Diction and Typography

1. Items that do or may require future action I'm turning blue.
2. For decisions particular to bibliographies and to major translations, see the comments corresponding to those specific files. Those bibliography comments govern citation style in body text.
3. I follow the *Chicago* manual closely. These guidelines constitute its adaptation to my problems and tastes.
4. *Abbreviations*
   a. Generally I avoid them, not to burden readers.
   b. Units of measure: cm, gm, sec, etc., with no periods.
5. *Alphabetization*
   a. Letters with diacritical marks are alphabetized as though the marks were not there. Thus, my alphabetizations are different from those of other cultures, particularly Polish!
   b. I follow *Chicago*'s letter-by-letter algorithm, 17.97–98, 17.106–112. Accordingly, the space and apostrophe are not considered. But the comma for inversion or subtopic does stop the process.
   c. See under *Persons and Names*
6. *Capitalization*
   a. See *Colons*, *Parts of a work*, *Titles*.
   b. *italic* is lowercase.
   c. All words in an English name of a language are capitalized: *Uninflected Latin*, for instance. But not in names in other languages: *Latino sine flexione*.
   d. Q. E. D. is uppercase.
   e. *Sophists*
   f. *spring semester* is lowercase.
   g. *twentieth century* is lowercase.
7. *Code*
   a. I use my `-Code` style: Monospace821 BT at 10.8 points when surrounding text is 12 points. I shrink it proportionally for smaller surrounding text.
8. *Colons*
   a. Capitalize after a colon according to *Chicago*, 5.103. Always do so when using title capitalization.
9. *Commas*
   a. I use the style *a, b, c, and d*. Note the comma after *c*.
10. *Continuation messages*
    a. I avoid continuation of footnotes, even at the cost of major redesign. I try to avoid splitting displayed quotations, especially over recto/verso page breaks. I try to avoid splitting body text over more than one page of illustrations, etc.
    b. If I must split a paragraph or quotation or footnote, I leave a half-line blank then right justify *(continued on page 123)*, set one or two points smaller. I use *[ ]* instead of *( )* in a quotation. On the continuation page I left justify *(continued from the previous page)* or the like, set smaller, and leave a half-line blank.

11. *Dates*
    a. I generally use the style 1 February 1987.
    b. I use the abbreviations C.E. and B.C.E. .
    c. I don't capitalize first century B.C.E; those are lowercase small capitals with no space in the middle.
    d. I give full years, with ranges indicated by en dashes: 1892–1893.
    e. For academic years, I have used the 1892/93 format in constricted table headings. Use of / permits distinction of academic years from calendar ranges. *Chicago* doesn't recognize the use of /.
    f. The abbreviations c. and fl. for *circa* and *fluorit* are ok. (But not ca.)
12. *Diction and spelling*
    a. *Analog* is an adjective.
    b. *Analogue* is the noun.
    c. *Arithmetic*, *geometric*, and *metric* over *arithmetical*, *geometrical*, and *metrical* except when parallel to *logical*.
    d. *Autumn*, not *fall*.
    e. *Benefiting* not *benefitting*.
    f. *Bolyai–Lobachevskian* geometry. That's an en dash.
    g. *British American*, etc., with no hyphen.
    h. *Bylaw*, without hyphen.
    i. *Catalogue* is the verb, because the past has to be *catalogued*.
    j. *Compass* and straightedge, not *compasses*.
    k. *Crosshatch*, without hyphen.
    l. *Cross ratio*, two words.
    m. *Cross section*, two words.
    n. A set *contains* its elements and *includes* its subsets.
    o. *De-emphasize.*
    p. *Disk.*
    q. n-*dimensional*, etc.
    r. *Edge* of a polygon, not *side*.
    s. Vittorio *Emmanuele*.
    t. *Erlanger program.*
    u. *Et al.* should be used extremely rarely, and *not* Italicized.
    v. *Etc.* should be used extremely rarely, and *not* Italicized.
    w. *Euclidean* and *non-Euclidean* geometry.
    x. Not *fall*, but *autumn*.
    y. *Fascicule* not *fascicle*. They're equivalent; the first was used in book 1.
    z. *Fixed-point theorem.*
    aa. *Gauthier-Villars* is a single person, and thus takes a hyphen not a dash.
    bb. *Geodesic* not *geodetic* unless a proper name is involved. (I'm not 100% on this.)
    cc. *Geometric*: see *arithmetic*.
    dd. *Half of* the amount, not *half the*.
    ee. *Half-turn*, etc.
    ff. *Harmonic separation*, not *division*.

gg. *Hence, hither*, etc. Of the following, only *hence* is common nowadays:

i.	*hence*	=	*from here*
ii.	*thence*	=	*from there*
iii.	*whence*	=	*from where*
iv.	*hither*	=	*to here*
v.	*thither*	=	*to there*
vi.	*whither*	=	*to where*

hh. *Hypersymmetric*, etc.

ii. *Ibid.* should be used extremely rarely, and *not* Italicized.

jj. *In* a plane and *on* a line and *on* a sphere.

kk. *Inasmuch as*.

ll. *Include*: see *contain*.

mm. *Into*: see *map*, *represent*, and *transform*.

nn. *Judgment*.

oo. *Lessons* in school, *lectures* or *lecture courses* in university.

pp. *Loc. cit.* should be used extremely rarely, and *not* Italicized.

qq. *Lowercase*.

rr. *Map* (etc.) points *to* or sometimes *onto* points and sets *into* or *onto* sets as appropriate.

ss. *Mapping* = function.

tt. *Medio-symmetric*.

uu. *Metric*: see *arithmetic*.

vv. *Mid-century*.

ww. *Nevertheless*, with no spaces.

xx. *Noncollinear*, etc.

yy. *None the less*, with spaces.

zz. *On*: see *in*.

aaa. *Onto*: see *into*.

bbb. *Op. cit.* should be used extremely rarely, and *not* Italicized.

ccc. $\Pi\Sigma$ *sentence*, etc., with one space and no hyphen, no italics.

ddd. *Plane* set, not planar, except when parallel with *linear*.

eee. *Pre-eminent*.

fff. *Premise* and *premises* without double-*s*.

ggg. *Reflection with respect to*, but I need *reflection across* too, because otherwise there would be proximate occurrences of *with*, which would be awkward.

hhh. *Represent* one set *in* another.

iii. *Respectively*. Often it's abbreviated *resp.* in English, but I don't do that. In translations I've adopted the style

$$A \ (\text{respectively, } B) \ \text{then} \ C \ (\text{respectively, } D)$$

to remain close to verbose originals. But I don't like that. An alternative, which uses fewer long words, is

$$A \ \text{and} \ B, \ \text{then} \ C \ \text{and} \ D, \ \text{respectively}.$$

jjj.   *Quarter century*.

kkk.   *Schoolteacher*.

lll.   *Set-theoretic*.

mmm.   *Side* is used for *side of a line in a plane*, etc., or for *17-sided polygon*. Otherwise, I use *edge*.

nnn.   *Signaled* is correct in the US.

ooo.   *ΣΠ*, etc.: see *ΠΣ*.

ppp.   *So-called*.

qqq.   *Solution of* an equation. *Solution for* a problem when the latter is construed as *statement of* a problem. *Solution of* and *solution for* seem equally common for an *idea of* a problem. My Webster's mentions only *of* for that case, which I've always used, but doesn't claim it's favored; I use whichever seems euphonious.

rrr.   *Straightedge*.

sss.   *Teachers* are *in-service* or *future* but *not* "preservice."

ttt.   *Think tank* has no hyphen.

uuu.   *Throws* have an *algebra* not an *arithmetic*.

vvv.   *To*: see *map*.

www.   *Transform* one thing *into* another.

xxx.   *Transformations* must be bijective.

yyy.   *Truth function*.

zzz.   *Truth value*.

aaaa.   *Ultrasymmetric*, etc.

bbbb.   *Uppercase*.

cccc.   *Vice versa*, without Italics and *not* italicized.

dddd.   *Well-known* concepts, but *This is well known*.

eeee.   Sets that are *well-ordered*.

ffff.   *World Wars I* and *II*.

gggg.   *Worldwide*.

hhhh.   The English plural of *złoty* is *złotys*.

13.   *Displayed text*

a.   Use `<HardLeft/Right><HardLeft/Right>`, 10-point, with an extra 0.1 inch above and below, and with 0.05 inch between displayed paragraphs.

b.   For the first Pieri book, the publisher made me use 11-point. That would be a pain to change this time! Keep silent about it: 10-point worked in boxes in the Pieri book.

c.   I had trouble with the inside margins of text displayed in doubly-outlined boxes. Here is the solution:

> This is a text box for testing the double border and the margins inside the box. Margins seem to be good with single border but disappear with double border. Verdict: inside margins don't work with double borders. So the way to do that is to set the margins to minimum value with the box's border settings, then do a single left-right indent around the box contents, and leave one blank line above and below.

14. *Ellipses*
    a. 0.02-inch space, dot, 0.01, dot, 0.01, dot, 0.02, except when other circumstances demand more than 0.02.
15. *Enumerations*
    a. A vertical list is enumerated only when its entries must be referred to later. In that case they are numbered $1., 2., 3., \ldots$. In body text they are referred to as (1), (2), $(3), \ldots$.
    b. Occasionally letters are used: $\alpha., \beta., \ldots$.
    c. These labels are indented two stops as though they were displayed text.
16. *Figures*
    a. A title for a single figure is simply italicized.
    b. 0.6″ white space between figure and the title below it.
    c. Any caption is in reduced size, probably 0.3″ below the figure title.
    d. Figures should not go at the bottom of a page with text, because footnotes may occur (or move to) that spot, and would detract from the figure.
    e. A figure that occupies a whole page or a group of figures may take a title in my standard **Title** style.
17. *Footnotes*
    a. Footnote numbers start anew with each chapter. This is required to prevent triple-digit footnote numbers. (In early drafts, footnote numbers start anew with each section.)
    b. Footnote reference numbers follow all punctuation except em dashes.
    c. Footnotes are set with my standard footnote style in 10-point Century Schoolbook BT. Tab stops for indentation are fancy, to permit up to 3-digit footnote numbers. Their separation from the body text, including the rule, is set in the template I conventionally use; these can be changed if required.
    d. See *Continuation messages*. *WordPerfect* automatically violates my style, so if it splits a footnote, I must intervene and do it my way.
18. *Fractions*
    a. *One-third* of the children, etc., with hyphen.
    b. ½ is the good *WordPerfect* fraction in my standard 12-pt typeface.
    c. My version followed by *WordPerfect*'s: ½ ½ :
        Up0.047 6.3pt('1') Down0.047 Left0.02 Up0.018 10ptBold('/') Down0.018 Left0.017 6.3pt('2')
    d. My digits are slightly larger than *WordPerfect*'s, but that's hardly discernible.

e. In the following table, I corrected spacing by inserting 0.01 after numerator 2 and 0.015 after numerator 4.

f. Fractions with larger numerator or denominator can be made from these easily by inserting the extra digits next to the given digits.

g. Here are some fractions whose numerators and denominators are single lowercase letters in my standard 12-pt typeface: $\frac{1}{n}$ $\frac{1}{p}$ $\frac{1}{x}$ $\frac{h}{g}$. The first three are like the numerical fractions, except the letters are 9.5-pt and the denominators have been moved 0.003 leftward, so that their separation from the slash is 0.02. That was no good with the last example. Set the same way, it looked ok, but next to the others, the letters overwhelmed the digit 1 in the others. So in that case, I made both letters 8.5-pt.

h. The moral: these conventions are context sensitive!

i. Here is the table of numerical fractions.

   i. $\frac{0}{1}$ $\frac{1}{1}$ $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ $\frac{5}{1}$ $\frac{6}{1}$ $\frac{7}{1}$ $\frac{8}{1}$ $\frac{9}{1}$

   ii. $\frac{0}{2}$ $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{6}{2}$ $\frac{7}{2}$ $\frac{8}{2}$ $\frac{9}{2}$

   iii. $\frac{0}{3}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ $\frac{7}{3}$ $\frac{8}{3}$ $\frac{9}{3}$

   iv. $\frac{0}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{9}{4}$

   v. $\frac{0}{5}$ $\frac{1}{5}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{5}{5}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{8}{5}$ $\frac{9}{5}$

   vi. $\frac{0}{6}$ $\frac{1}{6}$ $\frac{2}{6}$ $\frac{3}{6}$ $\frac{4}{6}$ $\frac{5}{6}$ $\frac{6}{6}$ $\frac{7}{6}$ $\frac{8}{6}$ $\frac{9}{6}$

   vii. $\frac{0}{7}$ $\frac{1}{7}$ $\frac{2}{7}$ $\frac{3}{7}$ $\frac{4}{7}$ $\frac{5}{7}$ $\frac{6}{7}$ $\frac{7}{7}$ $\frac{8}{7}$ $\frac{9}{7}$

   viii. $\frac{0}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{9}{8}$

   ix. $\frac{0}{9}$ $\frac{1}{9}$ $\frac{2}{9}$ $\frac{3}{9}$ $\frac{4}{9}$ $\frac{5}{9}$ $\frac{6}{9}$ $\frac{7}{9}$ $\frac{8}{9}$ $\frac{9}{9}$

19. *Geographical names*

a. City names are the common English versions when those exist. This has led to problems with

   i.   *Cracow* because *Kraków* is now more familiar;

   ii. *Leghorn* because it's unfamiliar;

   iii. *Vilnius* because this English = the Lithuanian.

b. When there is a conflict between Polish that was right at the time referred to, and some other language now, I use the Polish. This occurs often with *Lwów* and *Wilno*, to which Ukrainians and Lithuanians will object.

c. A problem will arise with cities whose German names were appropriate at the time, but are now Polish: *Wrocław*, *Gdańsk*, etc.

d. I will use *St. Petersburg*, etc., not Leningrad, etc.

20. *Graphics page layout*

a. These standards may be violated in special cases. I'm using multiples of $\frac{1}{16}$ inch because I can't find my decimal ruler.

b. White space at top: 0.75 inches for crowded pages, 1.00 for ordinary, 1.25 for very roomy pages.

c. Horizontal gutter in middle: 1 inch.

d. White space above caption: $\frac{5}{16}$ inch.

e. Horizontal white space between a caption and a graphic beside it: $\frac{3}{8}$ inch.

f. Graphics with light backgrounds get hairline frames, unless there's already a frame inside the graphic.

21. *Headings and titles*
    a.   I'm using my **-Title** style (AvantGarde Medium BT Bold) with letterspacing 110% of normal. But a section number and following white space don't get additional spacing.
    b.   When I have to mention a heading inline I'm using this without the bold, and at 10.8 points when the surrounding text is 12-point. I double-space before and after.
    c.   When a title is followed by a punctuation mark and body text, I set the punctuation mark in body-text style.
    d.   *Running heads*
        i.   The top margin and space below a running head is set in my standard *WordPerfect* template.
        ii.   *WordPerfect*'s left-right document margin settings may not be inherited by running heads, so I have to put them in every one.
        iii. The verso head is constructed from the chapter title.
        iv.   The recto head is constructed from the section title, preceded by the section number.
            (1) For sections that correspond to sections in translated papers, include (§1) or the like after the section number.
            (2) For introductory material before the first section of a chapter, Introduction takes the place of the section number and title.
            (3) Summaries and appendices are handled analogously.
            (4) If there are no sections, the recto head is the same as the verso.
        v.   Each head has an outboard page number, bold. The other text is set as body text, justified toward the binding.
        vi.   The text of a running head is set with *WordPerfect*'s *small* attribute on. (But I use a different style in private documents.)
        vii. When a page starts with a chapter title, or when it's entirely composed of displayed material, the running head is suppressed. I don't count a box as displayed material here, because a box is likely to be both opposite a page of figures and the target of multiple index entries, which would be confusing to readers. The *Chicago* manual suggests that a table should be counted as displayed material here, but I prefer to regard a table as a kind of box.
22. *Indentation*
    a.   Tab stops are set at 0.2-inch intervals.
        i.   Exception: within outlines, it's 0.4 to facilitate alignment.
    b.   Don't indent first paragraphs after headings.
    c.   For subsequent paragraphs, indent the first line one tab stop.
    d.   For bulleted lists, `<HardLeft/Right>`•`<HardLeft/Right>`.
    e.   For displayed formulas, etc., indent to the third tab stop.
        i.   But if that causes a formula to break, try two.
        ii.   Indent a second line one more stop, etc.

    f.   For displayed text, use `<HardLeft/Right><HardLeft/Right>`, 10 point, with and extra 0.1 inch above and below, and with 0.05 inch between displayed paragraphs.

    g.   Footnote indentation is fancy, to permit up to 3-digit footnote numbers.

23. *Kerning*

    a.   I hand-kern, closing up some combinations such as

        i.   letter."

        ii.   7.

    b.   And I open up colliding pairs.

24. *Line spacing*

    a.   My standard 12-point Century Schoolbook BT Roman typeface automatically spaces lines at 0.201 inches. For 10-point, it's 0.167.

    b.   Some fonts cause *WordPerfect* to use a larger value in the line affected, and that causes irregular line spacing. I fix that by setting `Format/Line/Height/Fixed/0.201`, for example, in a selected region around the problem area.

    c.   There is an extra full line between paragraphs.

    d.   There are two extra lines between preceding text and a subsection title, and one between the title and succeeding text.

    e.   Displayed text or formulas have a half-line (0.1 inch) extra spacing above and below, and an extra 0.05 inch between displayed paragraphs.

25. *Mathematics*

    a.   Normally I use the format $\forall x\,[P\ \&\ [Q\ \vee\ R]\ \Rightarrow\ S\ \vee\ [T\ \&\ U]]$.

    b.   But in quoted or translated text, I reserve [square] brackets for editorial insertions. In that case, I do this: $\forall x\,(P\ \&\ (Q\ \vee\ R)\ \Rightarrow\ S\ \vee\ (T\ \&\ U))$.

        i.   The quantifier can become $(\forall\ \text{triangles}\ ABC)$ etc.

    c.   I use *WordPerfect* features whenever possible, else *MathType*.

    d.   The standard *MathType* size is 11 points because somehow it doesn't match *WordPerfect*, even with the same font. When I'm using *Acrobat*, though, I have to make the standard characters 10 points, else they are still too large when juxtaposed with the same characters in *WordPerfect*. Onscreen, the *MathType* characters appear slightly too small.

    e.   Formula labels have the form (1), are right justified, and used only when it is necessary to refer to them in the body text.

26. *Parts of a work*

    a.   Don't capitalize generic names for parts of a book, such as *bibliography*, *section*, *chapter*. My copyeditor originally did so, but then said to ignore those changes. But capitalize Part One, etc.

    b.   In citations I prefer section numbers to page numbers, to facilitate readers' referring to reprints with different pagination. Whether to use both is a matter of judgment.

    c.   I use § as an abbreviation for *section*, but only in referring to another work, not the present one. I prefer it, when *section* would cause confusion between the present work and the one referred to.

  i. Sometimes, however, it must be spelled out because a sentence shouldn't begin with a symbol. In that case, I would include a clarifying phrase.

 d. Page numbers in body text:
  i. 1–3 (en dash)
  ii. 1 ff.

27. *Persons and Names*

 a. Citations (of the form *Doe 1900*) are names of works, not players.

 b. Terms of the form *Dedekind continuity* are names of concepts, not players.

 c. Principal players sometimes have *bio*sketches and/or *bio*dates.

 d. Index all players.

 e. Index format: Doe, John Jacob (1900–2000) $1, 10, 20, 30\,bio, 40$.

 f. Forms of a name
  i. *Longest*. The most complete name I've found. I put this in a book's index, with biodates if possible. Example: George Herbert Walker Bush, Christian Felix Klein.
  ii. *Forename*. Often called given name or Christian name; usually but not always the first part of the longest name. Examples: George, Felix.
  iii. *Surname*. The family name. Examples: Bush, Klein.
  iv. *Middle name*. A part of the longest name that is neither forename nor surname. Examples: Herbert, Walker, Christian.
  v. *Long*. Obtained from the longest name by omitting parts of a name that are not in common use and often using only initials for fore- and/or middle names. I use this for bibliography entries (which must be unique, if possible) and for first mentions in subsections, sections, or chapters of a book. Each long name that differs from the longest is given in the draft index; after publication, in a comments file. Examples: George H. W. Bush, Felix Klein.
  vi. *Alternative names*. Sometimes a person is known by more than one distinctive name. Example: Alfred Tarski and Alfred Teitelbaum. This also occurs frequently with married women. I put both in a book's index, the birth name with biodates; each entry refers to the other. In the text I use whichever is appropriate, sometimes changing midstream. This awkwardness may be alleviated by using a shared forename.
  vii. *Citation name*. I put this in author-date citations. It is the surname if that is unique among cited works in a book, else it includes only enough initials to make it so. Example: G. Cantor and M. Cantor.
  viii. *Nickname*. Used in discourse with family members or very close colleagues. Example: Johnny for Johann von Neumann.
  ix. *Short name*. I use this for mentions other than the bibliography and the first in a book's chapters or sections. It is the surname if that is unique in the section, or the nickname if that is appropriate, or the longer name if necessary. Once a short name with an initial is used, later occurrences in the same paragraph may omit the initial, unless ambiguity would result. Examples: G. H. W. Bush, Alfred, Klein.
  x. *Drafts*

   (1) Each long name that differs from the longest is given in the draft index; after publication, in a comments file.

   (2) Each short name that differs from the surname is given in the draft index; after publication, in a comments file.

 g. *Languages and spellings*

  i. Italian surnames include particles such as *De* and *Del* with a space afterward, and *D'* without. Same for these particles in some other languages, and *van* and *van den*, etc., in Dutch.

  ii. German surnames do not include particles such as *von*.

  iii. I have no standard for particles in Semitic languages.

  iv. I render a name in the language and spelling in which it was created. For names originating in other alphabets I use a standard transliteration (not yet determined) and give the original in an index entry.

  v. Names of rulers are given in the language of the country. In situations where a ruler has more than one name depending on the country ruled, I specify the country as well.

 h. *Honorifics*. I generally don't use them except in very special circumstances: for example, when they are significant in context or I'm imitating another writer. In some cases, they see common usage in certain limited contexts. When that's the case, I'll put the honorific in the full name in an index, but use it only when specially warranted.

  i. Polish *pan, pana*, *magister* are abbreviated *p.*, *pa.*, *mgr*.

  ii. Polish *X.* and *O.* abbreviate the words for *priest* and *father*

  iii. English *Sr.* and *Fr.* abbreviate *sister*, and *father* or *brother*.

28. *Possessives*

 a. Every singular gets *'s* except Greeks ending in *s*, according to *Chicago*.

 b. Exceptions: Chasles', Desargues'.

29. *Quotations*

 a. Use single quotes to convert a symbol into a name for it.

 b. Use double quotes for inline quotations.

 c. Use single quotes for quotations within quotations.

 d. Commas, periods, question marks, and exclamation points come before right-hand single or double quotes, not after. Exception: when a sentence ends with the name of a symbol such as '§'.

 e. Semicolons and colons come after, not before.

 f. Left-right indent displayed quotations two tab stops, and use 10-point type. Do not use enclosing quotation marks.

 g. Before a displayed quotation, *Chicago* prefers a colon preceded by a complete sentence. If I choose not to use a complete sentence, they require a comma, not a colon.

30. *Subjunctive*. When I'm translating an authors who is using subjunctive, I try to render it recognizable as such in English, to preserve the tone. When the English subjunctive is identical to indicative, I usually use *should*.

31. *Symbols*

a. *Greater and Less*. The < and > symbols in my standard Century School-book BT typeface don't match the symbols ≤ and ≥. When both occur in the same formula, I use the Times New Roman typeface in 10 pt bold: <≤>≥. They're not quite right, but closer than before. I made macros `lt` and `gt` for them, like the macros `le` and `ge`.

b. *Infinity* should be ∞ in the Symbol Regular typeface. I fixed the `infinity` macro.

c. Use Euclid Math Two bold typeface for ־, ז, ﭖ, ﮊ, ﭘ. Control the line height specifically, not automatically.

d. *Multiplication*. For the dot use · (6,31).

e. *Section*. Use § where appropriate. Never use §§.

32. *Tables*
   a. Inline
      i. Title, if any, merely italicized
      ii. One blank line between title and table below
      iii. Body of table may have reduced type size.
   b. Column headings
      i. Same size as body of table
      ii. Half a blank line below heading

33. *Tab stops*. See *indentation*.

34. *Text boxes*. I use bordered boxes for sidebars.
   a. Make the border an empty transparent box, behind the text.
      i. Attach the box to the page, use full width, and use an `HPg` break to make the box the first thing on that page. It will be located at top left corner according to the margins.
      ii. Alternatively, attach it to a character and use 6.5 inches for full width to conform with Birkhäuser specifications. Put it anywhere you want.
      iii. Use height 9 inches, the maximum, which I obtained by experiment, or a smaller appropriate height.
      iv. Use *WordPerfect's* standard border, one step darker than hairline.
   b. Body text in a box should be 10-point.
   c. Left and right margins should each be increased by 0.2 inches for text in a full-width box. For other box locations and dimensions, experiment.
   d. Items of different sorts can be placed in the same bordered box.
   e. Each separate item should be clearly identified by a phrase in my **Title** style in an appropriate size near the beginning.
   f. Within a box, use footnotes very sparingly, constructed by hand. (*WordPerfect* would place them outside the box, which is ugly.)
      i. Footnote text is 9-point.
      ii. They are not in the footnote sequence of the text itself, but are indicated with symbols in this order: *, †, ‡, §, ‖, #, **, ††, …. Some of these must be raised 0.04 inches in the box body text, 0.03 in the footnote itself, and reduced to 8-point.

       iii.   Place footnotes at the bottom of the box, separated from each other and from the body of the notes just as are footnotes in the main text.

       iv.   It is ok to place more than one very short footnote on the same line, as long as they are visually very separate. Use separate footnote separation rules.

   g.   Vertical spacing.

       i.   Separate items with at least one blank line.

       ii.   Adjust top and bottom margins, space between items, and space between paragraphs for best effect.

       iii.   It's ok to indent paragraphs within a note, but not the first paragraph of a note. But it may be nicer not to indent.

       iv.   Use a half-line white space between body text and displayed material.

   h.   Block-protect the box and its content.

   i.   I may have to break a paragraph of body text to insert a text box at the top or bottom of a page. This is awkward, because the break will shift as I do even minor editing on the broken paragraph, and I'll have to repair that. That's a price I have to pay.

   j.   The reason for making the box transparent and putting its body in sequence with that of the main text is two-fold.

       i.   When I can't see the notes I get confused and make mistakes.

       ii.   When editing causes page breaks to change, this method causes the least havoc and is the easiest to repair.

       iii.   *WordPerfect* doesn't allow in its own text boxes some constructions that I commonly use, and tends to crash when some of its rules are violated.

35. *Titles* (of works)

   a.   I don't ordinarily put an article title in body text. I use a bibliographic citation or an indirection like "article about". When I do include an article title, I promote it and handle it like a book or journal title.

   b.   If a book is reprinted as a whole in another, I demote it and regard it as an article.

   c.   Book and journal titles are italicized.

   d.   Italicized English-language and Latin titles are given "title" or "headline" capitalization. That is, the first and last words are capitalized, and all other words except articles, prepositions, and coordinate conjunctions.

   e.   The 16th Edition of *Chicago* prescribes standard prose capitalization for titles in all other languages save French.

       i.   For Polish, AM disagrees. But I have examples of prose capitalization, displayed in the Tarski book.

   f.   French has some complicated capitalization rules, in *Chicago* 9.21. I've not bothered with those.

36. *Title style*

   a.   I increase letter spacing in my standard **Title** style to 110%.

   b.   See the item Titles above for rules about "title" or "headline" capitalization.

37. *Typefaces*

a.   Century Schoolbook BT doesn't work for some of the Eastern European characters accessible via `Ctrl-W` in *WordPerfect*. Century Schoolbook is very close, but its characters are commonly a little too light, a little too tall, and improperly distanced from their neighbors. This is worse on the *WordPerfect* display screen than it is after it's been converted to `*.pdf`. Since I use the latter for viewing and printing, I decided to make do with Century Schoolbook for those letters. On the other hand, Century Schoolbook italic characters are significantly shorter than Century Schoolbook BT italic, so I have to enlarge them by half a point.

b.   The Avant Garde font that I use for my title style doesn't have some of the Eastern European characters either. In that context I use Arial. Sometimes I need to shrink the uppercase letters by half a point and lowercase one point.

38.   *Type sizes*

a.   Birkhäuser wants 12-point text with 11-point displays and back matter and 10-point footnotes. The result is intended to be shrunk to 84%. But I've been using 10-point displays.

b.   Full-page boxed text is set in 10-point type, with a few 9-point footnotes in the boxes. That's unfortunate, but it's too hard to change.

c.   When a biosketch occurs in a box, the name is set like this: **Surname Forename** followed by ten-point body text. It's ok that the title-font letters are larger. But that is unattractive in footnotes. There, it's set like this: **Surname Forename** followed by ten-point body text.

39.   *Verb forms: person and pronouns*

a.   I don't use first person singular to refer to myself in formal writing. But I do so in informal instructions, etc.

b.   I never use first person plural to refer *only* to myself. *We* means *the editor and I*, for example.

c.   I use second person to address readers in informal comments and instructions. I greatly prefer it to third person because it's less pompous. Moreover, second person makes it easier to avoid gender specification.

d.   I do not use "the reader", because that seems pompous. I might use "a reader". Both of these lead to the gender-specification problem. The remedy is to use "readers".