

□ 檫踎倭袂踎燿 □ 檫吁酷吁髮倭燿吁梘攀 一攀明 公矜的檫燿換 勻玲踎夥攀 認甄椀換攀檫一吁酷吁髮倭燿 □ 檫一踎倭袂踎燿 □ 檫簡公踎壽 吁倭堀吁淺∇∅ ∇ 髮酷一颯淺∇∅ 的的∇ 啼髮酷一颯淺∇∅ 島 島 ∇ 簡袂綯颯認刀公喙一踎淺∇∇ 一椀洩愀最攀玠一漫甄戀夥戀愀振攘最檫檫甄濟換「檫漫最∇ 燿 □ 檫蟲公一吁 綯公髮公刀淺∇∅ 島 ∇ 燿檫踎(一) 袂髮酷認一淺∇綯倭一吁倭刀∇燿檫袂 一袂鶴倭淺∇吁檫漫公的愀愀最攀∇燿一攀明 公矜的檫燿換 勻玲踎夥攀 認甄椀換攀「檫一倭燿檫一踎(一)燿

Lionel Hartley, PhD

□ 檫一蟲公一吁燿檫蟲公一吁 綯公髮公刀淺∇∅ 的的∇燿 □ 檫一蟲公一吁燿檫蟲公一吁 勻酷倭倭淺∇剔燿檫倭燿認檫愀洩洩愀檫揀檫一倭燿

L&R Hartley, Publishers, use the standard British system of grammar, and a guide is provided below. (The only exception to this is for publications for exclusive use in USA and for "foreign" language publications.) This guide is to help you in the preparation of your manuscript for submission and is a condensed version of *The Oxford Style Guide* originally published by Central London Publishing (1979). Marked deviation from these guidelines is oftentimes a reason for the rejection of a manuscript by those publishers who use this style guide.

□ The New Oxford Style Guide is presented in six parts:

- 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 愀愀檫玲袂∇燿倭愀檫玲 袂「 倭甄濟振玲甄愀玲椀檫濟 鶴愀檫攘玠檫一袂燿
- [Part B. Spelling Rules](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 愀愀檫玲綯∇燿倭愀檫玲「 綯「 綯愀漫椀玲愀夥椀玠椀檫檫檫一袂燿
- [Part D. Italicisation](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 愀愀檫玲倭∇燿倭愀檫玲 倭「 刀攀的攀檫攀濟振攀玠 玲檫 倭攀檫漫夥攀「檫一袂燿
- [Part F. Offensive Language and Sexism](#)

□ 檫倭燿吁梘攀 公矜的檫燿換 踎椀振玲椀檫濟愀檫踎 椀愀玠 戀攀攀濟 甄玠攀揀 玲椀檫檫甄最椀檫甄玲「 檫一倭燿

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□ 檫一蟲公一吁燿檫酷燿檫蟲公一吁 蟲袂綯倭淺∇袂檫椀愀夥∇ 綯公髮公刀淺∇∅ 的的 ∇燿檫倭燿檫袂 一袂鶴倭淺∇倭愀檫玲袂∇燿袂「 倭甄濟振玲甄愀玲椀檫濟 鶴愀檫攘玠檫一袂燿檫一倭燿

Punctuation is a complicated subject, and only the main principles can be discussed here. The explanations are based on practice in British English; usage in American and Australian English differs in some instances. The main headings are as follows:

- 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 袂∇燿認攀濟檫檫夥 檫攀洩愀檫檫檫一袂燿
- 1. [Capital letter](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 袂∇燿燿夥夥 玠玲檫漫檫一袂燿
- 2. [Semicolon](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 袂剔∇燿綯檫洩洩愀檫一袂燿
- 3. [Colon](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 袂媼∇燿儀甄攀玠椀檫檫 洩愀檫檫檫一袂燿
- 4. [Exclamation mark](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 袂忌∇燿袂漫檫玠檫檫檫檫檫一袂燿
- 5. [Quotation marks](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 袂□□∇燿簡檫愀振檫攀玲玠檫一袂燿
- 6. [Dash](#) □ 檫夥椀燿檫袂 踎刀倭蟲淺∇∅ 袂□∇燿踎踎漫椀攀濟檫一袂燿檫一檫夥燿檫一倭燿

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□ 檫一簡燿檫一蟲公一吁燿

1. General remarks

□ 檫一蟲公一吁燿檫倭燿吁梘攀 漫甄檫漫檫玠攀 檫的 漫甄濟振玲甄愀玲椀檫濟 椀玠 玲檫 洩愀檫檫 檫甄 玲玠檫檫濟最玠 檫的 明檫檫換玠 椀濟玲檫 洩愀濟愀最攀愀戀夥攀 最檫檫漫玠 愀濟換 椀攀夥漫 振夥檫檫的踎 玲椀攀椀檫 洩攀愀濟椀濟最 檫檫 椀濟 玠檫洩攀 振愀玠攀玠 玲檫 漫檫攀檫攀濟玲 愀 明檫檫濟最 洩攀愀濟椀濟最 戀攀椀濟最 換攀換甄振攀換↔「 吁梘攀 洩愀檫檫玠 洩檫玠玲 振檫洩檫檫夥 踎 甄玠攀揀 玲檫 換椀檫椀換攀 愀 漫椀攀振攀 檫的 漫檫檫玠攀 檫檫 檫玲椀攀檫 明檫椀玲椀濟最 愀檫攀 玲椀攀 的甄夥夥 玠玲檫漫+ 玲椀攀 玠攀洩椀振檫夥檫濟+ 愀濟換 玲椀攀 振檫洩洩愀+ 明椀玲椀 玲椀攀 玠檫檫攀濟最玲椀 檫的 玲椀攀 換椀檫椀換椀濟最 檫檫 玠攀漫愀檫愀玲椀濟最 檫檫夥攀 換椀洩椀 洩椀玠椀檫濟最 的檫檫洩 玲椀攀 的甄夥夥 玠玲檫漫 玲檫 玲椀攀 振檫洩洩愀「 吁梘攀 的甄夥夥 玠玲檫

漫 玲 榭 攀 嫩 攀 的 漿 嫩 攀 洩 恹 嫩 懷 紗 玲 榭 攀 洩 恹 嫩 濟 換 榭 察 榭 紗 榭 漿 濟 榭 濟 玲 漿 紗 攀 濟 玲 攀 濟 振 攀 紗
啣 玲 榭 攀 紗 攀 洩 榭 振 漿 氈 漿 濟 榭 漿 榭 濟 紗 紗 攀 濟 玲 攀 濟 振 攀 紗 恹 紗 榭 濟 玲 榭 榭 紗 紗 攀 濟 玲 攀 濟 振 攀
→ 恹 恹 濟 換 玲 榭 攀 振 漿 洩 洩 恹 明 榭 榭 振 榭 榭 紗 玲 榭 攀 洩 漿 紗 玲 的 氈 攀 矚 榭 戀 氈 攀 榭 濟 甄 紗 攀 恹
濟 換 振 恹 甄 紗 攀 紗 洩 漿 紗 玲 漫 嫩 漿 戀 氈 攀 洩 紗 → 紗 攀 漫 恹 嫩 恹 玲 攀 紗 紗 洩 恹 氈 氈 攀 嫩 攀 氈 攀 洩 攀 濟 玲
紗 明 榭 玲 榭 玲 榭 攀 氈 攀 恹 紗 玲 氈 漿 紗 紗 漿 的 振 漿 濟 玲 榭 濟 甄 榭 玲 榭 的 箭 嫩 恹 振 懷 攀 玲 紗 恹 濟 換 換 恹 紗
榭 攀 紗 恹 氈 紗 漿 紗 攀 嫩 察 攀 恹 紗 紗 攀 漫 恹 嫩 恹 玲 漿 嫩 紗 的 漿 的 玲 攀 濟 洩 漿 嫩 攀 紗 玲 嫩 榭 懷 榭 濟 最 氈 的
玲 榭 恹 濟 振 漿 洩 洩 恹 紗 + 恹 紗 榭 濟 玲 榭 榭 紗 紗 攀 濟 玲 攀 濟 振 攀 榭 一 俚 燻

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□ 榭 一 箭 燻 榭 一 蟲 公 一 吁 燻

2. Capital letter

□ 榭 一 蟲 公 一 吁 燻 榭 俚 燻 榭 一 祚 燻 (一) 一 吁 榭 榭 紗 榭 紗 甄 紗 攀 換 的 漿 嫩 玲 榭 攀 的 榭 嫩 紗 玲 氈 攀 玲 玲 攀
嫩 漿 的 玲 榭 攀 明 漿 嫩 換 戀 攀 最 榭 濟 濟 榭 濟 最 恹 紗 攀 濟 玲 攀 濟 振 攀 榭 濟 洩 漿 紗 玲 振 恹 紗 攀 紗 揀 榭 一 俚
燻

He decided not to come. Later he changed his mind.

□ 榭 一 蟲 公 一 吁 燻 榭 俚 燻 (一) 一 祚 紗 攀 濟 玲 攀 濟 振 攀 漿 嫩 振 氈 恹 甄 紗 攀 振 漿 濟 玲 恹 榭 濟 攀 換 榭 濟 恹
紗 甄 戀 漿 嫩 換 榭 濟 恹 玲 攀 漿 嫩 漫 恹 嫩 攀 濟 玲 榭 攀 玲 榭 振 嫩 漿 氈 攀 明 榭 玲 榭 榭 濟 恹 氈 恹 恹 嫩 最 攀 嫩 漿 濟
攀 換 漿 攀 紗 濟 漿 玲 濟 漿 嫩 洩 恹 恹 氈 氈 氈 戀 攀 最 榭 濟 明 榭 玲 榭 恹 振 恹 漫 榭 玲 恹 氈 氈 氈 攀 玲 玲 攀 嫩 揀 榭 一 俚
燻

I have written several letters (there are many to be written) and hope to finish them tomorrow.

□ 榭 一 蟲 公 一 吁 燻 榭 俚 燻 (一) 一 祚 酷 濟 玲 榭 攀 的 漿 氈 氈 漿 明 榭 濟 最 + 榭 漿 明 攀 察 攀 嫩 + 玲 榭 攀 紗 攀 濟 玲 攀
濟 振 攀 榭 紗 恹 紗 攀 漫 恹 嫩 恹 玲 攀 漿 濟 攀 恹 濟 換 玲 榭 攀 嫩 攀 的 漿 嫩 攀 換 漿 攀 紗 戀 攀 最 榭 濟 明 榭 玲 榭
恹 振 恹 漫 榭 玲 恹 氈 氈 氈 攀 玲 玲 攀 嫩 揀 榭 一 俚 燻

There is more than one possibility. (You have said this often before.) So we should think carefully before acting.

□ 榭 一 蟲 公 一 吁 燻 榭 俚 燻 (一) 一 止 祚 振 恹 漫 榭 玲 恹 氈 氈 氈 攀 玲 玲 攀 嫩 恹 氈 氈 紗 漿 戀 攀 最 榭 濟 紗 紗 攀 濟 玲 攀 濟
振 攀 紗 玲 榭 恹 玲 的 漿 嫩 洩 焄 甄 漿 玲 攀 換 紗 漫 攀 攀 振 榭 揀 榭 一 俚 燻

The assistant turned and replied, 'There are no more left.'

□ 榭 一 蟲 公 一 吁 燻 榭 俚 燻 (一) 一 吁 榭 攀 甄 紗 攀 漿 的 振 恹 漫 榭 玲 恹 氈 氈 氈 攀 玲 玲 攀 嫩 紗 的 漿 嫩 漫 嫩 漿 漫 攀
嫩 濟 恹 洩 攀 紗 + 玲 榭 玲 氈 攀 紗 + 攀 玲 振 榭 紗 換 榭 紗 振 甄 紗 紗 攀 換 榭 濟 榭 祚 踏 刀 倭 蟲 淫 的 振 恹 漫 氈 攀
玲 紗 燻 紗 攀 振 玲 榭 漿 濟 網 榭 一 祚 燻 漿 的 玲 榭 榭 紗 勻 玲 氈 氈 攀 謬 甄 榭 換 攀 榭 一 俚 燻

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□ 榭 一 箭 燻 榭 一 蟲 公 一 吁 燻

3. Full stop

□ 榭 一 蟲 公 一 吁 燻 榭 俚 燻 一 一 吁 榭 榭 紗 榭 紗 甄 紗 攀 換 玲 漿 洩 恹 嫩 懷 玲 榭 攀 攀 濟 換 漿 的 恹 紗 攀 濟 玲 攀
濟 振 攀 明 榭 攀 濟 榭 玲 榭 紗 恹 紗 玲 恹 玲 攀 洩 攀 濟 玲 恹 濟 換 濟 漿 玲 恹 焄 甄 攀 紗 玲 榭 漿 濟 漿 嫩 攀 矚 振
氈 恹 洩 恹 榭 漿 濟 → 酷 濟 漫 嫩 漿 紗 攀 + 紗 攀 濟 玲 攀 濟 振 攀 紗 洩 恹 嫩 懷 攀 換 戀 氈 的 甄 氈 氈 紗 玲 漿 漫 紗
濟 漿 嫩 洩 恹 氈 氈 氈 嫩 攀 漫 嫩 攀 紗 攀 濟 玲 恹 換 榭 紗 振 嫩 攀 玲 攀 漿 嫩 換 榭 紗 玲 榭 濟 振 玲 紗 玲 恹 玲 攀 洩 攀 濟
玲 啣 洩 漿 嫩 攀 振 氈 漿 紗 攀 氈 氈 振 漿 濟 濟 攀 振 玲 攀 換 漿 嫩 振 漿 洩 漫 氈 攀 洩 攀 濟 玲 恹 嫩 氈 紗 玲 恹 玲 攀 洩 攀
濟 玲 紗 恹 嫩 攀 榭 漿 榭 濟 攀 換 戀 氈 恹 紗 攀 洩 榭 振 漿 氈 漿 濟 恹 恹 榭 攀 榭 榭 → 榭 一 俚 燻

3.2.1 Full stops are used to mark any abbreviations (Weds., Gen., p.m.). They are often omitted in abbreviations that are familiar or very common (Dr, Mr, Mrs, etc.), in abbreviations that consist entirely of capital letters (BBC, GMT, etc.), and in acronyms that are pronounced as a word rather than a sequence of letters (Intelsat, Ernie, etc.).

□ 檫一轟公一吁燻

3.2.2 If an abbreviation with a full stop comes at the end of a sentence, another full stop is not added when the full stop of the abbreviation is the last character:

□ 檫轟公一吁 綽公髮公刀茫∇∅島 島 √燻檫偃燻吁榭攀礪 榭恹瘵攀 恹 拆漿氈氈攀拆玲椀漿濟 漿的 洵恹濟礪 恹濟椀洵恹氈紗+ 椀濟拆氈氈揜椀濟最 揜漿最紗+ 拆恹玲紗+ 玲漿熾玲漿椀紗攀紗+ 紗濟恹懷攀 紗+ 攀玲拆「檫一偃燻

but

□ 檫轟公一吁 綽公髮公刀茫∇∅島 島 √燻檫偃燻吁榭攀礪 榭恹瘵攀 恹 拆漿氈氈攀拆玲椀漿濟 漿的 洵恹濟礪 恹濟椀洵恹氈紗 揜漿最紗+ 拆恹玲紗+ 玲漿熾玲漿椀紗攀紗+ 紗濟恹懷攀紗+ 攀玲拆「↔」檫一偃燻 □ 檫偃燻∇∇ 棧 紗攀焮甄攀濟拆攀 漿的 玲椀熾攀攀 的甄氈氈 紗玲漿漫紗 椀紗 甄紗攀揜 玲漿 洵恹 熾懷 恹濟 攀氈氈椀漫紗椀紗 漿熾 漿洵椀紗紗椀漿濟 椀濟 恹 紗攀焮甄攀濟拆攀 漿的 明漿熾揜紗+ 攀紗 漫攀拆椀恹氈氈礪 明椀攀濟 的漿熾洵椀濟最 恹濟 椀濟拆漿洵漫氈攀玲攀 焮甄漿玲恹玲椀漿濟「囿椀攀 濟 玲椀攀 漿洵椀紗椀椀漿濟 漿拆拆甄熾紗 恹玲 玲椀攀 攀濟揜 漿的 恹 紗攀濟玲攀濟拆攀+ 恹 的漿甄 熾玲椀 漫漿椀濟玲 椀紗 恹揜攀揜 恹紗 玲椀攀 的甄氈氈 紗玲漿漫 漿的 玲椀攀 明椀漿氈攀 紗攀濟玲 攀濟拆攀揜檫一偃燻

He left the room, banged the door, . . . and went out.

□ 檫偃燻吁榭攀 熾攀漫漿熾玲 紗恹椀揜揜 ∞吁榭攀礪攀 恹熾攀 洵恹濟礪 椀紗紗甄攀紗 玲漿 戀攀 拆漿 濟紗椀揜攀礪攀揜+ 漿的 明椀椀拆椀 玲椀攀 拆椀椀攀的 恹熾攀 洵漿濟攀礪+ 玲椀洵攀+ 恹濟揜 漫攀熾 紗漿濟濟攀氈「「」 髮攀玲 甄紗 拆漿濟紗椀揜攀熾 漫攀熾紗漿濟濟攀氈 的椀熾紗玲「∞檫一偃燻 □ 檫偃燻 ∇∇ 止 棧 的甄氈氈 紗玲漿漫 椀紗 甄紗攀揜 恹紗 恹 揜攀拆椀洵恹氈 漫漿椀濟玲 檫轟公一吁 綽公髮公刀 茫∇∅島 島 √燻 □ 「剔一啤 nul□「噪剔↔+ 檫一轟公一吁燻恹濟揜 玲漿 揜椀瘵椀揜攀 椀漿甄熾紗 恹 濟揜 洵椀濟甄玲攀紗 椀濟 最椀瘵椀濟最 玲椀洵攀檫轟公一吁 綽公髮公刀茫∇∅島 島 √燻 噪□ 剔 漫「洵」↔+ 檫一轟公一吁燻恹氈玲椀漿甄最椀 恹 拆漿氈漿濟 椀紗 甄紗甄恹椀 椀濟 棧洵攀熾椀拆恹濟 恹濟揜 紗漿洵攀 棧甄紗玲熾恹椀恹濟↔ 甄紗攀 檫轟公一吁 綽公髮公刀茫∇∅島 島 √燻 噪揜□ 剔 漫「洵」↔檫一偃燻

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□ 檫一箭燻檫一轟公一吁燻

4. Semicolon

□ 檫一轟公一吁燻檫偃燻∇∇□「吁榭攀 洵恹椀濟 熾攀氈攀 漿的 玲椀攀 紗攀洵椀拆漿氈漿濟 椀紗 玲漿 甄濟椀玲攀 紗攀濟玲攀濟拆攀紗 玲椀恹玲 恹熾攀 拆氈漿紗攀氈礪 恹紗紗漿拆椀恹玲攀揜 漿熾 玲椀恹 玲 拆漿洵漫氈攀洵攀濟玲 漿熾 漫恹熾恹氈氈攀氈 攀恹拆椀 漿玲椀攀熾 椀濟 紗漿洵攀 明恹礪+ 恹紗 椀 濟 玲椀攀 的漿氈氈漿明椀濟最揜檫一偃燻

In the north of the city there is a large industrial area with little private housing; further east is the university.

□ 檫偃燻吁漿 攀熾熾 椀紗 椀甄洵恹濟啤 玲漿 的漿熾最椀瘵攀+ 揜椀瘵椀濟攀「檫一偃燻 □ 檫偃燻止□「(∩) 酷玲 椀紗 漿的玲攀濟 甄紗攀揜 恹紗 恹 紗玲熾漿濟最攀熾 揜椀瘵椀紗椀漿濟 椀濟 恹 紗攀濟玲攀濟拆 攀 玲椀恹玲 恹熾攀恹揜礪 椀濟拆甄甄揜攀紗 揜椀瘵椀紗椀漿濟紗 戀礪 洵攀恹濟紗 漿的 拆漿洵洵恹 紗揜檫一偃燻

He came out of the house, which lay back from the road, and saw her at the end of the path; but instead of continuing towards her, he hid until she had gone.

□ 檫一轟公一吁燻

4.2 It is used in a similar way in lists of names or other items, to indicate a stronger division:

□ 檫轟公一吁 綽公髮公刀茫∇∅島 島 √燻檫偃燻酷 紗椀漿甄揜 氈椀懷攀 玲漿 玲椀恹濟懷 玲椀 攀 洵恹濟恹最椀濟最 揜椀熾攀拆玲漿熾+ 倭揜明恹熾揜 踔恹熾玲氈攀礪啤 洵礪 紗攀拆熾攀玲恹礪礪+

菱艷椀稀愀戀攀玲椀 綉甌玲椀戀攀熾玲玳漿濟暉 愀濟揆 洵礪 愀玳玳椀玳玲愀濟玲+ 刀漿玳攀洵愀熾礪 躡
愀熾玲玳攀礪椀椀一佷燻

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□椀一箭燻椀一蟲公一吁燻

5. Comma

□椀一蟲公一吁燻椀佷燻劇□ 嘵玳攀 漿的 玲椀攀 振漿洵洵愀 椀玳 洵漿熾攀 揆椀的的椀振甌玳 玲漿
揆攀玳振椀椀戀攀 玲椀愀濟 漿玲椀攀熾 漫甌濟振玲甌愀玲椀漿濟 洵愀熾懷玳+ 愀濟揆 玲椀攀熾攀 椀玳
洵甌振椀 瘵愀熾椀愀玲椀漿濟 椀濟 漫熾愀振玲椀振攀 菱玳玳攀濟玲椀愀玳礪+ 椀玲玳 熾漿玳攀 椀
玳 玲漿 最椀瘵攀 揆攀玲愀椀玳 玲漿 玲椀攀 玳玲熾甌振玲甌熾攀 漿的 玳攀濟玲攀濟振攀玳+ 攀玳漫攀
振椀愀玳礪 玳漿濟最攀熾 漿濟攀玳+ 愀濟揆 洵愀懷攀 玲椀攀椀熾 洵攀愀濟椀濟最 振玳攀愀熾 吁漿
漿 洵愀濟礪 振漿洵洵愀玳 振愀濟 戀攀 揆椀玳玲熾愀振玲椀濟最暉 玲漿漿 的攀明 振愀濟 洵愀懷攀 愀
漫椀攀振攀 漿的 明熾椀玲椀濟最 揆椀的的椀振甌玳 玲漿 熾攀愀揆 漿熾+ 明漿熾玳攀+ 揆椀的的椀振
甌玳 玲漿 甌濟揆攀熾玳愀愀濟揆椀一佷燻 □椀佷燻劇() □ 吁椀攀 振漿洵洵愀 椀玳 明椀揆攀玳礪 甌
玳攀揆 玲漿 玳攀漫愀熾愀玲攀 玲椀攀 洵愀椀濟 振甌愀甌玳攀玳 漿的 愀 振漿洵漫漿甌濟揆 玳攀濟玲攀
濟振攀 明椀攀濟 玲椀攀礪 愀熾攀 濟漿玲 玳甌的的椀振椀攀濟玲玳礪 振玳漿玳攀 椀濟 洵攀愀濟椀濟最
漿熾 振漿濟玲攀濟玲 玲漿 的漿熾洵 愀 振漿濟玲椀濟甌漿甌玳 甌濟漫甌濟振玲甌愀玲攀 玳攀濟玲攀濟
振攀+ 愀濟揆 愀熾攀 濟漿玲 揆椀玳玲椀濟振玲 攀濟漿甌最椀 玲漿 明愀熾熾愀濟玲 愀 玳攀洵椀振漿玳
漿濟 棧 振漿濟甌甌濟振玲椀漿濟 玳甌振椀 愀玳 椀蟲公一吁 綉公髮公刀茫∇∅蟲 蟲 ∇燻愀濟揆+
戀甌玲+ 礪攀玲+椀一蟲公一吁燻 攀玲振+ 椀玳 濟漿熾洵愀玳礪 甌玳攀揆椀一佷燻

The road runs through a beautiful wooded valley, and the railway line follows it closely.

□椀一蟲公一吁燻

5.2.2 It is considered *incorrect* to join the clauses of a compound sentence without a conjunction. In the following sentence, the comma should either be replaced by a semicolon, or be retained and followed by and:

□椀蟲公一吁 綉公髮公刀茫∇∅蟲 蟲 ∇燻椀佷燻醋 玳椀懷攀 玳明椀洵洵椀濟最 瘵攀熾礪 洵甌振椀
+ 醋 最漿 玲漿 玲椀攀 漫漿漿玳 攀瘵攀熾礪 明攀攀懷椀一佷燻 □椀佷燻劇() □ 醋玲 椀玳 愀玳玳漿 振
漿濟玳椀揆攀熾攀揆 椀醋燻椀濟振漿熾熾攀振玲椀一醋燻 玲漿 玳攀漫愀熾愀玲攀 愀 玳甌戀椀攀振玲 的
熾漿洵 椀玲玳 瘵攀熾戀 明椀玲椀 愀 振漿洵洵愀揆椀一佷燻

Those with the smallest incomes and no other means, should get most support.

□椀一蟲公一吁燻

5.3.1 Commas are usually inserted between adjectives coming before a noun:

□椀蟲公一吁 綉公髮公刀茫∇∅蟲 蟲 ∇燻椀佷燻棧濟 攀濟玲攀熾漫熾椀玳椀濟最+ 愀洵戀椀玲椀漿甌
玳 漫攀熾玳漿濟椀一佷燻

A cold, damp, badly heated room.

□椀一蟲公一吁燻

5.3.2 But the comma is omitted when the last adjective has a closer relation to the noun than the others:

□椀蟲公一吁 綉公髮公刀茫∇∅蟲 蟲 ∇燻椀佷燻棧 揆椀玳玲椀濟最甌椀玳椀攀揆 的漿熾攀椀最濟 漫
漿玳椀椀振椀愀濟椀一佷燻

A little old lady.

□椀一蟲公一吁燻

5.4 An important role of the comma is to prevent ambiguity or (momentary) misunderstanding, especially after a verb used intransitively where it might otherwise be taken to be transitive:

□ 檫蟲公一吁 綽公髮公刀茫∇∅蟲 蟲 ∇燻檫佞燻*濟戀紗漫啞囡椀玲椀 玲椀攀 漫漿氈椀振攀 漫甄淋 紗甄椀濟最+ 玲椀攀 漫攀漿漫氈攀 紗椀漿甄玲攀揆 氈漿甄揆氈礪'檫一佞燻 □ 檫佞燻公玲椀攀淋 攀礪愀洵 漫氈攀紗 叻漿氈氈漿明揆檫一佞燻

He did not want to leave, from a feeling of loyalty.

□ 檫佞燻*濟戀紗漫啞醋濟 玲椀攀 瘵愀氈氈攀礪 戀攀氈漿明+ 玲椀攀 椀漿甄紗攀紗 愀漫漫攀愀淋攀揆 瘵 攀淋礪 紗洵愀氈氈'∇濟戀紗漫啞檫一佞燻

However, much as I should like to I cannot agree.

□ 檫佞燻 檫一蟲公一吁燻振漿洵漫愀淋攀檫蟲公一吁 綽公髮公刀茫∇∅蟲 蟲 ∇燻 踔漿明攀瘵攀淋 洵 甄振椀 醋 紗椀漿甄氈揆 氈椀懷攀 玲漿 醋 振愀濟濟漿玲 愀最淋攀攀'⇒檫一佞燻 □ 檫佞燻劇'劇'□ 綽漿洵 洵愀紗 愀淋攀 甄紗攀揆 椀濟 漫愀椀淋紗 玲漿 紗攀漫愀淋愀玲攀 攀氈攀洵攀濟玲紗 椀濟 愀 紗攀濟玲 攀濟振攀 玲椀愀玲 愀淋攀 濟漿玲 漫愀淋玲 漿叻 玲椀攀 洵愀椀濟 紗玲愀玲攀洵攀濟玲揆檫一佞燻

I should like you all, ladies and gentlemen, to welcome our speaker.

□ 檫佞燻*濟戀紗漫啞吁椀攀淋攀 椀紗 濟漿 紗攀濟紗攀+ 愀紗 叻愀淋 愀紗 醋 振愀濟 紗攀攀+ 椀濟 玲 椀椀紗 紗甄最最攀紗玲椀漿濟'檫一佞燻

It appears, however, that we were wrong.

□ 檫一蟲公一吁燻

5.5.2 It is also used to separate a relative clause from its antecedent when the clause is not serving an identifying function:

□ 檫蟲公一吁 綽公髮公刀茫∇∅蟲 蟲 ∇燻檫佞燻吁椀攀 戀漿漿懷+ 明椀椀振椀 明愀紗 漿濟 玲椀攀 玲愀戀氈攀+ 明愀紗 愀 漫淋攀紗攀濟玲'檫一佞燻 □ 檫佞燻醋濟 玲椀攀 愀戀漿瘵攀 紗攀濟玲攀濟振攀+ 玲椀攀 椀濟叻漿淋椀愀玲椀漿濟 椀濟 玲椀攀 明椀椀振椀 振氈愀甄紗攀 椀紗 椀濟振椀揆攀濟玲愀氈 玲 漿 玲椀攀 洵愀椀濟 紗玲愀玲攀洵攀濟玲啞 明椀玲椀漿甄玲 玲椀攀 振漿洵洵愀+ 椀玲 明漿甄氈揆 叻漿 淋洵 愀濟 攀紗紗攀濟玲椀愀氈 漫愀淋玲 漿叻 椀玲 椀濟 椀揆攀濟玲椀叻礪椀濟最 明椀椀振椀 戀漿漿 懷 椀紗 戀攀椀濟最 淋攀叻攀淋淋攀揆 玲漿 愀濟揆 振漿甄氈揆 戀攀 淋攀漫氈愀振攀揆 戀礪 玲椀愀玲 ⇒揆檫一佞燻

The book which/that was on the table was a present.

□ 檫一蟲公一吁燻

5.6.1 Commas are used to separate items in a list or sequence. Usage varies as to the inclusion of a comma before and in the last item; the practice in L&R Hartley publications is to include it:

□ 檫蟲公一吁 綽公髮公刀茫∇∅蟲 蟲 ∇燻檫佞燻*濟戀紗漫啞吁椀攀 叻漿氈氈漿明椀濟最 明椀氈氈 淋攀漫漿淋玲 愀玲 忌'ㄣ' 紗椀愀淋漫揆 雜漿濟攀紗+ 勻洵椀玲椀+ 吁椀漿洵漫紗漿濟+ 愀濟揆 囡椀氈 氈椀愀洵紗'檫一佞燻 □ 檫佞燻劇'劇'ㄣ' 洵 椀濟愀氈 振漿洵洵愀 戀攀叻漿淋攀 愀濟揆+ 明椀攀濟 甄紗 攀揆 淋攀最甄氈愀淋氈礪 愀濟揆 振漿濟紗椀紗攀濟玲氈礪+ 椀愀紗 玲椀攀 愀揆瘵愀濟玲愀最攀 漿叻 振氈愀淋椀叻礪椀濟最 玲椀攀 最淋漿甄漫椀濟最 愀玲 愀 振漿洵漫漿紗椀玲攀 濟愀洵攀 漿振振甄淋淋椀 濟最 愀玲 玲椀攀 攀濟揆 漿叻 愀 氈椀紗玲揆檫一佞燻

We shall go to Smiths, Boots, Woolworths, and Marks and Spencer.

□ 檫一蟲公一吁燻

5.7 A comma is used in numbers of four or more figures, to separate each group of three consecutive figures starting from the right (e.g. 10,135,793).

□ 檫燻檫蟲公一吁 綽公髮公刀茫∇∅ 叻叻∇燻檫佞 洵髮醋誼一茫∇綽倭一吁倭刀∇燻檫一騎醋刀燻檫 踔刀燻檫騎刀燻檫一箭燻檫一蟲公一吁燻檫洵 踔刀倭蟲茫∇∅吁漿漫公叻佞愀最攀∇燻檫箭燻氈椀振懷 踔倭刀倭 玲漿 淋攀玲甄淋濟 玲漿 玲椀攀 吁公佞 漿叻 玲椀攀 漫愀最攀檫一箭燻檫一洵燻檫箭燻檫蟲公 一吁 綽公髮公刀茫∇∅ 叻叻∇燻檫一佞燻 □ 檫蟲公一吁 蟲洵綽倭茫∇洵淋椀愀氈∇ 綽公髮公刀茫∇∅叻 叻 ∇燻檫佞燻檫洵 一洵鶴倭茫∇洵洵∇燻檫' 綽漿氈漿濟檫一洵燻檫一佞燻

6.1 The main role of the colon is to separate main clauses when there is a step forward from the first to the second, especially from introduction to main point, from general statement to example, from cause to effect, and from premise to conclusion:

□ 樛蟲公一吁 綽公髮公刀茫∇∅ 蟲 ∇燻樛佞燻吁樛攀嶙攀 椀痧 痧漿洵攀玲樛椀濟最 酷 明愀濟玲 玲漿 痧愀礪揀 酷 痧樛漿甌氈揀 氈椀懷攀 礪漿甌 愀氈氈 玲漿 懷濟漿明 樛漿明 最嶙愀玲攀的甌氈 酷 愀洵 玲漿 礪漿甌「樛一佞燻

It was not easy: to begin with I had to find the right house.

□ 樛佞燻*濟戀痧漫啍吁樛攀 明攀愀玲樛攀嶙 明愀痧 戀愀揀揀 痧漿 明攀 揀攀振椀揀攀揀 玲漿 痧玲愀 礪 愀玲 樛漿洵攀「樛一佞燻

(In this example, a comma could be used, but the emphasis on cause and effect would be much reduced.)

□

6.2 It also introduces a list of items. In this use a dash should not be added:

□ 樛蟲公一吁 綽公髮公刀茫∇∅ 蟲 ∇燻樛佞燻*濟戀痧漫啍吁樛攀 的漿氈氈漿明椀濟最 明椀氈氈 戀攀 濟攀攀揀攀揀揀 愀 漫攀濟+ 漫攀濟振椀氈+ 嶙甌戀戀攀嶙+ 漫椀攀振攀 漿的 漫愀漫攀嶙+ 愀濟揀 嶙甌氈攀嶙「樛一佞燻 □ 樛佞燻啍「∇ 酷玲 椀痧 甌痧攀揀 玲漿 椀濟玲嶙漿揀甌振攀+ 洵漿嶙攀 的漿嶙洵愀 氈氈礪 愀濟揀 攀洵漫椀愀椀椀振愀氈氈礪 玲樛愀濟 愀 振漿洵洵愀 明漿甌氈揀+ 痧漫攀攀振椀 漿嶙 焯 甌漿玲攀揀 洵愀玲攀嶙椀愀氈揀樛一佞燻

I told them last week: 'Do not in any circumstances open this door.'

□ 樛一蟲公一吁燻樛籟燻樛蟲公一吁 綽公髮公刀茫∇∅ 的的∇燻樛佞 袞髮酷謔一茫∇綽痠一吁痠刀∇燻 樛一痠刀燻樛踣刀燻樛踣刀燻樛一籟燻樛一蟲公一吁燻樛袞 踣刀痠蟲茫∇∅吁漿漫公的佞愀最攀∇燻樛籟 燻綽氈椀懷 踣痠刀痠 玲漿 嶙攀玲甌嶙濟 玲漿 玲樛攀 吁公佞 漿的 玲樛攀 漫愀最攀樛一籟燻樛一袞燻 樛籟燻樛蟲公一吁 綽公髮公刀茫∇∅ 的的∇燻樛一佞燻 □ 樛蟲公一吁 蟲袞綽痠茫∇袞嶙椀愀氈∇ 綽公 髮公刀茫∇∅的的 ∇燻樛佞燻樛袞 一袞鶴痠茫∇袞媼∇燻媼「 儀甌攀痧椀漿濟 洵愀嶙懷樛一佞燻

7.1.1 This is used in place of the full stop to show that the preceding sentence is a question:

□ 樛蟲公一吁 綽公髮公刀茫∇∅ 蟲 ∇燻樛佞燻*濟戀痧漫啍啍漿 礪漿甌 明愀濟玲 愀濟漿玲樛攀嶙 漫椀攀振攀 漿的 振愀懷攀璉樛一佞燻

He really is her husband?

□ 樛一蟲公一吁燻

7.1.2 It is not used when the question is implied by indirect speech:

□ 樛蟲公一吁 綽公髮公刀茫∇∅ 蟲 ∇燻樛佞燻*濟戀痧漫啍酷 愀痧懷攀揀 礪漿甌 明樛攀玲樛攀嶙 礪漿甌 明愀濟玲攀揀 愀濟漿玲樛攀嶙 漫椀攀振攀 漿的 振愀懷攀「樛一佞燻 □ 樛佞燻媼「(∇) 酷玲 椀痧 甌痧 攀揀 漿的玲攀濟 椀濟 戀嶙愀振懷攀玲痧⇒ 玲漿 攀礪漫嶙攀痧痧 揀漿甌戀玲 漿嶙 甌濟振攀嶙玲愀椀濟 玲礪 愀戀漿甌玲 愀 明漿嶙揀 漿嶙 漫椀嶙愀痧攀 椀洵洵攀揀椀椀玲攀氈礪 的漿氈氈漿明椀濟最 漿嶙 漫 嶙攀振攀揀椀濟最 椀玲揀樛一佞燻

Julius Caesar, born (?) 100 BC.

□ 樛佞燻*濟戀痧漫啍吁樛攀礪 明攀嶙攀 玲樛攀濟 痧攀攀濟 戀漿愀嶙揀椀濟最 愀 戀甌痧 玲漿 髮漿濟 揀漿濟璉⇒「樛一佞燻

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□ 樛一籟燻樛一蟲公一吁燻

8. Exclamation mark

□ 樛一蟲公一吁燻樛佞燻吁樛椀痧 椀痧 甌痧攀揀 愀的玲攀嶙 愀濟 攀礪振氈愀洵愀玲漿嶙礪 明漿嶙揀+ 漫椀嶙愀痧攀+ 漿嶙 痧攀濟玲攀濟振攀 攀礪漫嶙攀痧痧椀濟最 愀濟礪 漿的 玲樛攀 的漿氈氈漿明椀濟最

揀椶一佷燻 □椶佷燻嶸□ 袞戀痧甌嬾揆椀瑯礪揀椶一佷燻

What an idea!

□椶一嶸佷一吁燻

8.2 Command or warning:

□椶佷燻*濟戀痧漫啍椶嶸佷一吁 綽佷髮佷刀茫▽嶸嶸 ▽燻謔漿 玲漿 礪漿甌嬾 嬾漿漿泐%椶一佷燻

Be careful!

□椶一嶸佷一吁燻

8.3 Contempt or disgust:

□椶嶸佷一吁 綽佷髮佷刀茫▽嶸嶸 ▽燻椶佷燻*濟戀痧漫啍吁椀攀礪 愀嬾攀 嬾攀瘵漿甌瑯椀濟最%椶一佷燻 □椶佷燻嶸†止 蓑泐漿玲椀漿濟 漿嬾 漫愀椀濟揀椶一佷燻

I love you!

□椶一嶸佷一吁燻椶佷燻*濟戀痧漫啍椶嶸佷一吁 綽佷髮佷刀茫▽嶸嶸 ▽燻吁椀愀玲 嬾攀愀甌礪礪 椀甌嬾玲痧%椶一佷燻

Ouch!

□椶一嶸佷一吁燻

8.5 Enthusiasm:

□椶嶸佷一吁 綽佷髮佷刀茫▽嶸嶸 ▽燻椶佷燻*濟戀痧漫啍醋%換 甌漿瘵攀 玲漿 拆漿泐攀%椶一佷燻 □椶佷燻嶸†喙 囡椀痧椀 漿嬾 嬾攀最嬾攀玲揀椶一佷燻

Let me come!

□椶佷燻*濟戀痧漫啍醋昫 漿濟甌礪 醋 拆漿甌甌換 痧明椀泐%椶一佷燻 □椶佷燻嶸†媼 囡漿濟換攀嬾† 愀換泐椀嬾愀玲椀漿濟† 漿嬾 痧甌嬾漫嬾椀痧攀揀椶一佷燻

What a good idea!

□椶佷燻*濟戀痧漫啍醋痧濟%玲 刀漿痧攀泐愀嬾礪 戀攀愀甌瑯椀昫甌甌%椶一佷燻

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□椶一箭燻椶一嶸佷一吁燻

9. Apostrophe

□椶一嶸佷一吁燻椶佷燻椶一袞燻椶一佷燻

9.1.1 The main use is to indicate the possessive case, as in Rosemary's book, the girls' mother, etc. It comes before the s in singular and plural nouns not ending in s, as in the boy's games and the women's games. It comes after the s in plural nouns ending in s, as in the boys' games.

□

9.1.2 In singular nouns ending in s practice differs between (for example) Charles' and Charles's; in some cases the shorter form is preferable for reasons of sound, as in Xerxes' fleet.

□

9.1.3 It is also used to indicate a place or business, e.g. the butcher's. In this use it is often omitted in some names, e.g. Smiths, Lloyds Bank.

□

9.2 It is used to indicate a contraction, e.g. he's, wouldn't, bo's'un, o'clock.

□

9.3 It is sometimes used to form a plural of individual letters or numbers, although this use is diminishing. It is helpful in cross your t's but unnecessary in MPs and 1940s.

□ 樛一蟲公一吁燿

9.4 For its use as a quotation mark, see [section 10](#).

□ 樛燿燿樛蟲公一吁 綽公髮公刀茫∇∅ 响响∇燿樛偃 找髮酷譚一茫∇綽蔭一吁蔭刀∇燿樛一騎酷刀燿樛 踔刀燿樛騎酷刀燿樛一箭燿樛一蟲公一吁燿樛找 踔刀蔭蟲茫∇∅吁漿漫公响偃愀最攀∇燿樛箭燿燿綽梳振穰 踔蔭刀蔭 玲漿 焯攀玲甄焯濟 玲漿 玲梳攀 吁公偃 漿响 玲梳攀 漫愀最攀樛一箭燿樛一找燿樛箭燿樛蟲公 一吁 綽公髮公刀茫∇∅ 响响∇燿樛一偃燿 □ 樛蟲公一吁 蟲找綽蔭茫∇找焯梳愀氈∇ 綽公髮公刀茫∇∅响 响 ∇燿樛偃燿樛找 一找鶴蔭茫∇找□ ∇燿□ 「儀甄漿玲愀玲梳漿濟 泐愀焯穰紗樛一偃燿

□ 樛偃燿□ 「吁梳攀 泐愀梳濟 甄紗攀 梳紗 玲漿 梳濟揜梳振愀玲攀 揜梳焯攀振玲 紗漫攀攀振梳 愀濟 揜 焯甄漿玲愀玲梳漿濟紗」找 紗梳濟最氈攀 玲甄焯濟攀揜 振漿泐泐愀 ∞↔ 梳紗 濟漿焯泐愀氈氈礪 甄 紗攀揜 愀玲 玲梳攀 戀攀最梳濟濟梳濟最+ 愀濟揜 愀 紗梳濟最氈攀 愀漫漿紗玲焯漿漫梳攀 ∞↔ 愀玲 玲梳攀 攀濟揜 漿响 玲梳攀 焯甄漿玲攀揜 泐愀玲玲攀焯揜樛一偃燿

Rosemary said, 'I have something to ask you.'

□ 樛一蟲公一吁燿

10.2 The closing quotation mark should come after any punctuation mark which is part of the quoted matter, but before any mark which is not:

□ 樛偃燿*濟戀紗漫啞樛蟲公一吁 綽公髮公刀茫∇∅蟲 蟲 ∇燿吁梳攀礪 紗梳漿甄玲攀揜+ ∞囿愀玲振 梳 漿甄玲%∞◀「樛一偃燿

They were described as 'an unruly bunch'.

□ 樛偃燿*濟戀紗漫啞騎梳揜 酷 梳攀愀焯 礪漿甄 紗愀礪 ∞最漿 愀明愀礪%∞◀璉樛一偃燿 □ 樛偃燿□ 「不 偃甄濟玲梳甄愀玲梳漿濟 揜梳瘵梳揜梳濟最 愀 紗攀濟玲攀濟振攀 漿响 焯甄漿玲攀揜 紗漫攀攀振梳 梳 紗 漫甄玲 梳濟紗梳揜攀 玲梳攀 焯甄漿玲愀玲梳漿濟 泐愀焯穰紗揜樛一偃燿

'Go away,' he said, 'and don't ever come back.'

□ 樛一蟲公一吁燿

10.4 Quotation marks are also used of cited words and phrases:

□ 樛蟲公一吁 綽公髮公刀茫∇∅蟲 蟲 ∇燿樛偃燿*濟戀紗漫啞囿梳愀玲 揜漿攀紗 ∞梳濟玲攀最焯愀 玲攀揜 振梳焯振梳梳玲∞ 泐攀愀濟璉樛一偃燿 □ 樛偃燿□ 「剔 找 焯甄漿玲愀玲梳漿濟 明梳玲梳梳濟 愀 焯甄漿玲愀玲梳漿濟 梳紗 漫甄玲 梳濟 揜漿戀氈攀 焯甄漿玲愀玲梳漿濟 泐愀焯穰紗揜樛一偃燿

'Have you any idea,' he said, 'what "integrated circuit" means?'

□ 樛一蟲公一吁燿

Many L&R Hartley publications use single within double quotations:

□ 樛偃燿*濟戀紗漫啞∇踔愀瘵攀 礪漿甄 愀濟礪 梳揜攀愀+∇ 梳攀 紗愀梳揜+ ∇明梳愀玲 ∞梳濟玲攀最焯 愀玲攀揜 振梳焯振梳梳玲∞ 泐攀愀濟紗璉∇樛一偃燿

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□ 樛一箭燿樛一蟲公一吁燿

11. Brackets

□ 檫一蟲公一吁燿檫佷燿檫一祲燿檫一佷燿

11.1 The types of brackets used in normal punctuation are round brackets () and square brackets [].

□ 檫一蟲公一吁燿

11.2 The main use of round brackets is to enclose explanations and extra information or comment:

□ 檫蟲公一吁 綽公髮公刀淺∇∅蟲 蟲 ∇燿檫佷燿*濟戀紗漫暉踔攀 椀紗 愀紗 椀攀 愀氈明愀礪紗 明愀紗⇒ 愀 嬾攀戀攀氈「檫一佷燿

Zimbabwe (formerly Rhodesia).

□ 檫佷燿*濟戀紗漫暉吁椀攀礪 玲愀氈懷攀揆 愀戀漿甄玲 檫酷燿鸚愀椀椀玲漫漿氈椀玲椀懷檫一酷燿 漫 漿明攀嬾 漫漿氈椀玲椀椀紗⇒「檫一佷燿 □檫佷燿□□「𠄎 吁椀攀礪 愀嬾攀 甄紗攀揆 玲漿 最椀察攀 嬾攀的 攀嬾攀濟振攀紗 愀濟揆 椀椀玲愀玲椀漿濟紗揆檫一佷燿

Thomas Carlyle (1795-1881).

□ 檫佷燿*濟戀紗漫暉祲 揆椀紗振甄紗紗椀漿濟 漿响 椀濟玲攀最嬾愀玲攀揆 振椀嬾振甄椀玲紗 紗攀攀 漫「𠄎蟲⇒「檫一佷燿 □檫佷燿□□「止 吁椀攀礪 愀嬾攀 甄紗攀揆 玲漿 攀濟振甄漿紗攀 嬾攀的攀嬾攀濟振攀 氈攀玲玲攀嬾紗 漿嬾 响椀最甄嬾攀紗+ 攀「最「 檫蟲公一吁 綽公髮公刀淺∇∅蟲 蟲 ∇燿 □⇒+ 愀 ⇒「檫一佷燿 □檫佷燿□□「剔 吁椀攀礪 愀嬾攀 甄紗攀揆 玲漿 攀濟振甄漿紗攀 漿漫玲椀漿濟愀氈 明漿嬾揆 紗揆檫一佷燿

There are many (apparent) difficulties.

□ 檫佷燿*濟戀紗漫暉 酷濟 玲椀椀紗 攀矚愀洩漫氈攀+ 玲椀攀 揆椀响响椀振甄氈玲椀攀紗 洩愀礪 漿嬾 洩愀礪 濟漿玲 戀攀 漿濟氈礪 愀漫漫愀嬾攀濟玲「⇒檫一佷燿 □檫佷燿□□「噪「□ 匀焮甄愀嬾攀 戀嬾愀振懷 攀玲紗 愀嬾攀 甄紗攀揆 氈攀紗紗 漿响玲攀濟「 吁椀攀 洩愀椀濟 甄紗攀 椀紗 玲漿 攀濟振甄漿紗攀 攀矚 玲嬾愀 椀濟响漿淋洩愀玲椀漿濟 愀玲玲嬾椀戀甄玲愀戀氈攀 玲漿 紗漿洩攀漿濟攀 濟漿淋洩愀氈氈礪 愀 濟 攀揆椀玲漿淋⇒ 漿玲椀攀嬾 玲椀愀濟 玲椀攀 明嬾椀玲攀嬾 漿响 玲椀攀 紗甄嬾嬾漿甄濟揆椀濟最 玲 攀矚玲揆檫一佷燿

The man walked in, and his sister [Norreen] greeted him.

□ 檫一蟲公一吁燿

11.6.2 They are used in some contexts to convey special kinds of information, especially when round brackets are also used for other purposes: for example, in some dictionaries they are used to give the etymologies at the end of entries.

□

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□ 檫一箭燿檫一蟲公一吁燿

12. Dash

□ 檫一蟲公一吁燿檫佷燿檫一祲燿檫一佷燿

12.1 A single dash is used to indicate a pause, whether a hesitation in speech or to introduce an explanation or expansion of what comes before it:

□ 檫蟲公一吁 綽公髮公刀淺∇∅蟲 蟲 ∇燿檫佷燿*濟戀紗漫暉⊗酷 玲椀椀濟懷 礪漿甄 紗椀漿甄氈揆 椀愀察攀「玲漿氈揆 洩攀+⊗ 椀攀 嬾攀漫氈椀攀揆「檫一佷燿

We then saw the reptiles-snakes, crocodiles, that sort of thing.

□ 檫一蟲公一吁燿

12.2 A pair of dashes is used to indicate asides and parentheses, like the use of commas as explained at 5.5.1 above, but forming a more distinct break:

☐ 樛蟲公一吁 綯公髮公刀茫∇∅嶼 嶼 ∇燻樛佞燻✱湊戀紗漫啞佞攀漿漫氈攀 椀湊 玲椀攀 湊漿焮玲椀 焮焮攀 湊漿焮攀 焮焮椀攀湊換氈礪☐焮湊換 椀攀氈漫的氈氈☐玲椀焮湊 玲椀漿紗攀 椀湊 玲椀攀 紗漿氈玲椀 椀一佞燻

There is nothing to be gained-unless you want a more active social life-in moving to the city.

☐ 樛一蟲公一吁燻

12.3 It is sometimes used to indicate an omitted word, for example a coarse word in reported speech:

☐ 樛蟲公一吁 綯公髮公刀茫∇∅嶼 嶼 ∇燻樛佞燻✱湊戀紗漫啞☐☐ 礪漿氈 焮氈氈+☐☐ 椀攀 紗焮椀 換一樛一佞燻

12.4 L&R Hartley prefers to leave a gap each side of a dash for clarity especially when using decorative fonts, however the general rule is for gap omission.

☐ 樛佞燻綯漿湊漫焮焮攀 玲椀攀 焮漿氈氈漿明椀湊最揀 樛蟲公一吁 綯公髮公刀茫∇∅嶼 嶼 ∇燻鶴 礪 明椀焮攀 椀紗 湊漿焮攀 氈漿瘵椀湊最☐焮湊換 氈湊換攀焮紗玲焮湊換椀湊最☐玲椀焮湊 酷 焮湊☐ 礪 礪 明椀焮攀 椀紗 湊漿焮攀 氈漿瘵椀湊最 ☐ 焮湊換 氈湊換攀焮紗玲焮湊換椀湊最 ☐ 玲椀焮湊 酷 焮 湊一樛一佞燻

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☐ 樛一箭燻樛一蟲公一吁燻

13. Hyphen

☐ 樛一蟲公一吁燻樛佞燻樛一佞燻樛一佞燻

13.1 The hyphen has two main functions: to link words or elements of words into longer words and compounds, and to mark the division of a word at the end of a line in print or writing.

☐

13.2.1 The use of the hyphen to connect words to form compound words is diminishing in English, especially when the elements are of one syllable as in birdsong, eardrum, and playgroup, and also in some longer formations such as figurehead and nationwide. The hyphen is used more often in routine and occasional couplings, especially when reference to the sense of the separate elements is considered important or unavoidable, as in ankle-bone. It is often retained to avoid awkward collisions of letters, as in fast-talk.

☐

13.2.2 The hyphen serves to connect words that have a syntactic link, as in hard-covered books and French-speaking people, where the reference is to books with hard covers and people who speak French, rather than hard books with covers and French people who can speak (which would be the sense conveyed if the hyphens were omitted). It is also used to avoid more extreme kinds of ambiguity, as in twenty-odd people.

☐

13.2.3 A particularly important use of the hyphen is to link compounds and phrases used attributively, as in a well-known man (but the man is well known), and Christmas-tree lights (but the lights on the Christmas tree).

☐ 樛一蟲公一吁燻

13.2.4 It is also used to connect elements to form words in cases such as re-enact (where the collision of two es would be awkward), re-form (= to form again, to distinguish it from reform), and some other prefixed words such as those in anti-, non-, over-, and post-. Usage varies in this regard, and much depends on how well established and clearly recognisable the resulting formation is. When the second element is a

name, a hyphen is usual (as in anti-Darwinian, although certain words have an established precedence, such as Antichrist).

□

13.2.5 It is used to indicate a common second element in all but the last of a list, e.g. two-, three-, or fourfold.

□ 檠一蟲公一吁燿

13.3 The hyphen used to divide a word at the end of a line is a different matter, because it is not a permanent feature of the spelling. It is more common in print, where the text has to be accurately spaced and the margin justified; in handwritten and typed or word-processed material it can be avoided altogether. In print, words need to be divided carefully and consistently, taking account of the appearance and structure of the word. At L&R Hartley, Publishers, we use computer software which will automatically hyphenate the text for you. For this reason we recommend that manuscripts avoid the use of hyphenation by the left-justification of text. Detailed guidance on word division may be found in the *Oxford Spelling Dictionary* (2nd edition, 1995).

□ 檠燿燿檠蟲公一吁 綽公髮公刀淺∇∅ 哟哟∇燿檠佞 找髮酷謔一淺∇綽痿一吁痿刀∇燿檠一騎酷刀燿檠 踔刀燿檠騎酷刀燿檠一箭燿檠一蟲公一吁燿檠找 踔刀痿蟲淺∇∅吁漿漫公哟佞愀最攀∇燿檠箭燿綽椀振榲 踔痿刀痿 玲漿 嬾攀玲甄嬾濟 玲漿 玲榭攀 吁公佞 漿哟 玲榭攀 漫愀最攀檠一箭燿檠一找燿檠箭燿檠蟲公一吁 綽公髮公刀淺∇∅ 哟哟∇燿檠一佞燿 □ 檠燿燿檠酷燿檠蟲公一吁 蟲找綽痿淺∇找嬾椀愀甄∇ 綽公髮公刀淺∇∅哟哟 ∇燿檠佞燿檠找 一找鷓痿淺∇佞愀嬾玲箭∇燿箭∇ 匀燙攀甄甄椀濟最 刀甄甄攀玆檠一佞燿

□ 檠蟲公一吁 蟲找綽痿淺∇找嬾椀愀甄∇ 綽公髮公刀淺∇∅哟哟 ∇燿檠佞燿 □∇ 謔攀濟攀嬾愀甄 刀攀泐愀嬾榲玆檠一佞燿

L&R Hartley, Publishers, generally use British spelling in all publications except manuscripts expressly written for the American market and, of course, in foreign language editions (German, Danish, French, Italian, Spanish, etc.). If you want a particular dictionary to be used, please advise at the time the document is submitted. British spelling was largely standardised by the middle of the 18th century, and American variants established by the early 19th, but many spelling conventions were fixed by printers as early as 1500, and since various changes in pronunciation have occurred in the ensuing centuries, present-day pronunciation and spelling are often at variance. Also, the 'neutral' vowel sound of unstressed syllables gives no guidance as to spelling, which is usually determined by the origin of the word, and care must be taken with words containing unstressed syllables such as de-, di-, en-, in-, -par-, -per-. These notes cover a few of the more common difficulties: for other individual points of uncertainty, the Oxford English dictionary should be consulted, e.g. for pairs of words distinguished by meaning, such as affect / effect, amend / emend, complement / compliment, enquire / inquire, its / it's, loath / loathe, stationary / stationery. The following words may be difficult to find if the spelling is not known: diphtheria, dissect, eczema, fuchsia, guerrilla, minuscule, necessary, ophthalmic, pejorative, semantics. Note that silent letters occur especially in the combinations gn-, kn-, mn-, pn-, ps-, pt-, rh-, and that words ending in vowels other than e often have irregular inflections. (For a discussion of hyphenation see [section 13](#) on the hyphen, above.)

□ 檠燿燿檠蟲公一吁 綽公髮公刀淺∇∅ 哟哟∇燿檠佞 找髮酷謔一淺∇綽痿一吁痿刀∇燿檠一騎酷刀燿檠 踔刀燿檠騎酷刀燿檠一箭燿檠一蟲公一吁燿檠找 踔刀痿蟲淺∇∅吁漿漫公哟佞愀最攀∇燿檠箭燿綽椀振榲 踔痿刀痿 玲漿 嬾攀玲甄嬾濟 玲漿 玲榭攀 吁公佞 漿哟 玲榭攀 漫愀最攀檠一箭燿檠一找燿檠箭燿檠蟲公一吁 綽公髮公刀淺∇∅ 哟哟∇燿檠一佞燿 □ 檠蟲公一吁 蟲找綽痿淺∇找嬾椀愀甄∇ 綽公髮公刀淺∇∅哟哟 哟 ∇燿檠佞燿(∇)∇ 檠酷燿椀檠一酷燿 戀攀哟漿嬾攀 檠酷燿攀檠一佞燿 □ 檠佞燿蟲漿嬾 明漿嬾揜玆 漫嬾漿 濟漿甄濟揜攀揜 明椀玲榭 愀濟 ∞攀攀∞ 一椀揜一→ 玆漿甄濟揜+ 玲榭攀 玲嬾愀揜椀玲椀漿濟愀甄 嬾甄甄 攀 ∞椀 戀攀哟漿嬾攀 攀 攀矚揜攀漫玲 愀哟玲攀嬾 振∞ 椀玆 哟愀椀嬾甄 嬾攀甄椀愀戀甄攀∇ 吁椀攀 攀矚 揜攀漫玲椀漿濟玆 愀嬾攀 愀→ 檠蟲公一吁 綽公髮公刀淺∇∅ 蟲 蟲 ∇燿玆攀椀稀攀 愀濟揜 玆攀椀玆攀 →+檠一蟲公一吁燿 戀→ 檠蟲公一吁 綽公髮公刀淺∇∅ 蟲 蟲 ∇燿攀椀玲榭攀嬾 愀濟揜 濟攀椀玲榭攀嬾檠一蟲公一吁燿 椀哟 礪漿甄 漫嬾漿濟漿甄濟揜攀 玲榭攀泐 玲榭愀玲 明愀礪啤 愀甄玆漿 檠蟲公一吁 綽公髮公刀淺∇∅ 蟲 蟲 ∇燿椀攀椀濟漿甄玆+ 椀濟揜攀椀最甄攀檠一蟲公一吁燿→+ 振→ 髮愀玲椀濟 明漿嬾揜玆 玆甄椀椀 愀玆 檠蟲公一吁 綽公髮公刀淺∇∅ 蟲 蟲 ∇燿漫嬾椀泐愀 哟愀振椀攀+ 玆漫攀椀攀玆檠一蟲公一吁燿+ 愀濟揜 檠蟲公一吁 綽公髮公刀淺∇∅ 蟲 蟲 ∇燿玆甄漫攀嬾哟椀椀攀玆檠一蟲公一吁燿+ 愀濟揜 揜→ 明漿嬾揜玆 椀濟 明椀椀椀椀 愀 玆玲攀泐 攀濟揜椀濟最 椀濟 ∇攀∇ 椀玆 哟漿甄甄漿明攀揜 戀礪 愀 玆甄哟哟椀矚 戀攀最椀濟濟椀濟最 明椀玲榭 ∇椀∇+ 攀∇最∇ 檠蟲公一吁 綽公髮公刀淺∇∅ 蟲 蟲 ∇燿椀

恹恹恹攀椀濟攀+ 振恹玆攀椀濟+ 振漿換攀椀濟攀+ 漫氈攀戀攀椀恹濟+ 漫熯漿玲攀椀濟椀一蟲公一吁燿+ 一漿玲攀 玲椀恹玲 玲椀攀 玆碯氈恹恹戀氈攀 玆恹攀椀玲 椀玆 玆漿 玆漫攀氈玲+ 攀「最」椀濟 椀蟲公一吁 綯公髮公刀 茫∇∅島 島 ∇燿振漿氈濟玲攀熯恹攀椀玲+ 恹漿熯恹攀椀玲+ 玆氈熯恹攀椀玲椀一蟲公一吁燿+ 恹濟換 玲椀恹玲 椀蟲公一吁 綯公髮公刀 茫∇∅島 島 ∇燿恹椀玆振椀椀攀恹椀一蟲公一吁燿 椀玆 玆漫攀氈玲 氈椀懷攀 椀蟲公一吁 綯公髮公刀 茫∇∅島 島 ∇燿振椀椀攀恹椀一蟲公一吁燿「椀一佺燿 □椀佺燿囿漿熯換玆 漫熯漿濟漿濟振攀換 明椀玲椀 恹濟 ∞恹碯∞ 一攀一→ 漿熯 氈漿濟最 ∞椀∞ 一一→ 玆漿氈濟換 最攀濟攀熯 恹氈氈碯 椀恹瘵攀 玆攀椀玆 攀「最」 椀蟲公一吁 綯公髮公刀 茫∇∅島 島 ∇燿戀攀椀最攀+ 椀攀椀濟漿氈玆+ 熯攀椀最濟+ 瘵攀椀氈+ 攀椀換攀熯換漿明濟+ 椀攀椀最椀玲+ 懷恹氈攀椀換漿玆振漿漫攀椀一蟲公一吁燿+ 囿漿熯換玆 明椀玲椀 漿玲椀攀熯 玆漿氈濟換玆 恹漿氈氈漿明 濟漿 熯氈攀玆 恹濟換 洵氈玆玲 玆椀洵漫氈碯戀攀振漿洵攀 恹恹椀椀氈恹恹熯 玲漿 玲椀攀 攀碯攀+ 攀「最」 椀蟲公一吁 綯公髮公刀 茫∇∅島 島 ∇燿恹漿熯攀椀最濟 熯攀氈恹玲攀換 玲漿 熯攀椀最濟→+ 恹椀椀攀濟換+ 椀攀椀恹攀熯+ 氈攀椀玆氈熯攀+ 鷓恹換攀椀熯恹+ 玆椀攀瘵攀+ 玆漿瘵攀熯攀椀最濟 氈椀懷攀 恹漿熯攀椀最濟→+ 玲椀攀椀熯+ 瘵椀攀明+ 明攀椀熯+ 明攀椀熯換「椀一佺燿

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□椀一箭燿椀一蟲公一吁燿

3. Doubling consonants

□椀一蟲公一吁燿

When a suffix beginning with a vowel (such as -able, -ed, -er, -ing, or -ish) is added to a word ending in a consonant, the consonant is usually doubled if it is a single consonant preceded by a single vowel, and comes at the end of a stressed syllable. So controllable, dropped, permitted, bigger, abetter, trekking, beginning, transferring, reddish, forgotten, but sweated, sweeter, appealing, greenish (more than one vowel), planting (more than one consonant), balloted, happened, preferable, profiting, rocketing (not ending a stressed syllable). A secondary stress (not generally marked in the Oxford dictionary) is often sufficient to elicit a doubled consonant, e.g. caravanned, confabbed, diagrammed, formatted, humbugged, programmed, zigzagged, and (in British use) kidnapped, worshipped, though note invalidated and (in British use) benefited. Other variable or exceptional verbs include brevet, canvas, carburet, coif, curvet, ricochet, target, tittup, and wainscot. Verbs ending in a vowel followed by -c generally form inflections in -cked, -cking, e.g. bivouac, mimic, picnic.

□

Derivative verbs formed by the addition of prefixes follow the pattern of the root verb, as in inputting, leapfrogging, outcropped, outfitting; note that benefit is not derived from fit, and the forms benefitted and benefitting are standard only in American English.

□

In British English, the letter l is doubled if it follows a single vowel, regardless of stress, e.g. labelled, travelling, jeweller, but heeled, airmailed, coolish (more than one vowel). In American English the double l occurs only if ending a stressed syllable, e.g. labeled, traveling, jeweler in American use, but dispelled, gelled in both British and American use (the double l may be retained in the present tense in American use, e.g. appall, enthrall). Exceptions retaining single l: paralleled, devilish; exceptions having double l (in British use): woollen, woolly; note variability of cruel(l)er, cruel(l)est.

□

The letter s is not usually doubled before the suffix -es, either in plural nouns, e.g. focuses, gases, pluses, yeses, or in the present tense of verbs, e.g. focuses, gases. However, verbal forms in -s(s)ed, -s(s)ing are variable, and doubling only after stressed syllables is often preferable, e.g. gassing, nonplussed, but biased, focused, focusing. Variants are common: e.g. see bus. See also [Forming plurals](#) below.

□

The consonants h, w, x, and y are never doubled: hurrahed, guffawed, mower, boxing, stayed. Silent consonants are also never doubled: crocheting, précising.

髮公刀淺∇∅島 島 ∇燻 甄紗攀的甄氈+ 梳漿洩攀氈攀紗紗+ 紗愀的攀氈礪+ 洩漿痠攀洩攀濟瑯+ 明梳梳瑯
攀濟攀紗紗+ 氈梳的攀梳梳攀攀+ 愀明攀紗漿洩攀梳一蟲公一吁燻 菱瑯梳攀漫瑯梳漿洩紗梳蟲公一吁 綃公髮公
刀淺∇∅島 島 ∇燻 愀燻最甄洩攀濟瑯+ 愀明的甄氈+ 換甄氈礪+ 洩梳洩梳梳+ 瑯燻甄氈礪+ 明梳漿氈氈
礪 梳一蟲公一吁燻困梳攀濟 紗甄梳梳 愀 紗甄的的梳瑯 梳紗 愀換換攀換 瑯漿 明漿燻換紗 攀濟換梳梳最 梳
濟 ㄘ換最攀+ 袞洩攀燻梳梳梳濟 菱濟最氈梳梳梳 瑯攀濟換紗 瑯漿 換燻漿漫 瑯梳攀 攀+ 攀「最」 梳蟲公一吁 綃
公髮公刀淺∇∅島 島 ∇燻梳梳梳梳梳明梳換最洩攀濟瑯+ 的氈攀換最氈梳梳最梳一蟲公一吁燻+ 愀濟換
梳梳梳紗 漫燻愀梳梳梳梳 梳紗 紗漿洩攀梳梳梳紗 紗攀攀濟 梳梳 箭燻梳梳梳梳梳 菱濟最氈梳梳梳 濟漿
梳戀氈礪 梳梳 梳蟲公一吁 綃公髮公刀淺∇∅島 島 ∇燻梳梳換最洩攀濟瑯梳一蟲公一吁燻+ 明梳梳梳梳
梳紗 甄紗甄氈氈 梳梳 氈攀最愀氈 梳漿洩梳攀瑯瑯紗→「梳一俚燻

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☐梳一箭燻梳一蟲公一吁燻

5. Forming plurals

☐梳一蟲公一吁燻

5.1 Simple nouns Regular plurals are formed by adding s, or after s, sh, ss, z, x, ch (unless pronounced 'hard') by adding es: books, boxes, pizzas, queues, arches, stomachs. An apostrophe should not be used. Nouns ending in -y preceded by a consonant (or -quy) form plurals ending in -ies, e.g. rubies, soliloquies, but boys, monkeys. Exceptions: laybys, stand-bys, most names (e.g. the Kennedys). Nouns ending in -f or -fe (not -ff, -ffe) may form plurals in -ves, either always (e.g. halves, leaves) or optionally (e.g. hooves, scarves), or may always have regular plurals (e.g. beliefs, chiefs); these should be checked in the Oxford English Dictionary. Nouns ending in -o or -i are variable and should also be checked in the Oxford English Dictionary; a number of long-established English words have only plurals in -oes (e.g. heroes, potatoes, tomatoes) but plurals in -os are common, and are usual among words which are less naturalised (e.g. arpeggios), or are formed by abbreviation (e.g. kilos), or have a vowel preceding the -o (e.g. radios). Nouns ending in -ful form regular plurals in -fuls (see Usage Note in the Oxford Dictionary at cupful). Only the letter z is regularly doubled in forming plurals: fezzes, quizzes, but gases, yeses (see [Doubling consonants](#) above). Nouns ending in -man form plurals in -men, e.g. chairmen, postmen, spokeswomen etc., but note caymans, dragomans, talismans, Turcomans. Other irregular plurals are noted Oxford English Dictionary.

☐

5.2 Compound nouns Most compound nouns pluralise the last element: break-ins, forget-me-nots, major generals, man-hours, ne'er-do-wells, round-ups, sergeant majors, vice-chancellors. Exceptions include: (i) nouns followed by prepositional phrases, e.g. Chancellors of the Exchequer, commanders-in-chief, daughters-in-law, ladies-in-waiting, men-of-war, rights of way; (ii) nouns denoting persons, followed by adverbs, e.g. hangers-on, passers-by, runners-up; (iii) nouns followed by adjectives, e.g. battles royal, cousins german, heirs presumptive, notaries public, Governors-General (though terms in common use, especially if hyphenated, may not follow this rule, e.g. Secretary-Generals); (iv) nouns denoting persons and containing man or woman, which pluralise both elements, e.g. women doctors, menservants, gentlemen farmers.

☐梳一蟲公一吁燻

5.3 Foreign and classical plurals Words adopted into English generally form regular English plurals, but words not fully naturalised may form the plural as in the language of origin, e.g. bureaux, cherubim, lire, virtuosi. Many words of Greek and Latin origin retain classical plurals, though they may be used only in technical contexts, e.g. formulae, indices, stadia, topoi. In general, in forming classical plurals, -us becomes -i (occasionally -era or -ora); -a becomes -ae; -um and -on become -a; -ex and -ix become -ices; -nx becomes -nges; -is becomes -es or -ides; and -os becomes -oi. Note that many nouns regularly form only English plurals, e.g. agendas, censuses, irises, octopuses, omnibuses, phoenixes, thermoses. Care should be taken with words ending in -a, e.g. addenda, bacteria, criteria, phenomena, and strata are plural, but nebula and vertebra are singular.

☐梳箭燻梳蟲公一吁 綃公髮公刀淺∇∅ 的的∇燻梳梳 袞髮酷譚一淺∇綃梳一吁袞刀∇燻梳一騎酷刀燻梳
踴刀燻梳騎酷刀燻梳一箭燻梳一蟲公一吁燻梳袞 踴刀燻梳淺∇∅吁漿漫公的愀最攀∇燻梳箭燻梳梳梳梳
踴袞刀袞 瑯漿 燻攀瑯甄燻濟 瑯漿 瑯梳攀 吁公俚 漿的 瑯梳攀 漫愀最攀梳一箭燻梳一袞燻梳箭燻梳蟲公
一吁 綃公髮公刀淺∇∅ 的的∇燻梳一俚燻 ☐梳蟲公一吁 蟲袞綃淺∇袞梳梳梳∇ 綃公髮公刀淺∇∅的
的 ∇燻梳梳燻燻 綃漿洩洩漿濟 紗甄的的梳瑯攀紗梳一俚燻 ☐梳梳燻勻攀痠攀燻燻燻 梳漿洩洩漿濟 紗甄

檠簞燻檠蠱公一吁 綽佗髮佗刀淺∇∅ 哟哟∇燻檠佞 袞髮醋誣一淺∇綽佞一吁佞刀∇燻檠一騎醋刀燻檠踔刀
 燻檠騎醋刀燻檠一箭燻檠一蠱公一吁燻檠袞 踔刀佞蠱淺∇∅吁漿燙佗哟佞愀最攀∇燻檠箭燻綽佞梳振攘 踔佞刀佞 玲
 漿 焯攀玲甄焯焯 玲漿 玲梳攀 吁佗佞 漿哟 玲梳攀 燙愀最攀檠一箭燻檠一袞燻檠箭燻檠蠱公一吁 綽佗髮佗刀淺
 ∇∅ 哟哟∇燻檠一佞燻 檠一蠱公一吁燻檠蠱公一吁 蠱袞綽佞淺∇袞焯梳愀氈∇ 綽佗髮佗刀淺∇∅哟
 哟 ∇燻檠佞燻媻^r 檠醋燻愀攀檠一醋燻 愀焯換 漿攀檠一佞燻

The use of the printed ligatures æ and œ is becoming rare, and there is a trend in favour of replacing æ and œ with simple e, especially in American and in scientific use. The Oxford Dictionary should be checked for individual words. L&R Hartley will usually include ligatures for words such as *encyclopædia* unless you request otherwise.

檠簞燻檠蠱公一吁 綽佗髮佗刀淺∇∅ 哟哟∇燻檠佞 袞髮醋誣一淺∇綽佞一吁佞刀∇燻檠一騎醋刀燻檠踔刀
 燻檠騎醋刀燻檠一箭燻檠一蠱公一吁燻檠袞 踔刀佞蠱淺∇∅吁漿燙佗哟佞愀最攀∇燻檠箭燻綽佞梳振攘 踔佞刀佞 玲
 漿 焯攀玲甄焯焯 玲漿 玲梳攀 吁佗佞 漿哟 玲梳攀 燙愀最攀檠一箭燻檠一袞燻檠箭燻檠蠱公一吁 綽佗髮佗刀淺
 ∇∅ 哟哟∇燻檠一佞燻 檠燻檠檠醋燻檠蠱公一吁 蠱袞綽佞淺∇袞焯梳愀氈∇ 綽佗髮佗刀淺∇∅哟哟
 ∇燻檠佞燻檠袞 一袞鷓佞淺∇佞愀焯焯綽∇燻綽^r 綽愀燙梳玲愀氈梳稀愀玲梳漿焯檠一袞燻檠一佞燻

The use of capital letters in punctuating sentences has been discussed above; their use to distinguish proper nouns or 'names' from ordinary words is subject to wide variation in practice. The standard Oxford University Press style which L&R Hartley follow is outlined below, but the most important criterion is consistency within a single piece of writing.

1. Capital letters are used for the names of people and places (*William Hartley, Paris, Oxford Street, New South Wales, the Black Sea, the Iron Duke*); the names of peoples and languages and derived words directly relating to them (*Englishman, Austrian, French, Swahili, Americanise*); the names of institutions and institutional groups (*the Crown, the Government, the British Museum, the House of Representatives, the Department of Trade*); the names of religious institutions and denominations and their adherents (*Judaism, Nonconformism, Seventh-day Adventist, Protestants*) and of societies and organisations (*the Royal Society*); the names of months and days (*Tuesday, March, Easter Day*); abstract qualities personified (*the face of Nature, O Death!*) or used as sobriquets (*a Blue* in university sport, *a Red* = communist); and names of other non-personal things (*the Flying Scotsman*).

Note that the *Adventist Church* is an institution, but the *Adventist church* is a building; a *Democrat* belongs to a political party, but a *democrat* simply supports democracy; *Northern Ireland* is a name with recognised status, but *northern England* is not.

2. A capital letter is used for words derived from a proper name, if the connection with the name is direct, or felt to be continuing (*Christian, Homeric, Marxism*), but not if it is more remote or conventional (*chauvinistic, quixotic, guillotine*).

3. A capital letter is used by convention in many names that are trade marks (*Elastoplast, Filofax, Hoover, Xerox*) or are otherwise associated with a particular manufacturer etc. (*Jaguar, Spitfire*). Some proprietary terms are now conventionally spelt with a lower case initial (*baby buggy, biro, cellophane, jeep*), and this is generally true of established verbs derived from proprietary terms (*to hoover, to xerox*).

4. Capital letters are used in titles of courtesy or rank, including compound titles (*His Royal Highness the Prince of Wales, President Carter, Sir John Smith, Dr Hartley, Lord Chief Justice, Lieutenant-Colonel, Vice-President, Your Grace, His Excellency*).

5. A capital letter is used for the personal pronoun *I* and for the interjection *O*.

6. A capital letter is used for the deity (*God, Father, Allah, Almighty*). However, the use of capitals in possessive determiners and possessive pronouns (*in His name*) is now generally considered old-fashioned, although L&R Hartley still prefer the consistent capitalisation of deity possessive determiners and possessive pronouns.

踔恹焮玲氈攀碯岵→櫟一佷燿 □櫟佷燿吁栝攀 哟燿氈燿明椀济最 明燿焮揆痧 济攀攀揆 振恹焮攀哟氈氈 振燿济
 痧椀揆攀焮恹玲椀燿济 椀济 玲栝攀椀焮 甄痧恹最攀揆 櫟蠹佷一吁 緜佷髮佷刀澁∇∅焹 焹 ∇燿恹焮燿焮椀
 最椀济恹氈+ 袞济攀椀椀振恹济 醋济揆椀恹济 恹济揆 醋济揆椀恹济→+ 袞痧椀恹济+ 袞痧椀恹玲椀振+ 戀氈
 恹振椀+ 振燿氈燿焮攀揆+ 倭痧椀椀椀燿+ 踔燿玲玲攀济玲燿玲+ 髮恹漫漫+ 鸛甄椀恹恹恹恹恹恹恹+ 一恹玲
 椀瘵攀 袞济攀焮椀振恹济+ 一攀最焮攀痧痧+ 一攀最焮攀+ 燿焮椀攀济玲恹氈+ 匀振燿玲栝+ 匀振燿玲栝恹恹
 恹济+ 甄济玲燿甄振恹恹戀氈攀+ 揆攀恹哟 恹甄玲攀+ 最攀焮椀恹恹焮椀椀+ 恹攀济玲恹恹 椀恹恹恹恹恹恹
 + 恹燿济最燿氈椀痧恹 恹恹恹 最恹碯「櫟一佷燿 □櫟佷燿吁栝攀 焮攀焮焮恹恹攀恹恹恹恹 燿哟 燿哟哟攀济痧椀
 瘵攀 燿焮 漫燿玲攀济玲椀恹氈碯 燿哟哟攀济痧椀瘵攀 瘵燿振恹戀甄氈恹焮焮 明椀玲栝 ⊗漫燿氈椀椀椀振恹
 氈氈碯 振燿焮焮攀振玲⊗ 攀甄漫椀攀恹恹恹恹恹 漫椀焮恹恹恹恹 明椀椀氈攀 燿哟玲攀济 明攀氈氈c椀济玲
 攀济玲椀燿济攀+ 振恹恹 振焮攀恹玲攀 振燿恹哟哟痧椀椀燿 甄恹恹攀痧痧 玲栝攀 焮攀焮焮恹恹攀恹恹恹
 痧 恹焮攀 哟恹恹恹恹恹恹 玲燿 玲栝攀 椀济玲攀济揆攀 恹甄恹椀攀振攀 攀最「 ⊗氈攀恹焮恹恹恹最
 揆椀哟哟椀振甄恹恹玲攀痧⊗揆 攀恹甄振恹恹椀燿济恹恹 漫焮焮戀氈攀恹恹 燿焮 恹攀济玲恹恹 椀恹恹恹恹恹
 漫瑾→+ 恹恹恹 哟焮攀焮甄攀济玲恹碯 燿哟哟攀焮恹 恹 玲恹恹最攀玲 哟燿焮 焮椀椀椀椀椀恹恹「 袞济 攀恹恹
 恹恹恹恹 燿哟 玲栝攀 哟燿燿椀椀恹恹恹恹恹 燿哟 戀攀椀济最 燿瘵攀焮焮碯 櫟醋燿漫燿氈椀椀椀振恹恹恹
 碯 振燿焮焮攀振玲櫟一醋燿 明恹恹 攀恹恹恹恹恹恹恹恹 玲栝焮燿甄最椀 玲栝攀 甄痧攀 燿哟 玲栝攀 哟燿氈
 氈燿明椀济最 漫椀攀振攀 燿哟 椀甄恹恹恹恹+ 明焮椀玲玲攀济 戀碯 椀攀 恹甄玲栝燿焮 燿哟 玲栝椀痧 痧玲
 碯氈攀最甄椀揆攀 髮椀燿济攀氈 踔恹焮玲氈攀碯→ 哟燿焮 蠹焮攀倭稀椀济攀 醋痧痧甄攀 喃燿氈 □ ∅ ∇ ∇ 匀
 攀漫玲攀恹戀攀焮 (一) 揆 櫟蠹佷一吁 緜佷髮佷刀澁∇∅焹 焹 ∇燿∇醋 焮攀振攀椀瘵攀揆 恹恹 恹戀甄
 痧椀瘵攀 匀漫恹恹 氈攀玲玲攀焮 玲栝攀 燿玲栝攀焮 揆恹碯 哟焮恹恹 痧燿恹攀攀济攀 振恹恹恹椀济最 椀椀恹
 痧攀恹恹一椀攀焮恹攀恹恹 匀玲攀瘵攀「 緜攀济痧燿焮恹恹椀椀 漫焮焮攀攀济玲恹 恹恹 哟焮恹恹 痧椀恹焮椀济
 最 玲栝攀 振燿济玲攀济玲恹+ 戀甄玲 恹恹 恹 焮甄攀痧椀椀椀 恹恹戀攀椀玲 焮甄揆攀→ 明恹恹 恹恹椀攀
 揆+ 醋 哟攀攀氈 椀玲 揆攀痧攀焮瘵攀恹恹 恹恹 氈攀恹恹恹 恹 焮攀痧漫燿济恹攀 明椀椀椀椀椀 玲栝椀痧 攀稀
 椀济攀「 匀燿 椀攀焮攀 椀痧 恹碯 漫燿氈椀椀椀振恹恹恹c振燿焮焮攀振玲 痧玲恹恹恹恹恹 椀椀椀椀椀 最焮
 燿明济 最攀济攀焮椀椀 燿哟哟c玲栝攀c痧椀攀恹恹 揆燿恹攀恹恹椀椀 恹恹恹恹恹 攀瘵攀济 椀哟 碯燿甄
 揆燿济⊗玲 椀济燿明 玲栝攀 焮甄攀痧椀椀燿济+ 椀玲 漫焮焮戀恹戀碯碯 明燿济⊗玲 恹恹恹恹攀焮+ 恹恹 醋
 揆燿济⊗玲 焮攀恹恹碯 恹恹恹恹恹 恹恹恹恹恹恹恹→揆 ⊗踔攀恹恹 匀玲攀瘵攀+ 佷攀焮恹恹恹恹恹恹
 碯+ 醋 恹恹恹恹恹恹恹 揆攀哟椀济椀椀攀碯 哟攀攀恹 振恹玲攀最燿焮椀椀振恹恹碯 玲栝恹恹 恹恹碯
 戀攀 椀玲 振燿甄恹恹 漫燿恹恹椀恹恹恹 戀攀 玲栝攀 振燿恹恹椀椀攀焮攀 燿漫椀济椀燿济 玲栝恹恹+ 玲恹
 椀椀椀椀最 攀瘵攀焮碯椀椀椀椀椀椀 椀济玲燿 恹振振燿恹恹+ 恹恹恹 明攀椀最椀椀椀椀 甄漫 恹恹恹 玲栝攀 漫
 焮焮⊗恹 恹恹恹 振燿济⊗恹+ 玲栝攀焮攀 椀痧 燿焮 恹恹碯 戀攀 济燿 揆攀哟椀
 济椀椀椀瘵攀 振燿济振甄甄椀椀椀 恹恹恹恹恹 玲燿 碯燿甄焮 焮甄攀痧椀椀椀椀+ 恹恹 碯攀玲「 吁攀济玲
 恹恹椀椀攀恹碯 痧漫攀恹椀椀椀椀 燿哟 振燿甄焮恹+ 恹恹恹椀椀椀最椀 醋 明燿甄恹恹 恹椀椀攀 玲燿 痧玲
 焮攀恹恹 玲栝恹恹 玲栝椀痧 椀痧 燿济恹碯 恹碯 燿漫椀济椀燿济 恹恹恹 醋⊗恹 恹恹恹 振恹恹椀椀椀椀最 玲
 栝椀痧 椀痧 玲栝攀 戀攀 恹恹恹 恹恹恹 攀济揆 恹恹恹 燿哟 玲栝攀 玲燿漫椀椀+ 恹恹 椀玲⊗恹 恹恹 椀济
 玲攀焮恹恹恹椀椀椀椀 焮甄攀恹恹椀椀椀椀 玲栝恹恹+ 恹恹 恹攀恹恹恹+ 痧椀燿甄恹恹 恹恹恹恹恹恹恹 揆攀
 戀恹恹攀「 ⊗∇櫟一佷燿

At L&R Hartley we are totally opposed to the use of offensive language! The English language is rich enough to provide appropriate adjectives without lazily resorting to swearing. Even in academic works where swearing is sometimes acceptable to represent so-called reality, we will reject any manuscript that will involve our editors in an unduly onerous task in eliminating or changing colourful adjectives. If your manuscript is rejected for this reason, do not take it personally as an affront against your writing skill, simply seek a more acceptable selection of adjectives and re-submit the manuscript.

□櫟佷燿袞椀椀济 玲燿 玲栝椀痧 椀痧 玲栝攀 漫焮焮漫燿痧椀济最 燿哟 漫燿玲攀济玲椀恹恹碯 燿哟哟攀济
 痧椀瘵攀 恹燿焮恹恹 恹焮最甄恹攀济玲恹「 髮椀椀攀 玲栝攀 甄痧攀 燿哟 痧明攀恹焮椀椀济最 椀济 恹 漫甄戀氈
 椀痧椀攀揆 恹恹恹甄恹振焮椀椀椀+ 玲栝攀 甄痧攀 燿哟 揆碯恹漫椀攀恹恹恹恹恹椀椀 揆攀恹振焮椀椀椀椀燿焮恹
 恹恹恹 瘵椀燿氈恹恹椀椀瘵攀 恹燿焮恹恹 漫焮焮漫燿济攀恹恹恹恹 戀攀振燿恹攀恹 恹 焮攀哟恹攀振玲椀燿济
 燿哟 玲栝攀 漫甄戀氈椀椀椀攀焮 焮恹恹椀攀焮 玲栝恹恹 玲栝攀 恹甄玲栝燿焮「 吁椀椀痧 玲燿燿 恹恹碯 戀
 攀 最焮焮甄揆恹恹 哟燿焮 玲栝攀 焮攀哟甄恹恹恹 戀碯 恹 漫甄戀氈椀椀椀攀焮 玲燿 恹振振攀漫玲 碯燿甄焮
 恹恹恹恹恹恹恹椀椀椀椀椀「櫟一佷燿

There is a widespread tendency to replace terms for occupations or titles that are unnecessarily marked for gender (e.g. flight attendant for stewardess), and to substitute -person for -man in words such as chairman, salesman, and spokesman. Opinions vary very widely concerning the desirability of such substitutions. A balance needs to be struck between the desire to avoid sexist language and the common sense of one's audience; sensitivity to context is needed to determine the borderline between sensible accommodation and absurdity. The extending of this tendency to cover words with only tenuous etymological links with sex (e.g. masterpiece, manhandle, manhole) or no such link (such as mandible from mandere L for 'chew') is not generally accepted, and extreme forms such as herstory for history have little place outside specifically feminist writing.

