm. Par. Mark Pref.* 4 They haue theyr brigandynne, theyr souldiers girdle. 1567 *Lanc. Wills* II. 26 A payre of bregendines. 1591 *GARRARD Art Warre* 9 The Halberdier, who is armed either with Brigandine or Corslet. 1611 *BIBLE Jer.* xlvj, Furish the speares, and put on the brigandines [WVCLIF habiriowus; COVERD, breast-plates; *Vulg. loriceis*]. 1671 *MILTON Samson* 1120 Put on all thy gorgeous arms, thy helmet And Brigandine of brass, thy broad habergeon. 1808 *SCOTT Marm.* v. ii, Their brigantines, and gorgets light. 1825 — *Talism.* (1854) 337 He had finished adjusting his hauberk and brigandine. 1874 *BOUTELL Arms & Arm.* viii. 146 A brigandine. . which is covered over with small iron plates of various forms, and may be called a studded tunic.

Figure 10: Samuel Johnson, *A Dictionary of the English Language*, 1755

Figure 11: *The Oxford English Dictionary*, 1884–1933

The need to save space in printed dictionaries means that the linear separation of elements below the level of the entry is not always observed; in compact dictionaries senses and illustrative quotations are generally run on. Compact dictionaries began to appear at the end of the nineteenth century with the publication of Chambers's *Twentieth Century Dictionary* (1901), and titles such as the *Concise Oxford Dictionary* (1911) came to dominate the popular market. They contained huge amounts of information, but the need to compress this volume of material, and the decision to make every entry, however complex its structure, into a single paragraph compromised accessibility. These run-on dictionaries removed the overall visual structuring that had oriented the reader within the entry, and meant that the reader had to rely on decoding the increasingly complex coding of typography and punctuation in which they were set. The need to rely on typographic coding rather than spatial organization was compounded by the introduction of mechanical typesetting, which placed a limit on the number of different fonts that could be set at any one time. The example in Figure 12 is from the *COD* 6th edition (1976).

With space no longer an option, modern compact dictionaries would have to rely on typographic cues—font changes and graphic marks—to do this articulation.

~ **point**, state of game when one side needs only one more point to win it; ~**preserver**, landowner etc. who breeds game and applies game laws strictly; ~**tenant**, lessee of shooting or fishing; ~(s) **theory**, mathematical analysis of conflicts in war, economics, games of skill, etc.; ~**warden**, person locally supervising game and hunting. [OE *gamen*, = OS, OHG, ON *gaman*]  
**game**<sup>2</sup> *a.* Like a gamecock, spirited (DIE<sup>2</sup> *game*; as ~ as Ned Kelly, (Austral. colloq.) very brave); having the spirit or energy to do; valiantly ready *for*; hence ~LY<sup>2</sup> (-mlt) *adv.*, ~NESS (-mn-) *n.* [f. GAME<sup>1</sup> in obs. sense 'fighting spirit']  
**game**<sup>3</sup> *v.i.* Play at games of chance for money, gamble; **gaming-house**, **-table**, (frequented for gambling); hence ~STER (-ms-) *n.* [ME, f. GAME<sup>1</sup>]  
**game**<sup>4</sup> *a.* (Of leg, arm, etc.) lame, crippled. [18th c. dial., of unkn. orig.]  
**gá'melán** *n.* E. Ind. orchestra, mainly of percussion instruments; kind of xylophone used in this. [Jav.]  
**gá'mes'man** (-mzm-) *n.* (*pl.* ~men). Exponent of gamesmanship; hence ~mansHIP *n.*, art or

Figure 12: *Concise Oxford Dictionary*, 6th edition, 1973

DIVIDING ENTRIES: [BRACKETS] AND (PARENTHESES)

Brackets and parentheses can be used to divide an entry into component parts, or to indicate a special status for the surrounded word, usually it is an example, or some kind of coded information. In many dictionaries, brackets have a catch-all function for any annotation or categorization of the definition, for example editorial comments ('Not in use') or subject field labels ('Botany,' 'Pharmacy'). An early user of such labels was Nathan Bailey and his *Dictionarium Britannicum* (1730) (left) that uses square brackets for these and exactly the same style for etymologies. Noah Webster's *American Dictionary of the English Language* (1828) (right) also uses square brackets for etymologies, simple annotations and cross-references.

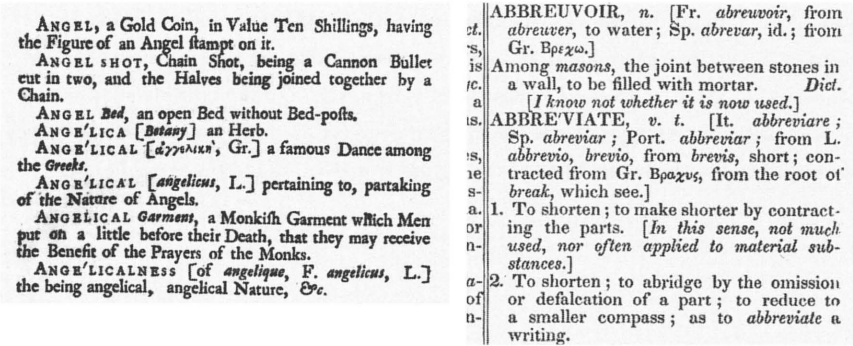


Figure 13: Nathan Bailey, *Dictionarium Britannicum*, 1730

Figure 14: Noah Webster, *An American Dictionary of the English Language*, 1828

Etymologies, conventionally placed immediately after the headword or at the very end of the entry, have been surrounded by brackets from the earliest printed dictionaries. *A Table Alphabeticall* (1604) includes single-letter codes in parentheses such as (g) for a word of Greek origin. Nathan Bailey's *Universal Etymological Dictionary of English* (1727) and *Dictionarium Britannicum* use square brackets around etymological information, and these become the norm, used by Johnson (1755) exclusively for etymologies. Noah Webster (1828) uses square brackets for any editorial note, but the association of square brackets with etymologies was reinforced and improved by James Murray's use in the *OED* (1884-) (figure 15).

Murray's *OED* layout features were prefigured by Robert Hunter's *Encyclopædic Dictionary* (1879), including the use of bolder square brackets to surround etymologies (figure 16). Hunter and Murray both used bold slab-serif type for headwords to



**Brigandine, brigantine** (brī'gāndīn, tīn).  
Forms: 5 brigantyn, (bregandyn, -ardyn),  
brig-, bryga(undyn(e), (Sc. brikane-, brekane-  
tyne), 5-6 brigandyn(e), 6 bregendine, (?7 bri-  
gintine), 6- brigandine, -tine. [Late ME., a.  
OF. *brigandine* (15th c. in Littré): i.e. armour for  
a brigand (in the original sense): see -INE.]  
1. 'Body armour composed of iron rings or small  
thin iron plates, sewed upon canvas, linen, or

**aid, \*āyde**, s. [From the verb. In Fr. *aide*;  
Sp. *ayuda*; Port. *ajuda*; Ital. *aiuto*; Lat.  
*adjutus*.]

**A. Ordinary Language:**

**I.** The act of helping or assisting.

**II.** The state of being helped.

¶ *In aid*: To render assistance.

"Your private right should impious power invade,  
The peers of Ithaca would arm in aid."

Figure 15: *The Oxford English Dictionary*, 1884–1933

Figure 16: Robert Hunter, *The Encyclopædic Dictionary*, 1879

contrast with the lighter roman used for text; the bolder square brackets give clear boundaries to the etymology which, in these dictionaries, can include many different fonts, and run on for several lines within the headword paragraph. The bold square brackets have a unifying as well as delimiting function.

Parentheses can be used to indicate examples, either to indicate usage options within a definition, or to separate off illustrative quotations. The use of parenthesized words in a definition is intended to offer the reader the opportunity to substitute any appropriate word ('**abandon** ... to yield (oneself) without restraint'), or indicate a specifier or modifier of some kind ('**pitch** ... To hit (a golf ball) in a high arc ...'). The parenthesized words may themselves be highlighted by a font change.

*Merriam-Webster's Collegiate* uses angle brackets to distinguish illustrative examples from the parenthesized modifiers (figure 17); this is necessary because the illustrative examples are set in roman, and therefore have to be set off from the definition. *Collins English Dictionary* (2000) simply italicizes the examples (figure 18), introducing them with a colon, a much less fussy and more elegant solution. (Colons in the *Collegiate* and other Merriam-Webster dictionaries have a special function: to introduce the senses and sub-senses of a definition. This allows unnumbered sub-sub-senses to run on.)

**pitch** vb [ME *pichen*] vt (13c) 1: to erect and fix firmly in place (< a tent) 2: to throw usu. with a particular objective or toward a particular point (< away onto a wagon): as a: to throw (a baseball) to a batter b: to toss (as coins) so as to fall at or near a mark (< pennies) c: to put aside or discard by or as if by throwing (<ed the trash into the bin) (decided to ~ the whole idea) 3: to present or advertise for sale esp. in a high-pressure way 4 a (1): to cause to be at a particular level or of a particular quality (2): to set in a particular musical key b: to cause to be set at a particular angle: SLOPE 5: to utter glibly and insincerely 6 a: to use as a starting pitcher b: to play as pitcher 7: to hit (a golf ball) in a high arc with backspin so that it rolls very little after striking the green ~ vi 1 a: to fall precipitately or headlong b (1) of a ship: to have the bow alternately plunge precipitately and rise abruptly (2) of an aircraft, missile, or spacecraft: to turn about a lateral axis so that the forward end rises or falls in relation to the after end c: BUCK 1 2: ENCAP 3: to hit upon or happen upon something (< upon the perfect gift) 4: to incline downward: SLOPE 5 a: to throw a ball to a batter b: to play ball as a pitcher c: to pitch a golf ball 6: to make a sales pitch SYN see THROW — **pitch into** 1: ATTACK, ASSAIL 2: to set to work on energetically

**losing** (luz'zŋ) *adj* unprofitable; failing: *the business was a losing concern.*  
**losings** (luz'zŋ) *pl n* losses, esp. money lost in gambling.  
**loss** (loz) *n* 1 the act or an instance of losing. 2 the disadvantage or deprivation resulting from losing: *a loss of reputation.* 3 the person, thing, or amount lost: *a large loss.* 4 (*pl*) military personnel lost by death or capture. 5 (*sometimes pl*) the amount by which the costs of a business transaction or operation exceed its revenue. 6 a measure of the power lost in an electrical system expressed as the ratio of or difference between the input power and the output power. 7 *Insurance.* 7a an occurrence of something that has been insured against, thus giving rise to a claim by a policyholder. 7b the amount of the resulting claim. 8 *at a loss.* 8a uncertain what to do; bewildered. 8b rendered helpless (for lack of something): *at a loss for words.* 8c at less than the cost of buying, producing, or maintaining (something): *the business ran at a loss for several years.* [C14: noun probably formed from *lost*, past participle of *lose* to perish, from Old English *lōsian* to be destroyed, from *los* destruction]  
**loss adjuster** *n* *Insurance.* a person qualified to adjust losses incurred through fire, explosion, accident, theft, natural disaster, etc., to agree the loss and the

Figure 17: *Merriam-Webster Collegiate Dictionary*, 10th edition, 1998

Figure 18: *Collins English Dictionary*, 5th edition, 2000

countries for teaching children to count.	
<b>abandon</b> /əˈbændən/, <b>abandons</b> , <b>abandoning</b> , <b>abandoned</b> . 1 If you <b>abandon</b> something such as a place or object, you leave it permanently or for a long time, especially because you do not want to look after it any longer. EG <i>You're not supposed to abandon your car on the motorway.</i>	v + o ≠ stay with
2 If you <b>abandon</b> someone, especially someone you have responsibility for, you leave them and never go back to them. EG <i>He then abandoned her and went off to live in Nigeria.</i>	v + o = desert ≠ stay with
3 If you <b>abandon</b> something such as a piece of work, plan, or activity, you stop doing it before it is finished. EG <i>I had abandoned the search.</i>	v + o = give up, quit ≠ continue
4 If you <b>abandon</b> an idea or way of thinking, you stop thinking in that way. EG <i>Reputable scholars have now abandoned the notion... I have abandoned the idea of consistency.</i>	v + o = give up
5 If you <b>abandon ship</b> , you get off it because it is sinking.	PHR : VB INFLECTS
6 If you <b>abandon</b> yourself to an emotion, you feel and think only about that emotion and nothing else. EG <i>She abandoned herself to grief.</i>	v + o (REFL) + A (to) I release
7 If you do something with <b>abandon</b> , you behave in a wild, uncontrolled way and do not think or care	N UNCOUNT : USU with + N

Figure 19: Collins COBUILD English Language Dictionary, 1987

Parentheses can be avoided if the writing style of the dictionary is changed from a telegraphic one to one that is more expansive. The Collins COBUILD dictionaries (figure 19) pioneered this approach. All the contextual information is contained within the narrative definition, and the illustrative quotation runs on directly, introduced by EG.

#### CUSTOMIZED PUNCTUATION:

#### BULLETS, WINGDINGS AND ARROWS



If we think of a punctuation mark as an indicator of a text element's boundary, then we can consider bullets and other arbitrary marks as a form of punctuation. Meaningful graphic devices that categorize entries or senses, such as the pictograms in the *Oxford Dictionary of New Words* (figure 20) and the *Oxford Starter Dictionaries*, are substitutes for subject field labels and are visual text rather than punctuation, despite their prominence. Similarly, the dash, either swung (*COD*, *Merriam-Webster's Collegiate*) or plain (*Concise Cambridge Italian Dictionary*), as a marker for the headword, is a text symbol, not punctuation (see figures 17, 21 and 24).

Dictionaries use square, round and triangular bullets, both solid and open, to draw attention to the start of some sub-sections, but there is no standard convention between dictionaries to assign these to any hierarchy. Not quite symbols (because they do not categorize) and not quite abbreviations (although they are compact

**graphics card**  see CARD<sup>2</sup>

**gray economy**  see GREY ECONOMY

**graymail**  see GREENMAIL

**graze** /greɪz/ *intransitive verb*  

To perform an action in a casual or perfunctory

**bright** *adj.* lucido, risplendente; vivido; — *red*, rosso vivo; — *and early*, di prima mattina; gioioso; vivace; intelligente; *a — girl*, una ragazza sveglia; *the — side of things*, il lato buono delle cose; *to look on the — side*, vedere tutto rosa, essere ottimista; *adv.* luminosamente; allegramente. —*en intr.* brillare; *things are brightening up*, l'avvenire si annuncia più sereno; *tr.* far

**compound**<sup>1</sup> ► *noun* /'kɒmpaʊnd/ a thing that is composed of two or more separate elements; a mixture of two or more things: *the air smelled like a compound of diesel and petrol fumes.*

■ (also **chemical compound**) a substance formed from two or more elements chemically united in fixed proportions: *a compound of hydrogen and oxygen* | *lead compounds*. ■ a word made up of two or more existing words.

► **adjective** /'kɒmpaʊnd/ [attrib.] made up or consisting of several parts or elements, in particular:

■ (of a word) made up of two or more existing words or elements: *a compound noun*. ■ (of interest) payable on both capital and the accumulated interest: *compound interest*. Compare with **SIMPLE**. ■ Biology (especially of a leaf, flower, or eye) consisting of two or more simple

**lovely** /'lʌvli/ *adj.* (-lier, -liest) 1. **BEAUTIFUL AND PLEASING** beautiful and pleasing, especially in a harmonious way 2. **DELIGHTFUL** very enjoyable or pleasant 3. **CARING** loving or friendly and caring 4. **ATTRACTING LOVE** attracting or inspiring love in others ■ *n.* (plural -lies) **SB OR STH GOOD-LOOKING** sb who or sth that is very good-looking, especially a woman (*often used in the plural; sometimes considered offensive*) ◊ *Farewell, my lovely!* [Old English *luflic*. The word originally meant 'affectionate' and 'lovable'; the modern sense 'beautiful' did not develop until the late 13thC.] — **loveliness** *n.*

**a-ban-don**<sup>1</sup> (ə bən'dən), *v.t.* 1. to leave completely and finally; forsake utterly; desert: *to abandon one's home; to abandon a child; to abandon a sinking ship.* 2. to give up; discontinue; withdraw from: *to abandon the cares of empire; to abandon a research project.* 3. to give up the control of: *to abandon a city to a conqueror.* 4. to yield (oneself) without restraint or moderation; give (oneself) over to natural impulses, usually without self-control: *to abandon oneself to grief.* 5. *Law.* to cast away, leave, or desert, as property or a child. 6. *Insurance.* to relinquish (insured property) to the underwriter in case of partial loss, thus enabling the insured to claim a total loss. 7. *Obs.* to banish. [ME *abando(u)ne* < MF *abandon(er)* for OF *(mettre) a bandon* (put) under ban, equiv. to *a at*, to (< L *ad*; see *AD-*) + *bandon* < LL *bandum*, var. of *bannum* interdict < Gmc; see *BAN*<sup>2</sup>] — **a-ban'don-a-ble**, *adj.* — **a-ban'don-er**, *n.* — **a-ban'don-ment**, *n.*

**enough** • *det.* & *pron.* as much or as many as is necessary or desirable. • *adv.* 1 to the required degree or extent. 2 to a moderate degree.

— **PHRASES** **enough is enough** no more will be tolerated. **enough said** all is understood and there is no need to say more.

— **ORIGIN** OE *genōg*, of Gmc origin.

**en papillote** /b 'papijot/ • *adj.* & *adv.* (of food) cooked and served in a paper wrapper.

Figure 20: *Oxford Dictionary of New Words*, 1991

Figure 21: *Concise Cambridge Italian Dictionary*, 1975

Figure 22: *New Oxford Dictionary of English*, 1998

Figure 23: *Encarta Concise English Dictionary*, 2001

Figure 24: *Concise Oxford Dictionary*, 10th edition, 2000

Figure 25: *The Random House Dictionary of the English Language Unabridged Edition*, 1966

substitutes for a word), arrows and directional markers are used to indicate derivatives, variant forms and cross-references.

The *Random House Dictionary of the English Language* (1966) uses a less-than sign to introduce an etymological formation, to imply 'formed from'; because the most recent form is given first, the arrow direction is right to left, indicating the development of the etymology (figure 25).

## TECHNICAL PUNCTUATION: PRONUNCIATIONS

Various forms of respelling the headword are used to indicate pronunciation. For English language learners' dictionaries, transcription using the International Phonetic Alphabet is standard, but respelling systems using length signs and stress marks are used for 'home market' dictionaries in the US and UK. There are conventions that the slash is used to surround phonemic transcriptions and that square brackets are used for phonetic transcriptions, but publishers seem to choose their own styles. Oxford uses slashes, *Merriam-Webster's Collegiate* uses backslashes, *Collins English Dictionary* uses parentheses.

## TRANSLATION AND COMBINATION:

### SYMBOLS AS VISUAL PUNCTUATION

While the plus sign has regularly been used in etymologies and to explain compound forms, the use of the equals sign to indicate a translation was pioneered by the *Oxford Starter* bilingual dictionaries (1997) (figure 26). This decision faced some opposition, as it can be argued that a translation may not be the exact equivalent

#### **fall**

##### **1 verb**

- (if it's a person) = tomber (! + être)  
**she fell to the ground** = elle est tombée par terre
- (to come down, to be reduced) = baisser
- (other uses)  
**to fall asleep** = s'endormir (! + être)  
**to fall ill** = tomber malade (! + être)  
**to fall in love with someone** = tomber amoureux/amoureuse de quelqu'un

##### **2 noun**

- (in prices, temperature)  
**a fall** = une baisse  
**a fall in prices** = une baisse des prix
- (US English) (autumn)  
**fall** = l'automne (masculine)
- fall down**
  - (if it's a person) = tomber (! + être)
  - (if it's a building) = s'effondrer (! + être)
- fall off** = tomber (! + être)  
**to fall off a chair** = tomber d'une chaise
- fall out**
  - (from somewhere) = tomber (! + être)  
**the letter fell out of his pocket** = la lettre est tombée de sa poche
  - (to quarrel) = se brouiller (! + être)

Figure 26: *Oxford Starter French Dictionary*, 1997

that the equals sign implies. But for a range of simple dictionaries with vocabulary stripped down to what was essential for the school language curriculum, the clarity of the symbol seems entirely appropriate. The *Starter French* shows extreme paragraphing, no abbreviations, the use of bullets to identify different translation contexts and the equals sign to reinforce the start of the translation; parentheses surround the contextualizing information in the original language, and grammatical information in the target language. The bold exclamation mark functions as a warning code that the verb in the translation takes *être* rather than *avoir*.

## ARE DICTIONARIES ABANDONING PUNCTUATION?

More recent dictionaries such as the *Longman Dictionary of Contemporary English* (2001), the *Collins English Dictionary* (2004, below), and the *Oxford Compact English Dictionary* (2008, below) have significantly reduced the amount of punctuation on the page. End of sentence full-stops have been abandoned at the end of senses (except in the Oxford), and full-stops avoided after abbreviations and sense numbers; the articulation depends almost entirely on font changes.

**keynote** ('ki:nəʊt) *n* **1a** a central or determining principle in a speech, literary work, etc **1b** (*as modifier*): a keynote speech **2** the note upon which a scale or key is based; tonic **▷ vb** **keynotes, keynoting, keynoted** (tr) **3** to deliver a keynote address to (a political convention, etc)

**keypad** ('ki:pæd) *n* a small panel with a set of buttons for operating a teletext system, electronic calculator, etc

**key punch** *n* **1** Also called: **card punch** a device having a keyboard that is operated manually to transfer data onto punched cards, paper tape, etc **▷ vb** **key-punch 2** to transfer (data) by using a key punch

**keyring drive** *n* computing another name for **pocket drive**

**key signature** *n* **music** a group of sharps or flats appearing at the beginning of each stave line to indicate the key in which a piece, section, etc, is to be performed

**key**<sup>1</sup> *noun* (pl. **keys**) **1** a small piece of shaped metal which is inserted into a lock and turned to open or close it. **2** an instrument for grasping and turning a screw, peg, or nut. **3** a lever pressed down by the finger in playing an instrument such as the organ, piano, or flute. **4** each of several buttons on a panel for operating a typewriter or computer terminal. **5** a means of achieving or understanding something: *discipline seems to be the key to her success.* **6** an explanatory list of symbols used in a map or table. **7** a word or system for solving a code. **8** a group of musical notes based on a particular note and comprising a scale. **9** roughness on a surface, provided to assist adhesion of plaster or other material. • **adjective** vitally important: *he was a key figure in the civil war.* • **verb** (**keys, keying, keyed**)

Figure 27: *Collins English Dictionary Desktop Edition, 2004*

Figure 28: *Compact Oxford English Dictionary, 3rd edition, 2005*

Digital text composition has removed the constraint that existed throughout the period of mechanical and photomechanical composition: the limit on the number of fonts that could be set together economically. Hand-setting had no such constraint; the *OED*'s rich typography might not have existed had its composition started some

twenty years later, after the introduction of the Monotype machine. A wider range of typographic resources, such as the ability to use both a serif and a sanserif typeface family in several weight and width variants means that dictionary designers can contemplate a one-to-one relationship between text element and typographic presentation. This was simply not possible in earlier times, when the same italic had to do service for a variety of functions. Multi-font dictionaries can eliminate inter-element punctuation because the mapping of typography to structure is clear. Typically designers can allocate sanserif fonts to the metalanguage of the dictionary, and serif fonts to the plain text of definitions, adding a separate dimension to the weight axis that can indicate headwords, derived forms, phrases and cross-references. Careful use of type designs that can stand extreme degrees of condensing allows grammatical and subject labels to be spelled out in full, and not be reduced to abbreviations. Types (typically sanserif) with extreme tonal ranges (extra bold to extra light) can provide color contrast. A comparison of a limited typographic range and an extended one are shown in the *Shorter Oxford English Dictionary's* 4th and 5th editions (*figures 29 and 30*). In the 4th edition, a single italic font has many functions; in the 5th edition these functions are differentiated by font.

Online dictionaries are absolved of the fundamental constraint of a printed dictionary: space. There is no need for elements in an entry to be run on to save space, and a return can be made to text articulated by space; less dependent on

**vastidity** /'vɑːstɪtɪ/ *n.* rare. E17. [Irreg. var. of VASTITY, after wds in -idity.] Vastness.

SHAKES. *Meas. for M.* A restraint, Though all the world's vastidity you had, To a determined scope.

**vector** /'vektə/ *n.* E18. [L = carrier, traveller, rider, from *vect-* pa. ppl stem of *vehere* carry, convey: see -OR.] † 1 *Astron.* = *radius vector* s.v. RADIUS *n.* Only in 18. 2 *a math.* A quantity having direction as well as magnitude, denoted by a line drawn from its original to its final position. Cf. SCALAR *n.* M19. **b Math.** An ordered set of two or more numbers (interpretable as the coordinates of a point); a matrix with one row or one column. Also, any element of a vector space. E20. **c Aeronaut.** A course to be taken by an aircraft, or steered by a pilot. M20. **d Computing.** A sequence of consecutive locations in memory; a series of items occupying such a sequence and identified within it by means of one subscript; *spec.* one serving as the address to which a program must jump when interrupted, and supplied by the source of the interruption. M20. 3 *a Med. & Biol.* An organism, esp. an

**vastidity** /vɑː'stɪdɪtɪ/ *noun* rare. E17. [Irreg. var. of VASTITY, after wds in -idity.] Vastness.

SHAKES. *Meas. for M.* A restraint, Though all the world's vastidity you had, To a determined scope.

**vector** /'vektə/ *noun* E18.

[Latin = carrier, traveller, rider, from *vect-* pa. ppl stem of *vehere* carry, convey: see -OR.]

† 1 *ASTRONOMY* = *radius vector* s.v. RADIUS *noun* Only in 18.

2 **a MATH.** A quantity having direction as well as magnitude, denoted by a line drawn from its original to its final position. Cf. SCALAR *noun* M19. **b MATH.** An ordered set of two or more numbers (interpretable as the coordinates of a point); a matrix with one row or one column. Also, any element of a vector space. E20.

**c AERONAUTICS.** A course to be taken by an aircraft, or steered by a pilot. M20. **d COMPUTING.** A sequence of consecutive locations in memory; a series of items occupying such a sequence and identified within it by means of one subscript; *spec.* one serving as the address to which a program must jump when interrupted, and supplied by the source of the interruption. M20.

3 **a MEDICINE & BIOLOGY.** An organism, esp. an insect or other arthropod, which causes the transmission of a pathogen

Figure 29: *Shorter Oxford English Dictionary*, 4th edition, 1993

Figure 30: *Shorter Oxford English Dictionary*, 5th edition, 2002

visual punctuation by change of font or special character. Indeed, the (continuing) lack of a wide range of standardly available fonts for online browsing militates against over-complex typography (Apple's on-screen implementation of the *New Oxford American Dictionary* is shown). Webfonts accessed from a server and not dependent on the reader's browser, may provide the solution. When dictionary websites can efficiently use webfonts to render their contents as subtle and effective as the best of those used in print, the typography of the online dictionary will have come of age.

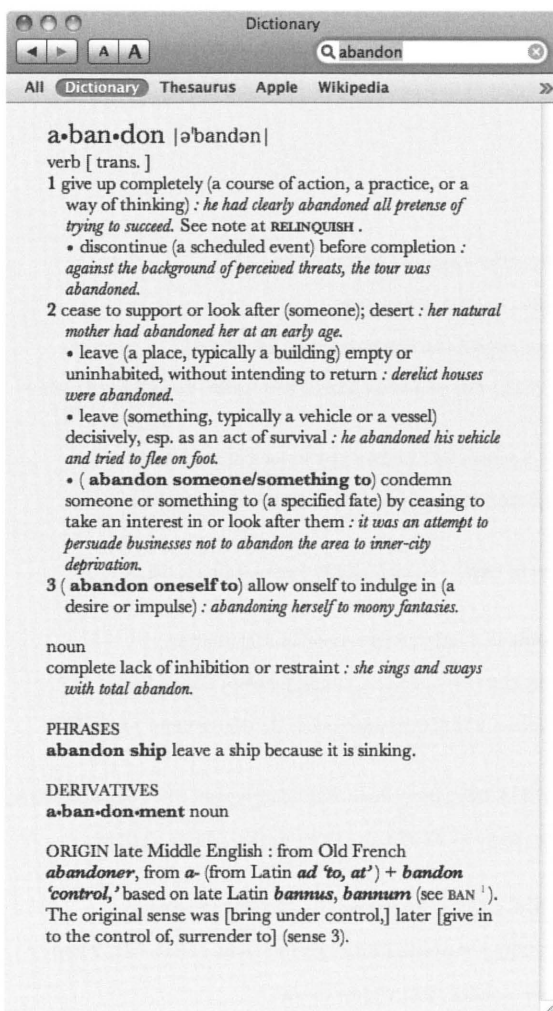


Figure 31: *New Oxford American Dictionary*, Apple OS 10.6 implementation, 2011

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Figure 1 is reproduced from a book in the English Faculty Library, University of Oxford: XW1 [1749]. Figures 2, 3, 6 and 16 are reproduced from books in the Bodleian Library, Oxford: Figure 2: Vet. A5 e.6554; Figure 3: Don. d.224; Figure 6: 3021 e.307; Figure 16: 30254 d.19. In general, entries from contemporary dictionaries are reproduced as near to actual size as is practicable, and those from earlier dictionaries are reduced to fit. I would like to thank Patrick Hanks for pointing me to the examples shown in Figures 7 and 8, and to John Simpson for access to the OED library, where several of the items shown were photographed by Paul Lucas.

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