

**Clearly defined: continuity and innovation in the
typography of English dictionaries**

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Corrections

pp. 25, 27, 31, 53: references to
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Language Upon Original Plans*
(2 vols., ed. Isaac K. Funk. New York:
Funk and Wagnalls, 1893–5) have
been made consistent.

Clearly defined

Continuity and innovation in the typography of English dictionaries

This paper considers the development of a core set of typographic conventions between 1604 and 1750; the development of more complex typographic solutions for the scholarly lexicography that was foreshadowed by Johnson's dictionary of 1755, and reached its zenith in the great national dictionaries of the nineteenth century, foremost the *OED*; and the effect on both lexicography and typography of the computerization of dictionary compilation and production since the 1960s.

dictionary ('dɪkʃənəri). [ad. med.L. *dictionarium* or *dictionarius* (sc. *liber*) lit. 'a repertory of *dictiones*, phrases or words' (see **DICTION**) in F. *dictionnaire* (R. Estienne 1539), It. *dizionario*, Sp. *diccionario*.]

1. a. A book dealing with the individual words of a language (or certain specified classes of them), so as to set forth their orthography, pronunciation, signification, and use, their synonyms, derivation, and history, or at least some of these facts: for convenience of reference, the words are arranged in some stated order, now, in most languages, alphabetical; and in larger dictionaries the information given is illustrated by quotations from literature; a word-book, vocabulary, or lexicon.

*The Oxford English Dictionary*¹

The typographic design of English dictionaries developed over several centuries, and shows a remarkable continuity.² It is possible to find editorial and design features in today's dictionaries, such as encyclopedic entries and illustrations, that can be traced back to their introduction in the dictionaries of the seventeenth century. Typographic features, including the use of a multi-column page layout, and the differentiation of the start of an entry by font and by indenting, go back to the very beginning of printed dictionaries. English dictionaries have always been *printed* books: the earliest that can truly be called an English dictionary, Robert Cawdrey's *A Table Alphabeticall*, dates from 1604. But dictionaries have changed their purposes, audiences, and means of production over four centuries, and typographic conventions and forms have developed to service these different needs. It is clear from comparisons of content that dictionary-makers borrowed, edited, and absorbed much material from their predecessors and rivals, clearly evaluating how it could be transformed to suit their purpose: it would therefore be reasonable to expect that developments in typographic presentation were regarded as significant by lexicographers, and that this field of publishing is one where typographic presentation is certainly not seen as accidental by the author.³

1. Definition taken from the 1993 CD-ROM of the second edition.

2. 'The first recorded appearance of the word *dictionary* as such is dated 1526 by the *OED*; after that the word was used by Sir Thomas Elyot [*The Dictionary of syr Thomas Eliot knyght*, a Latin-English dictionary] in 1538. The French word *dictionnaire* seems to have been used for the first time by Robert Estienne [*Dictionaire Francois-latin*] in 1539.' Béjoint 1994, p. 6.

3. Starnes and Noyes 1946 trace borrowings and re-editing of previous English and Latin-English dictionaries throughout the period 1604-1750; Schäfer 1989 updates their work by providing a chronological bibliography and concordance of a much wider range of dictionaries and glossaries from 1475 to 1640. By comparing the complete texts of these works, complex patterns of borrowing and absorption can be deduced. The Oxford University Press archives reveal editorial involvement in the

minutiae of typography, for example in the choice of fonts for the sixth edition of the *Concise Oxford Dictionary* (1976). Correspondence from the typesetter (Clowes) concerning specimen setting of entries is addressed directly to the editor (John Sykes). Svensén 1993 describes typographic conventions in clear (if basic) terms, but does not appear to regard a fuller involvement with typography as a requisite of 'practical lexicography'.

As English dictionaries grew more complex, and attempted to express a wider range of information, they gradually exploited the development of fonts that differed from the norm to enhance their typographic articulation, the norm at first being black letter and later roman. Dictionary design has developed through its history by the general adoption of features from influential dictionaries – changes in conventions appear and then stabilize over the subsequent period. The adoption of italic, then small capitals, and much later bold and sans serif fonts, was slow – remarkably so in the adoption of bold types in the nineteenth century. Occasional use of sans serif types has been noted in the nineteenth century,⁴ but their general use has occurred only in the twentieth. But dictionaries always used types designed for other purposes: with the exception of fonts to explain pronunciation, no specific typographic variation of the basic roman letterform has been developed for use in dictionaries.⁵

The core set of typographic conventions used in dictionaries developed over the period of the seventeenth and eighteenth centuries. These conventions were in place by the time of Samuel Johnson's great *Dictionary of the English Language*, which was published in 1755. The mid-nineteenth century saw the development of an increasingly scientific approach to lexicography, and more complex typographic solutions were required for the great national dictionaries of the late nineteenth century, foremost the *OED*. The nineteenth century saw an interchange of ideas between British and American dictionaries, while the twentieth century saw a quite different approaches in the best-selling dictionaries of American and British publishers. Most recently, the practice of lexicography and dictionary typography has been deeply effected by the computerization of compilation and production that has developed since the 1960s.

Describing dictionary structures

The French scholar Henri Béjoint has described the structure of dictionaries from two standpoints, macrostructure and microstructure.⁶ The macrostructure is essentially a dictionary's editorial scope, and is defined by its author's knowledge, its intended readers' expectations, and its publisher's view of the market; it determines the list of words to be treated from the entire lexis of the language. The microstructure, essentially how the information about each word is organized, concerns the detailed contents of each entry, and the scope and complexity of information that is given. Béjoint categorizes dictionaries by the degree to which their macrostructures and microstructures are either general (attempting to cover the whole lexis; presenting a range of information about each word) or specialized (restricting the word list to a particular set of words; concentrating on certain aspects of describing those words).

Béjoint's terms can be used to analyse a dictionary's typography: the typographic features relating to macrostructure are those which assist location of the word or group of words that the user wishes to find out about, and enable the dictionary to be a practical physical tool given the amount of material it contains. The typographic features relating to the microstructure are those which enable the reader to discriminate

4. *Dictionary for the pocket: French and English, English and French* (second edition, 1876), compiled, printed, and published by John Bellows of Gloucester, makes use of sans serif type for headwords, but as part of a larger coding scheme. The font used for each headword indicates the part of speech and (for French nouns) gender. French masculine nouns are set in sans serif capitals, feminine nouns in seriffed capitals; English nouns in sans serif capitals; and all verbs and adjectives in seriffed lower-case. The sans serif used is relatively light in colour, and is not used to add boldness to the headword.

5. Of recently designed typefaces, only *Lexicon* (designed in 1992 by Bram de Does) was specially developed for dictionary setting. *Lexicon* was used in *Het Grood Woordenboek der Nederlandse Taal* (Utrecht: Van Dale, 1991).

6. Béjoint 1994, pp. 11–13.

between the various categories and sequences of information that are given about the word(s). But it can be seen that these two categories overlap: decisions about size or font taken to facilitate look-up, or about the width of a column to fit a particular page size, will to a greater or lesser extent determine the possibilities for the discrimination of information within entries. Likewise, decisions about the degree to which material is broken into paragraphs, intended to articulate microstructure, will affect the choices in typography relating to navigation and access.

Early dictionaries had relatively specialized macrostructures, and very general, but undeveloped, microstructures. Their typographic requirements were therefore restricted to providing efficient look-up for a particular word and the effective coding of perhaps just two elements, the headword (*definiens*) and the text of the entry (*definiendum*).⁷ Their coverage was restricted to ‘hard’ words. The hard-word tradition was to provide synonyms for, rather than define, many words: it was not thought necessary to define common words in the language.

Monolingual dictionaries grew out of bilingual word lists or glossaries, ‘partial dictionaries’ based on the vocabulary of a particular text or subject, which were intended to aid the interpretation of hard words, particularly those derived from Latin and Greek. ‘When reading Latin texts and encountering an unknown or difficult word, students in Old English times did what is common practice for any foreign language learner: they scribbled explanations or translations of the hard words between lines or in the margins.’⁸ These explanations would either be in simpler Latin or in the vernacular. Scribes would copy these glosses with the manuscript text, and gradually collected together the glosses from various manuscripts, in the order in which they had been taken, to form glossaries. The next stage was alphabetization, which transformed glossaries from explanations of a particular manuscript to word lists with a more general purpose: the *Épinal Glossary* from the seventh century is one of the first examples of this kind.⁹

Early typographic conventions: glossaries, schoolbooks, and dictionaries

The earliest typographic convention to be noted seems to be the establishment of the paragraph as the form for an entry, rather than a list structure, despite the fact that early vocabularies and dictionaries were often mere sequences of headwords and synonyms.¹⁰ Dictionary macrostructure (and therefore typographic conventions concerned with look-up) appears to have been established before the development of microstructure. The base from which increasingly typographically complex printed dictionaries developed was plain indeed. In 1500 Wynkyn de Worde printed the *Ortus Vocabulorum* (figure 1; a later printing by Robert Pynson is shown in figure 2), a Latin hard-word dictionary, and the first Latin–English vocabulary to be printed in England. There are few concessions to typographic structuring. The text is set in double column, and word look-up is assisted only by the headline, which provides information about the alphabetic sequence of entries in the column below, following the manuscript tradition: ‘A’,

7. To avoid ambiguities of usage the following terms are used: *headword*, a word that is part of the *word list* of the dictionary, and which appears, with some emphasis, at the start of each *entry*. Each entry usually consists of *definitions* (often divided into *senses* which are grouped by *grammatical categories* or *parts of speech*), *pronunciations*, *etymologies* (word origins), etc. The plain English text of the *definition* can be thought of as being surrounded and assisted by the dictionary’s *metalinguage*, its particular system for presenting hierarchical and contextual information, often in coded form.

8. Stein 1985, p. 8.

9. ‘The *Épinal Glossary*, written in Anglo-Saxon England at the end of the seventh century, but now in *Épinal*, France, shows two alphabetical systems: a group of lemmas arranged in A-order according to the first letter of the alphabet; and a second group in AB-order following immediately after each letter.’ Healey 1994.

10. That dictionary entries are usually contained in a single paragraph is implied by Béjoint: ‘Every single paragraph that constitutes an entry in a dictionary is headed by a short graphic sequence, the entry form, which is generally – but not necessarily – the object of the information contained in the entry.’ (Béjoint 1994, p. 17). The equivalence of the entry with the typographic form of the paragraph is not evident in major historical dictionaries such as the *OED*, but it is still the norm in dictionaries of current English. Also indicating that linear reading of an entry is the norm, Béjoint quotes J. Rey-Debove: ‘l’ensemble des informations ordonnées de chaque article, ... et que se lisent *horizontalement* à la suite de l’entrée’ [emphasis added] (*Étude linguistique et sémiotique des dictionnaires français contemporains*, The Hague: Mouton, 1971, p. 21).

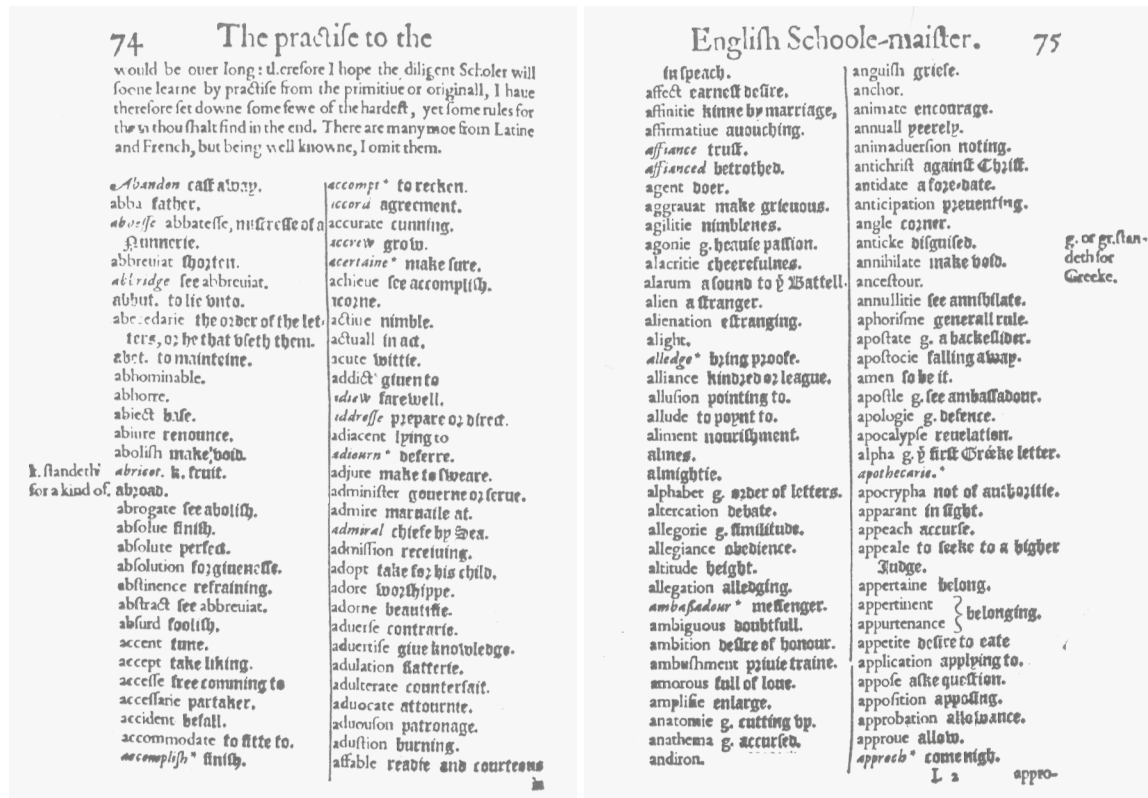


Figure 3. Edmund Coote, *The English Schoole-maister*, 1596. (facsimile, 60%)

In 1616 one dictionary-maker described ‘the great store of strange words our speache doth borrow, not only from Latin, and Greeke, (and from the ancient Hebrew) but also from forraine vulgar Languages round about vs: beside sundry old words now growne out of vse, and diuers terms of art, proper to the learned in Logicke, Philosophy, Law, Physicke, Astronomie, etc.’¹⁵ At the beginning of the sixteenth century English was a backward language, compared to the Italian language with its literary achievements. William Caxton felt the need to apologize for his ‘rude’, ‘simple’, or ‘common’ English, yet some three generations later, Raphael Holinshed was able to write: ‘There is no one speache vnder the sun spoken in our time, that hath or can haue more variety of words and copie of phrases.’¹⁶

Early printed dictionaries were influenced by schoolbooks as well as glossaries. In 1596 Edmund Coote’s *The English Schoole-maister* (figure 3) followed an existing schoolbook pattern by including a vocabulary along with a grammar, prayers, and catechism. It was innovative in being solely concerned with English (rather than Latin) grammar, and the word list of its vocabulary was later absorbed into the first true English dictionary. This vocabulary section is a conventional list of 1,400 English hard words together with simple definitions, mostly a single synonym. As with *Ortus Vocabulorum*, each entry starts a new line, with no articulating indentation. Despite the book’s small format, the short entries allow double-column setting. But Coote does differentiate headword and definition, using antiqua (both roman and italic) for headwords and black letter for the definitions, the sequence of headword and synonym producing an alternating effect.¹⁷ The antiqua naturally appears smaller than the black letter, because the face of the latter occupies a much greater proportion of the body, as well as

15. J. Bullokar, *An English Expositor* (1616), preface ‘To the Courteous Reader’, cited in Burchfield 1985, p. 82.

16. Schäfer 1989, p. 1.

17. ‘[A] written with the Romain, as in (abba) are words taken from the Latine or other learned languages, those with the Italicke letter as (*abandon*) are French words made English: those with the English letter, are meere English, or from some other vulgar tongue.’ E. Coote, *The English Schoole-maister* (1596), ‘Directions for the unskilfull’, p. 73.

having a heavier overall stroke weight. To modern eyes the greater apparent interlinear space between the antiqua headwords aids vertical scanning: the black letter words, stacked directly above one another, appear knitted together. An earlier bilingual dictionary, William Thomas's *Principal Rules of the Italian Grammar*, published in London in 1550, also uses italic for the Italian headwords, and black letter for the English explanations, using fonts appropriate for each language. The entries are longer than Coote's, and the text is set in a single column.

The first English dictionaries

In the use of an alternation of fonts, despite its simple structure, Coote is the immediate predecessor of Robert Cawdrey's *A Table Alphabeticall*, the first English dictionary, printed by Edmund Weaver and published in London in 1604 (figure 4). Cawdrey, who had taught at the grammar school at Okeham [Oakham] in Rutland, described his work as 'conteyning and teaching the true writing and vnderstanding of hard vsuall English wordes, borrowed from Hebrew, Greeke, Latine, or French, &c.' A small octavo, set in single column, it includes 2,500 hard words with 'brief definitions, some of them mere synonyms'.¹⁸ The headwords are set in roman, with no initial capitalization, the entry text in black letter. Again, the face of the black letter is very much larger on the body than that of the roman. Cawdrey uses a hanging indent: while the use of black letter for the text of entries had no future, the hanging indent did. But the usefulness of the hanging indent in allowing the reader to scan the column vertically for the starts of entries would only become fully apparent when entries were considerably longer.

In other features, Cawdrey's dictionary is still undeveloped. It has no division of senses or organization of meanings within the entries. Whereas words are coded according to origin with § (for French) or g (for Greek), the § marks are placed at the start of the line, disrupting the vertical alignment of the headwords. Burchfield points out that its 'casualness about consistency was not regarded as a fault. Some defined words begin with a capital, others do not; *abettors* appears in the plural form, the other nouns in the singular; the glosses to *abbut* and *abet* lead with the particle *to*, those for *Abandon* and *Abash* do not. Strict alphabetical order is not maintained, and one definition is made to suffice for *abbreuiat* and *abridge*. The entry for *aberration* is given twice.'¹⁹ Coote had included 'directions for the vnskillfull', explaining how to use the alphabet, an idea that Cawdrey took over almost unchanged (Coote was also a source for his word list). These directions advised the reader to learn whether letters came 'as (b) neere the beginning, (n) about the middest, and (t) toward the end,' but only ordering based on the first two letters was described. In fact dictionaries up to the time of Samuel Johnson disregarded strict alphabetization for a variety of reasons: the desire to put a base form before derivatives, or to pair synonyms, or because of unsettled spelling and printers' apparent disregard for authors' orthography.²⁰

The more normal alternation of italic as the font for headwords (with initial capitals) combined with roman as the font for the rest of the entry text appears in John Bullokar's *An English Expositor* (1616) (figure 5). Bullokar returns to an indented paragraph style for entries.

18. Starnes & Noyes 1946, p. 1.

19. Burchfield 1985, pp. 78–79.

20. Osselton 1995, pp. 117–126. Osselton ascribes some 'disturbance' in Cawdrey to the printer's preferences: 'The entry for *impacience* occurs after (not before) *impart*. This suggests that Cawdrey's intention was *impatience*, but that his printer put in a form more familiar to him without adjusting the alphabetical sequence. Both spellings were equally current in the early seventeenth century. ... Such cases provide a nice illustration of an early lexicographer unable to control his printer.' (pp. 118–19).

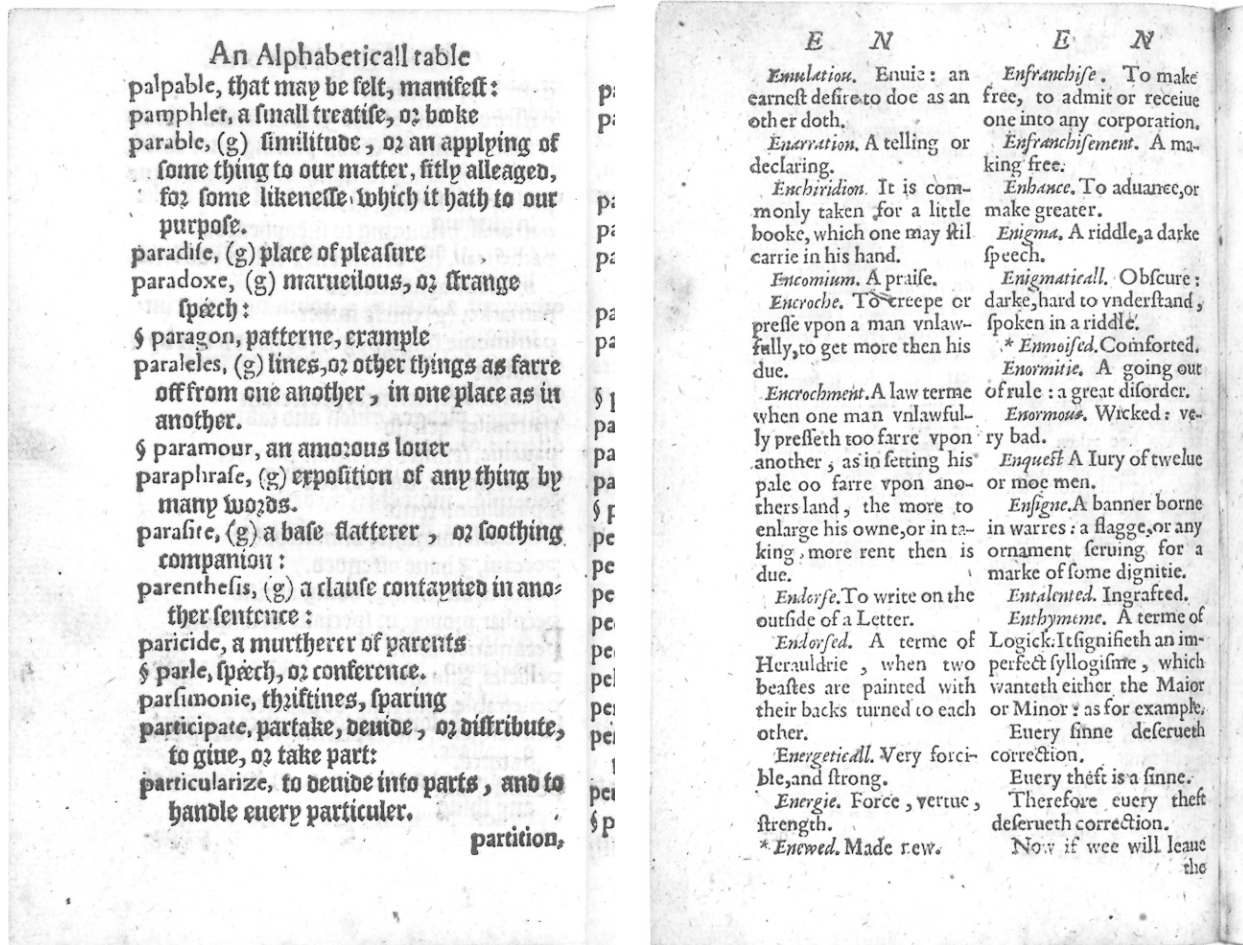


Figure 4. Robert Cawdrey,
A Table Alphabeticall, 1604.
(90%)

Figure 5. John Bullokar.
An English Expositor, 1616.
(90%)

The italic is reasonably effective as a headword signal because there is so little other italic matter on the page, but with many short entries, the indentation provides a stronger cue to the start of a new entry than the headword font. The use of a capital to start the definition proper also reduces the value of the italic headword, because the roman capitals used are much larger than the italic capitals. Bullokar developed and extended his definitions, which were more detailed than Cawdrey's. Bullokar cited authorities for his assertions, though these should not be confused with the illustrative quotations of Johnson's dictionary or subsequent historical dictionaries. Rather, 'he frequently specifies in his definitions to what profession or special field of knowledge a term belongs. He is thus the first compiler of an English dictionary to indicate the department in which a term applies.'²¹ These can be seen as a precursor of the various indicators which dictionary compilers were to develop to account for meanings relating to particular disciplines or activities, and which either indicate that the word belongs to the technical vocabulary of the subject or help the reader disambiguate words with multiple senses.²² Bullokar does not differentiate them typographically, however, and thus they cannot instantly be seen as part of the microstructure of the entry. Current terminology would describe these as subject-field labels:

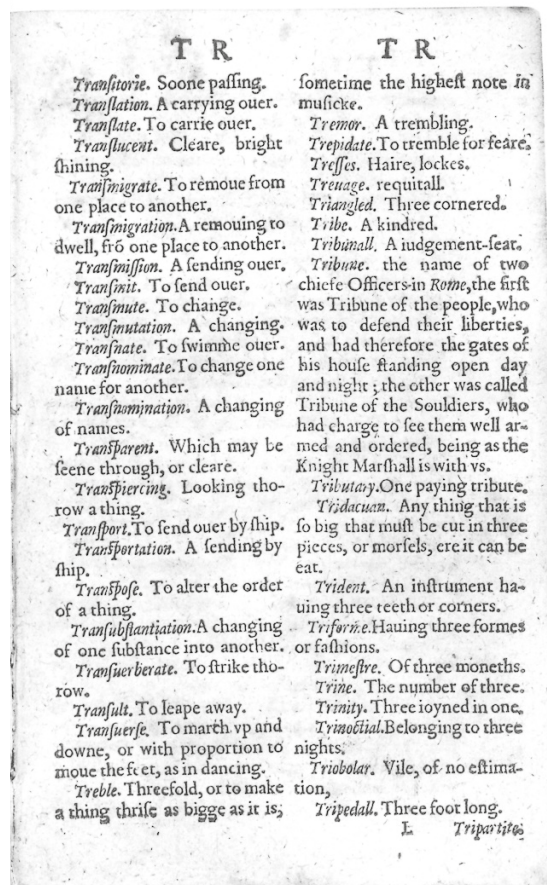
21. Starnes & Noyes 1946, p. 21.

22. Svensén 1993, p. 183.

23. Cited in Starnes & Noyes 1946, p. 22.

Enthymeme. A terme of Logicke. It signifieth an imperfect syllogisme ...²³

Figure 6. Henry Cockeram.
The English Dictionarie, 1623.
(80%)



The next significant dictionary was Henry Cockeram's *The English Dictionarie* (1623, printed by Edmund Weaver, who had been Cawdrey's printer) (figure 6). Cockeram's was the first English dictionary to include that word in its title. Its presentation followed the pattern of Bullokar's, with indented italic headwords and definition text in roman, but unlike Cawdrey's and Bullokar's it was divided into parts in the manner of the earlier schoolbooks (hard words; vulgar words; natural history).

Thomas Blount, who in 1656 published *Glossographia* (figure 7), advertised as having etymologies, definitions, and historical observations, is regarded as the 'first lexicographer in a purely English dictionary to attempt etymology of words'.²⁴ *Glossographia's* page is two-column, and there is a box rule around the whole page, and a rule below the headline. Importantly, it saw a return to black letter, but this was used for setting of headwords rather than text: Blount, unlike Cawdrey, used roman for definition text. Headwords are indented, and take an initial capital. Blount reverted to the simpler style of starting the definition with a lower-case letter, which does not detract from the strength of the headword. The large face of the black letter headwords gives an excellent colour contrast with the surrounding roman. The use of black letter not only provided more clearly differentiated headwords, but also allowed italic to be used as a secondary variant to the roman more effectively. Blount used italic for cited words and for foreign words. Etymologies – either the original foreign word or an abbreviation indicating the original language – were set within

24. Starnes & Noyes 1946, p. 46.

the next edition (London, 1681) he added yet another, of *chevrons*.²⁷ These were the first illustrations in a printed English dictionary, but a manuscript vocabulary of the fifteenth century known as the *Pictorial vocabulary* included ‘engagingly simple drawings ... for example a heart pierced by an arrow, a dog on a lead, a head severed by a sword ... a bell, a horse with a saddle and a stirrup, a dragon, a spade, and a scythe – agreeable additions to an otherwise unnoteworthy assemblage of words.’²⁸ Blount’s focus on heraldry is not surprising: heraldry is a system that can be regarded as rhetorical as well as graphic, therefore suitable for inclusion in a dictionary.²⁹ Furthermore these illustrations were easy to combine with text: the stylized nature of heraldic illustration lends itself to monochrome woodcut illustrations.

As dictionary entries grew wordier and more encyclopedic, the lack of variant alphabets to differentiate the microstructure becomes apparent. Edward Phillips’s *The New World of English Words* (1658, figure 9) shows how the value of italic for headwords is diluted when other items are also set in italic. This loss of visibility is reinforced by the indented start to each entry. Phillips, whose title-page boasts ‘significations of Proper Names, Mythology, and Poetical Fictions, ...’ also uses italic for all the many proper names. Phillips’s printer (E. Tyler) is also erratic in the style for etymological labels: these are set in parentheses after the headword, sometimes roman, sometimes italic, sometimes spelt out in full, sometimes abbreviated.

Elisha Coles’s *An English Dictionary* (1676, figure 10) was based on Phillips, but much reduced the length of entries, many to merely headword plus synonym, enabling a three-column layout. Coles also used indented italic headwords, noticeably lighter in weight than the following roman definitions. Two features which do not improve the effectiveness of the presentation are the reduction of etymological labels from Phillips’s full forms in parentheses to lower-case abbreviations, e.g. *l.* [Latin], *h.* [Hebrew], and the tendency of the definitions proper to start with an initial cap (Phillips, like Blount, had used lower case). A late use of black letter for headwords is seen in John Kersey’s *Dictionarium Anglo-Britannicum* (1708), an abridgement of Kersey’s own reworking of Phillips’s *New World of English Words* of 1706.

Developing conventions for more complex dictionaries

Nathan Bailey (d. 1742) can be seen as a link between the schoolmaster-lexicographers of the seventeenth and eighteenth centuries and the professional dictionary-makers who came after Johnson. An author of Latin textbooks and translations, he published three major dictionaries with a complicated and overlapping publishing history: *An Universal Etymological English Dictionary* (1721), *The Universal Etymological English Dictionary* (1727), a supplement of the former with encyclopedic material and illustrations, and the *Dictionarium Britannicum* (1730), a folio amalgamation of the two octavo dictionaries, substantially illustrated, and the ‘most complete work of English lexicography before Johnson’.³⁰

Three typographic features of Bailey’s 1727 dictionary (figure 11) were influential and became the normal style for later dictionaries: indented, all-capital headwords, the style copied by Johnson and later

27. Hancher 1992, pp. 1–2.

28. Burchfield 1985, p. 79. See Stein 1985, pp. 66–73 for a discussion of the text of the *Pictorial vocabulary*, and Wright 1884, vol. 2, cols. 745–814 for the full text and reproductions of the illustrations.

29. ‘Another aspect of heraldic cuts ... is their linguistic abstraction. They show signifiers, not signifieds; they are not pictures of physical objects but samples of a code, or (better) samples of segments of a code.’ Hancher 1992, p. 3.

30. Hancher 1992, p. 1.

Figure 9. Edward Phillips,
The New World of English Words,
1658. (facsimile, 65%)

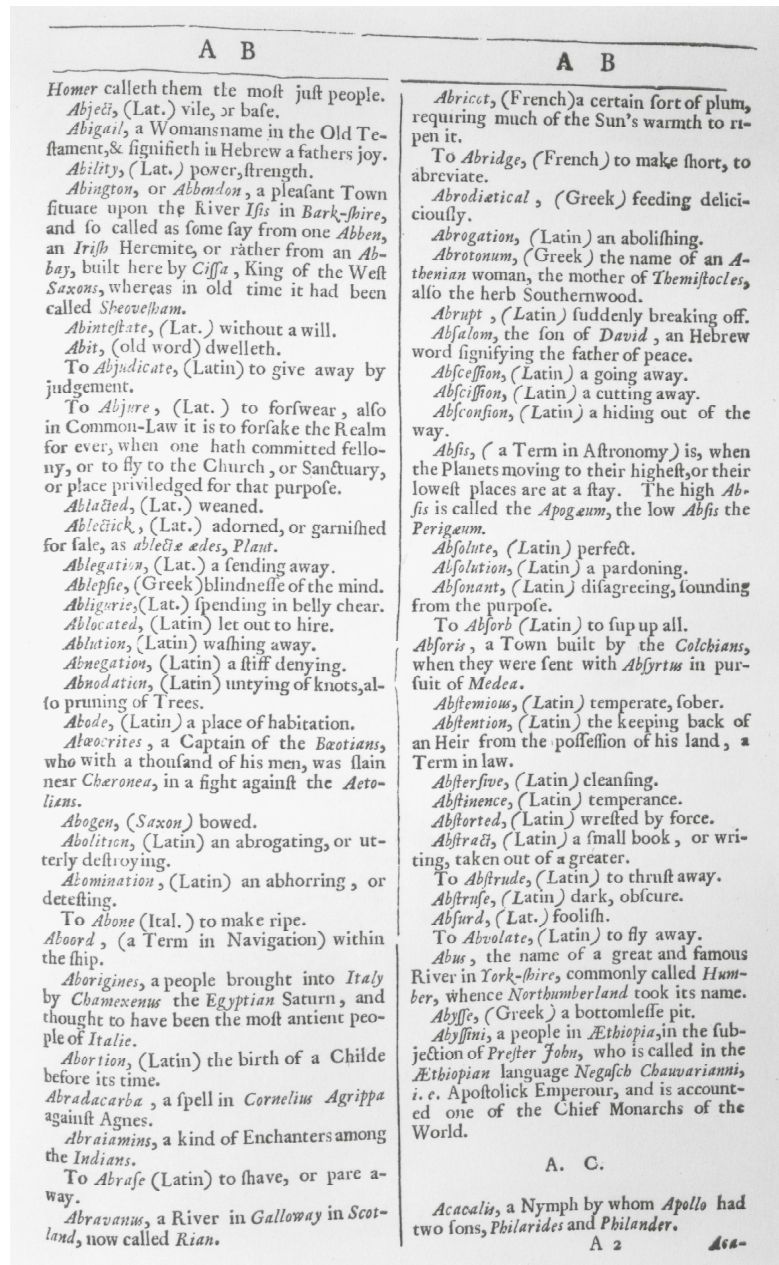


Figure 10. Elisha Coles,
An English Dictionary, 1676.
(facsimile, 95%)

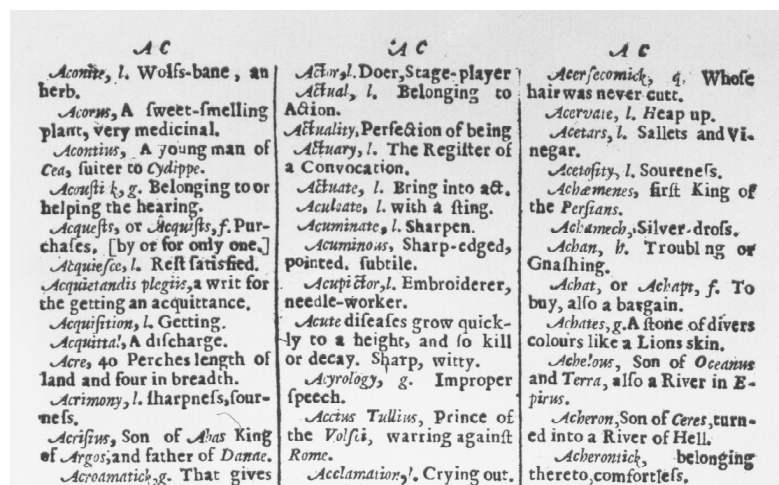


Figure 11. Nathan Bailey, *The Universal Etymological Dictionary of English*, 1727. (60%)

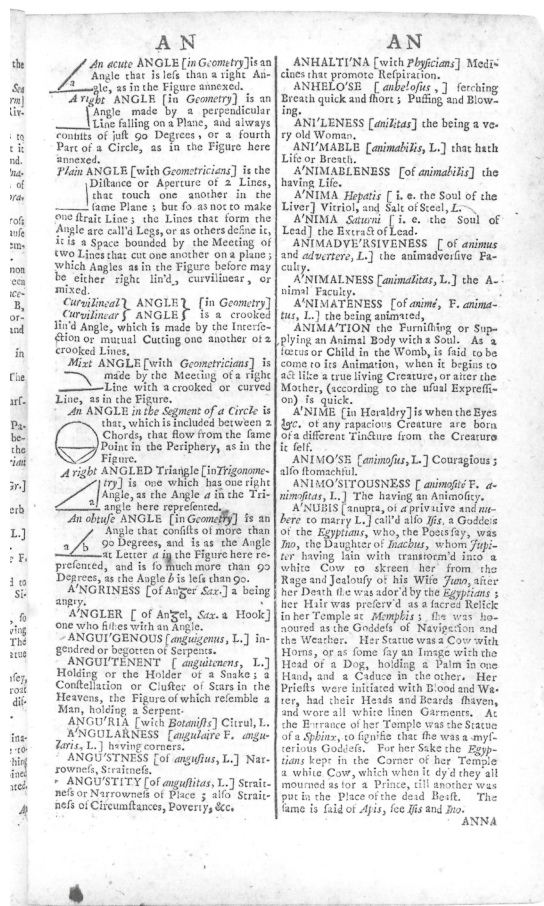


Figure 12. Nathan Bailey, *Dictionarium Britannicum*, 1730. (60%)



by Webster; square brackets rather than parentheses to enclose etymologies (and subject-field labels) that came immediately after the headword; and (in the 1731 edition) the use of primes within the headword to indicate the end of the stressed syllable as a guide to syllabification and pronunciation.³¹

Following Blount's tentative introduction of illustrations,³² Bailey extended the technique greatly in *The Universal Etymological Dictionary of English*, whose title page promised not just 'Explications, [and] Etymologies' but also 'engraven Schemes, where necessary, for the more easy and clear apprehending them'. Bailey later described a 'scheme' as 'A Model, Draught, &c. or the Representation of an geometrical or Astronomical Figure or Problem, by Lines sensible to the Eye.'³³ This definition is itself taken from John Harris's influential scientific encyclopedia of 1704, *Lexicon Technicum*. Harris adds 'these are otherwise called *Diagrams*.'³⁴ Some twenty-four small diagrams illustrate geometrical terms (*acute angle*, *right angle*), two illustrate astronomical terms (*Ptolemaic* and *Copernican systems*), and 199 illustrate heraldic terms and crowns – abstract and schematic rather than representational illustrations.³⁵

The design of the elegant folio pages of the *Dictionarium Britannicum* produced three years later substituted letterspaced capitals and small capitals for headwords (figure 12).³⁶ While these reduced the initial impact of the headwords, they produced better vertical spacing at the start of the entry. The number of illustrations was increased to 417, and now included some representations of real objects, albeit ones belonging to a fairly circumscribed universe: military and other machines, architectural details, and scientific instruments.³⁷

The significance of Samuel Johnson's *A Dictionary of the English Language* (1755, figures 13–14) has been ascribed to the literary standing of its author: he was the only compiler of a dictionary to be a writer of the first rank. It has been argued that Johnson's dictionary contributed little to the theory of dictionary making, and that its triumph is 'not so much as a lexicographical monument, but as a dynamic critical act of engagement with the language.'³⁸ Johnson's qualities as a lexicographer are in fact beyond doubt. His aims and intended method were rehearsed in *The Plan of a Dictionary of the English Language*, published in 1747: 'to preserve the purity and ascertain the meaning of our English idiom: and this seems to require nothing more than that our language be considered so far as our own; that the words and phrases used in the general intercourse of life, or found in the works of those whom we commonly stile polite writers, be selected ...'. This concern with preservation, correction, and the fixing of pronunciation reflected Johnson's original belief (considerably modified during the compilation of his dictionary) that a dictionary could perform for English the function of an academy. The establishment of an English academy had been widely debated, and the dictionary of the Académie française had appeared as early as 1649.³⁹ Johnson did indeed reject foreign and dialect words, and was pugnacious in his attempts to censure certain words and usage. But he took the use of illustrative quotation and the division of senses further than any dictionary-maker before him ('I therefore extracted from philosophers principles of science; from historians remarkable facts; from chymists complete processes;

31. Mathews 1933, p. 28.

32. There are no citations in *OED* for 'illustration' in the senses 'pictorial elucidation of any subject', 'an illustrative picture; a drawing, plate, engraving, cut, or the like' before 1813 and 1816 respectively.

33. *Dictionarium Britannicum*, 1730, cited in Hancher 1992, p. 1.

34. The *OED*'s first citation for *diagram* is 1619 (from a text on astronomy).

35. This information and the citation of Harris are in Hancher 1992. *The Universal Etymological Dictionary* also includes a word game, a set of tables to generate Latin hexameters.

36. Smaller-than-text-size capitals had been used to differentiate individual words in a text from at least 1519, and true small capitals were introduced by typefounders in the first half of the sixteenth century (Smith 1993, pp. 103–6).

37. Hancher 1992, p. 5.

38. Reddick 1996, p. 54.

39. Hulbert 1968, p. 20.

C E R

some *centarics* of years, may seem to have grown older, by having been enjoyed for many ages, yet will they really still continue new. *Boyle.*

And now time's whiter series is begun,
Which in soft *centuries* shall smoothly run. *Dryden.*

The lifts of bishops are filled with greater numbers than one would expect; but the succession was quick in the three first *centuries*, because the bishop very often ended in the martyr.

Addison on the Christian Religion.

2. It is sometimes used simply for a hundred.

Romulus, as you may read, did divide the Romans into tribes, and the tribes into *centuries* or hundreds. *Spenser.*

When

With wild woodleaves and weeds I have strew'd his grave,
And on it said a *century* of pray'rs,

Such as I can, twice o'er, I'll weep and sigh. *Shakeſp. Cymb.*

CĒOL. An initial in the names of men, which signifies a ship or vessel, such as those that the Saxons landed in. *Gibson's Camden.*

CĒPHALALGY. *n. f.* [*κεφαλαλγία.*] The headach. *Diēt.*

CĒPHALICK. *adj.* [*κεφαλική.*] That which is medicinal to the head.

Cephalick medicines are all such as attenuate the blood, so as to make it circulate easily through the capillary vessels of the brain. *Arbuthnot on Aliments.*

I dressed him up with soft folded linen, dipped in a *cephalick* balsam. *Wiseman.*

CĒRASTES. *n. f.* [*κεραστὴς.*] A serpent having horns, or supposed to have them.

Scorpion, and asp, and amphibia dire,

Cerastes horn'd, hydrus, and elops drear. *Par. Lost, b. x.*

CĒRATE. *n. f.* [*cera*, Lat. wax.] A medicine made of wax, which, with oil, or some softer substance, makes a confluence softer than a plaister. *Quincy.*

CĒRATED. *adj.* [*ceratus*, Lat.] Waxed; covered with wax.

TO CĒRE. *v. a.* [*from cera*, Lat. wax.] To wax.
You ought to pierce the skin with a needle, and strong brown thread, *cered* about half an inch from the edges of the lips. *Wiseman.*

C E R

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. *Addison. Guard. N° 104.*

5. Observant of the rules of civility.

Then let us take a *ceremonious* leave,

And loving farewell of our several friends. *Shakeſp. R. III.*

6. Civil and formal to a fault.

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

CĒRĒMONIOUSLY. *adv.* [*from ceremonious.*] In a *ceremonious* manner; formally; respectfully.

Ceremoniously let us prepare

Some welcome for the mistress of the house.

Shakeſp. Two Gentlemen of Verona.

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

CĒRĒMONY. *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.* *Shakeſp. J. Cæsar.*

Difrobe the images,

If you find them deck'd with *ceremony.* *Shakeſp. J. Cæsar.*

2. Forms of civility.

The fauce to meat is *ceremony*;

Meeting were bare without it. *Shakeſp. 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?

Shakeſp. Henry V.

--- A coarser place, ..

F I R

FIN-FOO'TED. *adj.* [*fin* and *foot*] Palmipedous; having feet with membrans between the toes.

It is described like fishpedes, or birds which have their feet or claws divided; whereas it is palmipedous or *fin-footed*, like swans and geese, according to the method of nature in latrostrous or flat-billed birds; which being generally swimmers; the organ is wisely contrived unto the action, and they are framed with fins or oars upon their feet. *Brown's Vulg. Err.*

FINABLE. *adj.* [*from fine.*] That admits a fine.

This is the order for writs of covenant that be *finable.* *Bac.*

He sent letters to the council, wherein he acknowledged himself favoured in bringing his cause *finable.* *Hayward.*

FINAL. *adj.* [*final*, French; *finalis*, Latin]

1. Ultimate; last.

And over them triumphant death his dart

Shook; but delay'd to strike, though oft invok'd

With vows, as their chief good, and *final* hope. *Milt. P. L.*

2. Conclusive; decisive.

There be many examples where sea-fights have been *final* to the war. *Bacon, Essay 30.*

Henry spent his reign in establishing himself, and had neither leisure nor opportunity to undertake the *final* conquest of Ireland. *Davies on Ireland.*

3. Mortal; destructive.

At last resolv'd to work his *final* smart,

He lifted up his hand, but back again did start. *Fai. Queen.*

4. Respecting the end or motive.

Some things in such sort are allowed, that they be also required as necessary unto salvation, by way of direct, immediate, and proper necessity *final*; so that, without performance of them, they cannot by ordinary course be saved, nor by any means be excluded from life, observing them. *Hooker, b. ii.*

By its gravity fire raises the water in pumps, siphons, and other engines; and performs all those feats which former philosophers, through ignorance of the efficient cause, attributed to a *final*, namely, nature's abhorrence of a vacuity. *Ray.*

Your answering in the *final* cause, makes me believe you

F I R

The torrid zone is now found habitable. *Cowley.*

5. To discover by study.

Physicians

With sharpen'd sight some remedies may find. *Dryden.*

Thy maid! ah, find some nobler theme,

Whereon thy doubts to place. *Cowley.*

6. To discover what is hidden.

A curse on him who found the oar.

Cowley.

7. To hit on by chance; to perceive by accident.

They build on sands, which if unmov'd they find,

'Tis but because there was no wind. *Cowley.*

8. To gain by any mental endeavour.

If we for happiness could leisure find,

And wand'ring time into a method bind,

We should not then the great mens favour need. *Cowley.*

We oft review, each finding like a friend

Something to blame, and something to commend. *Pope.*

9. To remark; to observe.

Beauty or wit in all I find.

Cowley.

10. To detect; to deprehend; to catch.

When first found in a lie, talk to him of it as a strange

monstrous matter, and so shame him out of it. *Locke.*

11. To reach; to attain.

They are glad when they can find the grave. *Job iii. 22.*

He did the utmost bounds of knowledge find,

Yet found them not so large as was his mind. *Cowley.*

12. To meet.

A clear conscience and heroick mind,

In ill their business and their glory find. *Cowley.*

13. To fettle; to fix any thing in one's own opinion.

Some men

The marks of old and catholick would find. *Cowley.*

14. To determine by judicial verdict.

His peers, upon this evidence,

Have found him guilty of high treason. *Shakeſp. Hen. VIII.*

15. To supply; to furnish: as, he finds me in money and in victuals.

Figures 13, 14. Samuel Johnson, *A Dictionary of the English Language*, 1755. (facsimile, 75%)

from divines striking exhortations; and from poets beautiful descriptions ...'),⁴⁰ and effectively re-cast the dictionary in the words of the standard authors of the seventeenth and eighteenth centuries, these being regarded as the high-water mark of the language. James Murray would later laud Johnson as 'having contributed to the evolution of the modern dictionary' by 'the illustration of the use of each word by a selection of literary quotations, and the more delicate appreciation and discrimination of senses which this involved and rendered possible.'⁴¹ Johnson's dictionary had an extended publishing life: it ran through many editions and remained the primary work for scholars well into the nineteenth century, the last edition appearing as late as 1866.

Johnson's dictionary was presented like Bailey's *Dictionarium Britannicum*, in two large folio volumes. Looking at a page, the influence of Bailey on the presentation as well as on the lexicographical material is clear. Johnson set headwords in two styles, both of which had been used in Bailey's dictionaries, to differentiate two classes of word: the headword was either all in capitals, not letterspaced, or in small capitals with an initial capital, which appear to be letterspaced. The headwords in all-caps style are generally the base forms: for example, although *ceremonial*, *ceremonialness*, *ceremonious*, and *ceremoniousness* come before the noun *ceremony*, it is this base form which has the 'major' headword. Italic capitals are used for foreign words and mythological names. Verbs are still introduced by the particle 'To', in italic upper and lower case. Headwords are on a hanging indent which does not entirely rescue them from the dazzling effect of the constant shifting from all-caps to caps and small caps. The only marking of headwords is the addition of a light, steeply angled prime to indicate stress: this interferes little with the shape of the headword. The all-cap headwords are strong in themselves but crowded: the cap and small cap style introduces a small but useful amount of white space which separates the headword from the entry above. Cross-references to headwords are in the form of the target headword, whether all-cap or caps and small caps. There is as yet no conventional form for a cross reference.

Headwords are followed by the part-of-speech abbreviation, in italic lower case. Then comes the etymology, in roman with cited words italicized, the whole enclosed in square brackets. (Johnson, like Phillips, also uses this style to provide subject-field label information.) The division of definitions into senses is clearly signalled: each new sense is numbered, and the number starts a new paragraph on a hanging indent, so that the number aligns vertically with the headword. (Occasionally minor divisions of a definition are numbered but run on.) This generous style of setting, ideal for demonstrating sense-division but extremely space-consuming, was probably influenced by the need to display the large number of illustrative quotations which are a key feature of the dictionary.

The illustrative quotations, both verse and prose, come immediately after each sense, starting a new line, and are set in the same type size and on the same body as the rest of the entry. Prose is set line for line, retaining the indents and alignments of the original setting; the sources for all quotations are set ranged right in italic. Johnson is inconsistent in the amount of information he displays in his sources: they can be as complete as '*Milton's Par. Lost, b. ix. l. 953*' or as bald as '*Shak.*' The

40. From the Preface to the *Dictionary*.
41. Quoted in Silva 2000, p. 80.

th	ORDA'IN.	} Fr. <i>Ordonner</i> <i>Ordinàre</i> , <i>ordì</i> <i>ordinàto</i> ; Sp. <i>dinal</i> , <i>ordinaric</i> Fr. also, <i>Ord</i> Cotgrave rend Lat. <i>Ordinare</i> , <i>dinarius</i> ; and Ages <i>Ordinalis</i> men, <i>ordinem</i> s mus, <i>secundus</i> <i>order</i> or succe second, &c. (C <i>ordo</i> , <i>ordinis</i> . and ORDER. To put, pl <i>order</i> , to dispos <i>order</i> or metho rank, or degree; to determine or d or establish.
e,	ORDA'INABLE.	
d	ORDA'INER.	
l.	O'RDINABLE.	
1,	ORDINAB'ILITY.	
	O'RDINAL, <i>adj.</i>	
	O'RDINAL, <i>n.</i>	
	O'RDINANT.	
2.	O'RDINANCE.	
	O'RDINARY, <i>adj.</i>	
i.	O'RDINARY, <i>n.</i>	
	O'RDINARILY.	
rs	O'RDINATE, <i>v.</i>	
d	O'RDINATE, <i>adj.</i>	
is	O'RDINATELY.	
2-	ORDINA'TION.	
ie	ORDONNANCE.	
t-	gulate, arrange, the rank, or degree; to or establish.	
3r	<i>Ordinary</i> ,—settled, established; hence usual, common, vulgar.	
5,	An <i>ordinary</i> ,—a settled or estab settled sum or price; place where or price is charged.	
7,		
ie		
s,	SENSE, <i>n.</i>	} Fr. <i>Sens</i> , <i>sens</i> <i>sentir</i> ; It. <i>Sèn</i> <i>sensibile</i> , <i>sensiti</i> <i>sensuale</i> , <i>sentire</i> ; <i>sentato</i> , <i>sensacit</i> <i>sensitivo</i> , <i>sensual</i> , <i>Sensus</i> , <i>sentire</i> , feel, to think; (C sius) may perh transposition of l the Gr. <i>Αισθησι</i> The bodily s seeing, hearing tasting, feeling. then applied to— Perception, ap conception by th the perceptions, sions, concepti mind; to the min to what the min receives or comp thought; the signification. Tooke remark proper use of th <i>sibile</i> (in common other adjectives in <i>bilis</i> .)—"We ha full of sense; <i>sensitive</i> , that can feel; that may be felt: and yet we talk o man, who is very <i>sensible</i> of the cold, <i>sensible</i> change in the weather." <i>Sensation</i> ,—feeling, idea. <i>Sensual</i> ,—relating to, acting upon— or bodily feelings.
1-	SE'NSED.	
3-	SENSA'TION.	
	SENSATED.	
	SENSERFUL.	
	SENSELESS.	
6.	SENSELESSLY.	
	SENSELESSNESS.	
4.	SENSIBLE, <i>adj.</i>	
	SENSIBLE, <i>n.</i>	
	SENSIBLENESS.	
e.	SENSIBLY.	
at	SENSIBILITY.	
ly	SENSITIVE.	
	SENSITIVELY.	
1,	SENSIVE.	
ie	SENSORY, <i>adj.</i>	
r.	SENSORY, <i>n.</i>	
7.	SENSORIAL.	
	SENSUAL.	
	SENSUALIST.	
	SENSUALLY.	
	SENSUALITY.	
	SENSUALIZE, <i>v.</i>	
v.	SENSUOUS.	
re	SENTIENT, <i>adj.</i>	
s,	SENTIENT, <i>n.</i>	
4.	other adjectives in <i>bilis</i> .)—"We ha full of sense; <i>sensitive</i> , that can feel; that may be felt: and yet we talk o man, who is very <i>sensible</i> of the cold, <i>sensible</i> change in the weather." <i>Sensation</i> ,—feeling, idea. <i>Sensual</i> ,—relating to, acting upon— or bodily feelings.	
8		
ce		
1g		
ii.		

Figure 15. Charles Richardson, *A New Dictionary of the English Language*, 1836. Details of entries for *ordain* and *sense*. (100%)

42. Richardson cites Johnson's definition of 'sad': 'ten distinct explanations of the same word founded not in etymological or radical meaning; totally disconnected; with no distinction of literal from metaphorical meanings' (Preface, p. 46).

very positive graphic shape of the verse extracts gives them considerable prominence – the reader sees the shape of each poem – and this fact and the varying length of the (left-aligned) verse lines and the (right-aligned) source lines prevents the entry as a whole being the dominant visual unit on the page.

Johnson's dictionary is the culmination of the development of key conventions in dictionary presentation: there is a system of typography that displays the microstructure of each entry, though there are inconsistencies of abbreviation and ambiguities. There are successes and failures in presentation: sense divisions are clear and provide a basis for development; the illustrative quotation has been introduced, but has not been given a graphic form that ties it into the entry rather than allowing it to overwhelm the entry. Johnson's dictionary should not be seen just as just a 'literary' dictionary but as precursor of the systematic and 'scientific' dictionaries of the nineteenth century.

Johnson's approach was rejected by Charles Richardson, who produced *A New Dictionary of the English Language* in 1836. Published by William Pickering, the main volumes were beautifully printed by Richard Clay, the Supplement by Charles Whittingham at the Chiswick Press. Richardson (a follower of John Horne Tooke) believed that the diverse senses recorded in dictionaries such as Johnson's are really just manifestations of a single core meaning. This desire to establish the 'radical etymology' of words led him to compact definitions which sought to integrate, rather than differentiate, senses.⁴² Headwords were therefore grouped according to his etymological principles, with derivatives listed alongside words derived from the same root (figure 15). The entry for *ordain* begins with the following 'bank':

ORDAIN. ORDAINABLE. ORDAINER. ORDINABLE. ORDINABILITY.
ORDINAL, *adj.* ORDINAL, *n.* ORDINANT. ORDINANCE. ORDINARY, *adj.*
ORDINARY, *n.* ORDINARILY. ORDINATE, *v.* ORDINATE, *adj.* ORDINATELY.
ORDINATION. ORDONNANCE.

Richardson's system provides little help for the reader: words which are included in the headword banks do not have a cross-referring entry at their correct position in the alphabetic sequence.

Nineteenth-century American and British dictionaries

Noah Webster (1785–1843) was an ardent spelling reformer, and was responsible for establishing such characteristically American spellings as the endings *-or* and *-er* in words such as *color* and *center*. His first publication, in 1783, was a spelling book for schools which after many revisions became known as the *Elementary Spelling Book*. His approach to spelling was radical and was based on simplification, either by omitting silent letters or by analogy with a simpler form. While much was absorbed into the mainstream on both sides of the Atlantic (e.g. the reduction of *musick* and *physick* to *music* and *physic* respectively), other proposals (*thum* for *thumb*, *tung* for *tongue*) proved less durable. These were included in his first dictionary of 1806, the heavily criticized *Compendious Dictionary of the English Language*.

Noah Webster's second dictionary, *An American Dictionary of the English Language* (1828, figure 16), announces in its title that it intends to take a new view of the language – like the *Compendious Dictionary* it

A B A	A B A	A B A
<p>phraseology "a landlord has a hundred a year," "the sum amounted to ten dollars a man," a is merely the adjective one, and this mode of expression is idiomatic; a hundred in a [one] year; ten dollars to a [one] man.</p> <p>AAM, n. [Ch. אַמָּה, or אַמָּה a cubit, a measure containing 5 or 6 palms.] A measure of liquids among the Dutch equal to 288 English pints.</p> <p>AARONIC, a. Pertaining to Aaron, the Jewish High Priest, or to the priesthood of which he was the head. <i>Doddridge.</i></p> <p>AB, In English names, is an abbreviation of Abbey or Abbot; as <i>Abbingdon, Abbeytown, Abbeyhill, Abbot-town.</i></p> <p>AB, a prefix to words of Latin origin, and a Latin preposition, as in <i>abscond</i>, is the Greek <i>απο</i>, and the Eng. <i>of</i>, Ger. <i>ab</i>, D. <i>af</i>, Sw. Dan. <i>af</i>, written in ancient Latin <i>af</i>. It denotes <i>from</i>, separating or departure.</p> <p>AB, The Hebrew name of Father. See <i>Abba.</i></p> <p>AB, The eleventh month of the Jewish civil year, and the fifth of the ecclesiastical year, answering to a part of July, and a part of August. In the Syriac Calendar, <i>ab</i> is the name of the last summer month.</p> <p>AB'ACIST, n. [from <i>abacus</i>.] One that casts accounts; a calculator. [<i>Not much used.</i>]</p> <p>ABACK' <i>adv.</i> [a and back, Sax. <i>on bæc</i>; at, on or towards the back. See <i>Back</i>.] Towards the back; on the back part; backward. In seamen's language it signifies the situation of the sails, when pressed back against the mast by the wind.</p> <p><i>Taken aback</i>, is when the sails are carried back suddenly by the wind.</p> <p><i>Laid aback</i>, is when the sails are purposely placed in that situation to give the ship sternway. <i>Mariner's Dict.</i></p> <p>AB'ACOT, n. The cap of State, formerly used by English Kings, wrought into the figure of two crowns.</p> <p>ABAC'TOR, n. [Latin from <i>abigo</i>, <i>ab</i> and <i>ago</i>, to drive.] In <i>law</i>, one that feloniously drives away or steals a herd or numbers of cattle at once, in distinction from one that steals a sheep or two.</p> <p>AB'ACUS n. [L. <i>abacus</i>, any thing flat, as a cupboard, a bench, a slate, a table or board for games; Gr. <i>αβαξ</i>. Usually deduced from the Oriental, אַבַּק <i>abak</i>, dust, because the ancients used tables covered with dust for making figures and diagrams.]</p> <ol style="list-style-type: none"> 1. Among the Romans, a cupboard or buffet. 2. An instrument to facilitate operations in arithmetic; on this are drawn lines; a counter on the lowest line, is <i>one</i>; on the next, <i>ten</i>; on the third, a <i>hundred</i>, &c. On the spaces, counters denote half the number of the line above. Other schemes are called by the same name. The name is also given to a table of numbers cast up, as an <i>abacus</i> of addition; and by analogy, to the art of numbering, as in <i>Knighon's Chronicon.</i> 3. In <i>architecture</i>, a table constituting the upper member or crowning of a column and its capital. It is usually square, but sometimes its sides are arched inwards. The name is also given to a concave molding on the capital of the Tuscan pedestal; and 	<p>to the plinth above the bouldin in the Tuscan and Doric orders. <i>Encyc.</i></p> <p>AB'ACUS PYTHAGORICUS, The multiplication table, invented by Pythagoras.</p> <p>ABACUS HARMONICUS, The structure and disposition of the keys of a musical instrument.</p> <p>ABACUS MAJOR, A trough used in mines, to wash ore in. <i>Encyc.</i></p> <p>AB'ADA, n. A wild animal of Africa, of the size of a steer, or half grown colt, having two horns on its forehead and a third on the nape of the neck. Its head and tail resemble those of an ox, but it has cloven feet, like the stag. <i>Cyc.</i></p> <p>ABAD'DON, n. [Heb. Ch. Syr. Sam. אַבְדֹן, to be lost, or destroyed, to perish.]</p> <ol style="list-style-type: none"> 1. The destroyer, or angel of the bottomless pit. <i>Rev. ix.</i> 2. The bottomless pit. <i>Milton.</i> <p>AB'AF' <i>adv.</i> or <i>prep.</i> [Sax. <i>eft</i> or <i>ast</i>, again. Hence <i>eft</i> or <i>after</i>, after, subsequent; Sax. <i>eftan</i>, behind in place; to which word <i>be</i> is prefixed—<i>beaftan</i>, behind, and this word is corrupted into <i>abaft</i>.]</p> <p>A sea-term signifying in or at the hinder part of a ship, or the parts which lie towards the stern; opposed to <i>afore</i>. Relatively it denotes <i>further aft</i> or towards the stern; as <i>abaft</i> the mainmast. <i>Abaft the beam</i>, is in that arch of the horizon which is between a line drawn at right angles with the keel, and the point to which the stern is directed. It is often contracted into <i>aft</i>. <i>Mar. Dict.</i></p> <p>AB'AGUN, n. The name of a fowl in Ethiopia, remarkable for its beauty and for a sort of horn, growing on its head. The word signifies stately Abbot. <i>Crabbe.</i></p> <p>ABAI'ANCE, [See <i>Obeisance</i>.]</p> <p>ABA'LIENTATE v. t. [See <i>Alienate, Aliene</i>.] To transfer the title of property from one to another—a term of the civil law—<i>rarely or never used in common law proceedings.</i></p> <p>ABALIENATION, n. The transferring of title to property. [See <i>Alienation</i>.]</p> <p>ABAN'DON, v. t. [Fr. <i>abandonner</i>; Sp. and Port. <i>abandonar</i>; It. <i>abbandonare</i>; said to be from <i>ban</i>, and <i>donner</i>, to give over to the ban or proscription; or from <i>a</i> or <i>ab</i> and <i>bandum</i>, a flag or ensign.]</p> <ol style="list-style-type: none"> 1. To forsake entirely; as to <i>abandon</i> a hopeless enterprize. 2. To renounce and forsake; to leave with a view never to return; to desert as lost or desperate; as to <i>abandon</i> a country; to <i>abandon</i> a cause or party. 3. To give up or resign without control, as when a person yields himself, without restraint, to a propensity; as to <i>abandon</i> one's self to intemperance. <i>Abandoned over</i> and <i>abandoned of</i> are obsolete. 4. To resign; to yield, relinquish, or give over entirely. <p><i>Verus abandoned</i> the cares of empire to his wiser colleague. <i>Gibbon.</i></p> <p>ABAN'DON, n. One who totally forsakes or deserts. <i>Obs.</i></p> <ol style="list-style-type: none"> 2. A relinquishment. [<i>Not used.</i>] <i>Kames.</i> <p>ABAN'DONED, <i>pp.</i> Wholly forsaken or deserted.</p> <ol style="list-style-type: none"> 2. Given up, as to a vice; hence, extremely wicked, or sinning without restraint; irreligiously wicked. 	<p>ABAN'DONER, n. One who abandons.</p> <p>ABAN'DONING, <i>ppr.</i> Forsaking or deserting wholly; renouncing; yielding one's self without restraint.</p> <p>ABAN'DONING, n. A forsaking; total desertion.</p> <p>He hoped his past meritorious actions might outweigh his present <i>abandoning</i> the thought of future actions. <i>Clarendon.</i></p> <p>ABAN'DONMENT, n. A total desertion; a state of being forsaken.</p> <p>ABAN'GA, n. The ady; a species of Palm-tree. [See <i>Ady</i>.]</p> <p>ABANNI'TION, n. [<i>Low Lat.</i>] A banishment for one or two years for manslaughter. [<i>Not used.</i>] <i>Dict.</i></p> <p>ABAPTISTON, n. The perforating part of the trephine, an instrument used in trepanning. <i>Coze.</i></p> <p>ABA'RE, v. t. [Sax. <i>abarrian</i>. See <i>Bare</i>.] To make bare; to uncover. [<i>Not in use.</i>]</p> <p>ABARTICULATION, n. [See <i>Articulate</i>.] In <i>anatomy</i>, that species of articulation or structure of joints, which admits of manifest or extensive motion; called also diarthrosis and dearticulation. <i>Encyc. Coze.</i></p> <p>ABAS', n. A weight in Persia used in weighing pearls, one eighth less than the European carat. <i>Encyc.</i></p> <p>ABA'SE, v. t. [Fr. <i>abaisser</i>, from <i>bas</i>, low, or the bottom; W. <i>bais</i>; Latin and Gr. <i>basis</i>; Eng. <i>base</i>; It. <i>Abbassare</i>; Sp. <i>bazo</i>, low. See <i>Abash</i>.]</p> <ol style="list-style-type: none"> 1. The literal sense of <i>abase</i> is to lower or depress, to throw or cast down, as used by Bacon, "to <i>abase</i> the eye." But the word is seldom used in reference to material things. 2. To cast down; to reduce low; to depress; to humble; to degrade; applied to the passions, rank, office, and condition in life. <p>Those that walk in pride he is able to <i>abase</i>. <i>Dan. iv.</i></p> <p>Whosoever exalteth himself shall be <i>abased</i>. <i>Mat. xxiii. Job, xl. 2 Cor. xi.</i></p> <p>ABA'SED, <i>pp.</i> Reduced to a low state, humbled, degraded.</p> <p>In <i>heraldry</i>, it is used of the wings of eagles, when the tops are turned downwards towards the point of the shield; or when the wings are shut, the natural way of bearing them being spread, with the top pointing to the chief of the angle. <i>Bailey. Chambers.</i></p> <p>ABA'SEMENT, n. The act of humbling or bringing low; also a state of depression, degradation, or humiliation.</p> <p>ABASH, v. t. [Heb. and Ch. אָשָׁם <i>bosh</i>, to be confounded, or ashamed.]</p> <p>To make the spirits to fail; to cast down the countenance; to make ashamed; to confuse or confound, as by exciting suddenly a consciousness of guilt, error, inferiority, &c.</p> <p>They heard and were <i>abashed</i>. <i>Milton.</i></p> <p>ABASH'ED, <i>pp.</i> Confused with shame; confounded; put to silence; followed by <i>at</i>.</p> <p>ABASH'ING, <i>ppr.</i> Putting to shame or confusion.</p> <p>ABASHMENT, n. Confusion from shame. [<i>Little used.</i>]</p> <p>ABA'SING, <i>ppr.</i> Humbling, depressing, bringing low.</p> <p>ABAS'SI, or ABAS'SIS, n. A silver coin of Persia, of the value of twenty cents, about ten pence sterling. <i>Encyc.</i></p>

Figures 16. Noah Webster,
*An American Dictionary of the English
 Language*, 1828. (facsimile, 82%)

distinguished between British and American usage (Johnson had ignored Americanisms) and cited as authorities American authors such as Franklin, Washington, and Adams. In this respect Webster's dictionary was an assertion of the independence of American English.⁴³ In typographic terms, this dictionary followed Johnson in many respects, but with changes that modernize it and set the style for the main nineteenth-century dictionaries. Compared to Johnson's leisurely large folio format, and bookish antiqua type, Webster's compact three-column page, set in a strongly coloured modern in the Scotch style, looks workmanlike and progressive. Webster followed the display of sense divisions within entries used in Johnson, with arabic numbers on a hanging indent, each sense number starting a new paragraph. He simplified the presentation of verbs, omitting the particle 'To' which up to this point had usually preceded the headword. Although headwords are set in an all-capital style, the heavy weight of capitals in the modern font (they are stronger than the lower case) gives the effect of a semi-bold, again reinforcing headword accessibility. The cumulative effect of these decisions was to establish a clean vertical alignment for the headwords, and emphasize the structure of senses as divisions or discriminations of the headword. More dubious is the addition of a double vertical rule between columns, which occupies all the white (Johnson had not used a rule between columns). In some respects Webster is conservative: headlines consist simply of three-letter abbreviations.

Though Webster clearly attempts to enhance the visibility of headwords against the surrounding text, he does not provide 'clean' headwords. Stress is indicated within the headword by a light prime, and the phonetic value of certain letters is indicated by special sorts: C indicates the value /s/, C with a horizontal bar through the main stroke indicates /k/. The relative lightness of these marks does not detract from the overall integrity of the headword.

Within the entry, the only font available to Webster for differentiation is italic, so this is used for all metalanguage. Part-of-speech labels, cited forms, foreign words, subject-field labels, definition sources, and notes are all set in italics. Square brackets are likewise used for etymologies, cross-references, and usage notes. The separation of senses in separate paragraphs allows definition sources to be set full right: this hang-over from the traditional style of setting the source of a displayed quotation gives undue emphasis to these items. Occasionally a quotation is displayed: set in type that is smaller in both face and body with space above (but not below), this has the unfortunate appearance of floating free of its context and attaching itself to the next paragraph.

The development of English dictionaries in the nineteenth century was a complex one, with the relationship between American and British English being the prime influence on what can be called mass-market dictionaries, and the development of scholarship in linguistics and philology in Europe, especially Germany, being the prime influence on scholarly dictionaries. Johnson had influenced Webster: Webster in turn influenced dictionary-makers in Britain. This can be seen clearly in *The Imperial Dictionary*. John Ogilvie's *The Imperial Dictionary* was first published (and printed) by the Glasgow firm of Blackie & Son in 1850 (figure 17).

43. The desire for linguistic independence took time to establish: 'An American' writing in *The Royal American Magazine* in 1774 declared 'the highest perfection [of the English language] is perhaps reserved for this land of light and freedom'; in 1780 John Adams (later president) suggested an American academy for 'refining, improving, and ascertaining the English language' (cited in Mathew 1933, pp. 36–7).

Figure 17. John Ogilvie,
The Imperial Dictionary, 1850.
(62%)



44. 'An important exponent of the Gothic revival and the Oxford Movement, who engraved many of the illustrations in polemical and antiquarian works by A. W. N. Pugin and his associates. He was virtually the last wood-engraver active at mid-century who still designed the illustrations he engraved, rather than merely reproducing the drawings of others.' Hancher 1908, p. 164. Hancher also notes that Jewitt's work for *The Imperial Dictionary* is not mentioned in Harry Carter's *Orlando Jewitt* (London: Oxford University Press, 1962).

45. Preface to *The Imperial Dictionary* (1850) p. v.

In a slightly smaller format than the 1828 Webster, it added 'about two thousand engravings on wood' which are its main claim to graphic distinction. Including a large number of engravings by Orlando Jewitt,⁴⁴ these were clearly intended to do more than assist in definitions: in the words of the Preface, the dictionary aimed to 'present something of interest and instruct ... so that the charge usually preferred against English dictionaries, namely, that they furnish but *dry sort of reading*, will not apply to this dictionary'.⁴⁵ Illustrations were part of the marketing mix: in keeping with the period of the Great Exhibition, the Preface also stated that 'The Imperial Dictionary will be found to contain, along with etymologies and the definitions of words and terms, a large amount of useful and interesting information connected with literature, art, and science.'

The Imperial followed Webster in its use of all-capital headwords on a hanging indent, and not surprisingly, in a compact and clear Scotch roman font. Webster's 'phonetic' characters and light prime stress mark are used in the headwords. Italics are used in much the same way, with the exception of cross-references, which are set in capitals and

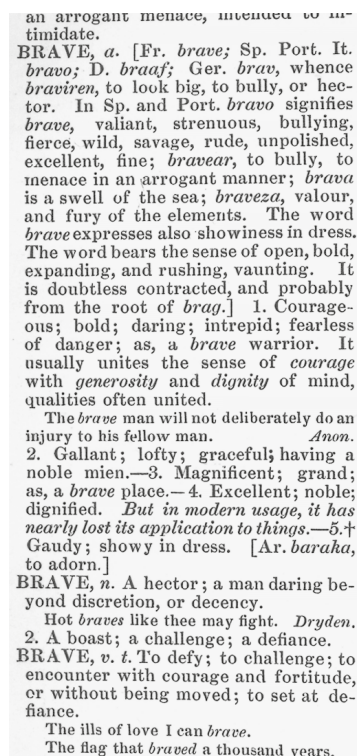


Figure 18. John Ogilvie, *The Imperial Dictionary*, 1850, detail. (100%)

46. An earlier example of this feature can be seen in *A Complete Latin–English Dictionary* (1836) (Howard [1977], ‘Chronological list of dictionaries studied’).

47. ‘[*The Imperial Dictionary*] accumulates thousands of pictures, and displays them, but it does not ‘tabulate’ them in Foucault’s sense: it does not set them in a tabular array that makes them meaningful. The engraved plates [of grouped images] in encyclopedias ... do present images in such a paradigmatic way, and they instruct the reader, at a glance, about the order of things.’ Hancher 1998, p. 172.

48. Svensén 1993, p. 64, simply states ‘headwords are printed in bold or semi-bold.’

49. Murray 1977, pp. 197–8.

50. Twyman 1993, p. 121. The bold-face serifed types available to a nineteenth-century printer were fat face (or fattened) moderns (bold-face types based on moderns where there is maximum thickening of the normally thick strokes, and hardly any thickening of hairlines; serifs are hairlines); Egyptians (bold faces where there is little difference between thick and thin strokes, except at junctions; serifs are slab-like and unbracketed), antiques (usually less bold than fat face or Egyptian, with little difference between thick and thin strokes, and closer adherence to the normal letterforms of old style typefaces), and

small capitals. *The Imperial* at last uses a more explicit headline style, setting in full at the top of each column the headword that appears at the foot of that column.⁴⁶ But its more compact style required all the senses within an entry to run on, which reduces the articulation of each entry considerably. In an attempt to highlight the start of each numbered sense in the absence of bold, an em-dash is set in front of each sense number (figure 18). (The first sense, running on from the square-bracketed etymology, does not have a dash.) The dashes visually link the numbers with the preceding text, but their different texture provides a series of visual stepping stones within each entry. It is more effective when listing phrasal verbs, because these are set in italics, providing a larger ‘target’ of variant texture than the em-rule-plus-number of each sense division. A further complication is caused by the displayed illustrative quotations, which follow the style of Johnson and Webster. These are not supplied for every sense, but where they occur they appear *in situ*, interrupting the linearity of the entry, and forcing the start of the next sense on to a new line (stripped of its initial em-rule), thus giving it a quite separate visual status to other senses in the entry. A minor space-saving feature is to omit the sense number ‘1.’ if there are only two senses, including it only when there are three or more.

The lack of bold, the strong colour of the type, the perfect integration of the wood engravings with the text, and the precision of the rule work that surrounds each page give *The Imperial* an extraordinary graphic impact, but one cannot help feel that extracting detailed information from it is a secondary purpose of the design. The impact of the illustrations spread throughout *The Imperial* has been described as creating an impressionistic world view, appropriately imperial for Britain which, at the time of the Great Exhibition, was celebrating its manufacturing and commercial superiority.⁴⁷

Webster’s 1854 edition (published by the G. & C. Merriam Company, which had acquired the rights after Noah Webster’s death in 1843) absorbed much of the design of *The Imperial* (figure 19). The page has similar proportions, and the type area is boxed with a double rule. The type is a less sturdy modern than the 1828 Webster, and considerably smaller. The use of separate paragraphs for sense divisions is retained, but the indent structure is changed; the phonetic respelling scheme is now explained in running footlines. Illustrative quotations are still displayed, but now with space above and below. Their sources are indented one em from the right, which produces a ragged effect.

The use of bold type for headwords

The first use of bold type in English dictionaries seems to have occurred as late as the 1870s, but the change is absolute: bold upper and lower case headwords become the normal style in Britain and America.⁴⁸ But it was not until James Murray developed the use of a variety of bold-face types in the *OED* that effective use was made of bold to identify the different structural elements within an entry.⁴⁹ Bold types, in the form of Egyptians and fat faces, and fattened moderns, had been available in England from the mid-1820s.⁵⁰ Michael Twyman describes the early use of a fattened modern face for bold

Figure 20. Robert Hunter, *The Encyclopædic Dictionary*, 1879. (60%)

ahu—aguemarinno

115

patron of all evil, and to live in perpetual conflict with *Hormat*, the Good Prince, or, of Being. Ahri-man, like Hormat, has under him a hierarchy of angels. He differs from the Satan of Scripture in being on an equality both in years and in power with the good God. [Zoroastrianism.]

a-hū-, *a.* [Turk. Persian, and Bokharian. Not the *aks* of Kaempfer.] The Tartarian rock (*Cercus Pygæus*, or *Cercorobus*), which is identical with the *Asiatic subrotatus*. It is larger than the European roebuck, and inhabits the mountains in Siberia, Tartary, &c.

a-hūll, *adv.* [O. Eng. *a-on*; *hull*.] *Naut.* With the sails furled and the helm lashed on the lee-side, causing the vessel to lie nearly with her side to the wind and sea, and



A VESSEL A-HULL.

her head inclined somewhat in the direction of the wind. This situation of the ship affords a great protection to the vessel against the fury of a storm.

a-hūn-grŷ-, *a.* [O. Eng. *a-on*; *Aungrŷ*.] Hungry. "I am not a-hungry, I thank you, foremoth."—*Shakspeare: Merry Wives*, l. 1.

a-hŷ-, *a-hŷ-*, *a-hŷ-gŷ* (*ah* silent), *adv.* [O. Eng. *a-on*; *hŷ* = high.] On high. "By that, Raymond was doctored of each sight into great honour since it is *a-hŷ*."—*And worshipped in each company.*—*Ld. Cotgrave: The Jewel of Parterbury* (1597) (Stent ed.), 1, 200-1.

ai, *adv.* [Dut. & Ger. *ei* = an egg.] An egg.

ai-ā-, *s.* [Ger. & Fr. *ai*.] A word framed by the South American Indians to imitate the plaintive cry of the animal which they called *ai*. A species of sloth, the *Bradypus tridactylus* of Linnaeus. As its name imports, it has but three toes, or rather nails, on each foot, in this respect differing from the *Uan* (*Bradypus didactylus*, Linn.) which has but two. It is of the order Edentata, or toothless mammals. It is the only known species of its class which has as many as nine cervical vertebrae, seven being the normal number. It is about the size of a cat. The tail is very short. The limbs also are short, but exceedingly muscular. It clings with extraordinary tenacity to the branches of trees. It is present even among sloths for sluggishness. Its spathy is on a par with its inertness. Its practice is to strip a tree completely bare before it can prevail upon itself to put forth the exertion requisite to enable it to roll itself into a ball, fall to the ground, and climb another tree. It inhabits America from Brazil to Mexico.

ai-ai-ai-, *s.* The name given in Paraguay to a wading bird, the American Jabiru (*Mycteria Americana*).

ai-hills, *adv.* Perhaps, it may be. (Scott.) "It may feed a hog, or within two in a good year."—*Sir W. Scott: One Wintering*, ch. xxxvi.

aid, *ayde*, *v. t. & t.* [Fr. *aider* = to help; Sp. *ayudar*; Port. *ajudar*; Prov. *ajudare*, *ajudar*, *aidare*; Ital. *aiutare*; Lat. *ajutare* = to help; Eng. from *ajutare*, supine of *ajutare* = to help; *aid*; *juvo* = to help. In Arab. *aid* is to assist or strengthen, and *ajuda* and *afeser* = to help (*Wolcott*), but these resemblances seem accidental.] To assist, to help.

1. *Transitive*: " . . . which aided him in the killing of his brethren."—*Job*, ix. 21.

2. *Intransitive*: " . . . to aid each other in many ways."—*Darwin: Zoonomia*, ch. iii.

"Neither shall they give any thing unto them that make war upon us, neither shall they give unto us victuals, weapons, money, or ships."—1 *Maccabees* viii. 26.

3. *Latin*: " . . . he might hope for pecuniary aid from France."—*Murray: Hist. Eng.*, ch. ii.

"And he has furnished us with some aids towards the consideration of this question."—*Anderson: Studies on Money*, l. 2.

4. *A person or persons rendering assistance.* (a) *Generally*: "Let us make unto him an aid like unto himself."—*Job* viii. 6. (b) *Specially*: Auxiliary troops or commanders. "No sooner Hector saw the king retir'd, But this he said, and his eyes he fix'd."—*Pope: Homer's Iliad*, 205, 206.

¶ The word is used in this sense in the term *aid-de-camp*, sometimes contracted into *aid* or *aid*.

Aid, *Technically*:
1. *Feudal System*: A tax paid by a vassal or tenant to his lord, chiefly on three occasions, when the superior first named was put to unusual expense. These were, 1st, to ransom him when he was a prisoner; 2nd, to defray the charges when his eldest son was made a knight; 3rd, to help the eldest daughter to obtain a husband by furnishing her with a suitable dowry to be given her at the time of her marriage. At first the *aid* on these occasions were voluntary, but the feudal lord succeeded in converting them into a compulsory tax. This, however, was abolished by the statute 12 Charles II.

"Aids were originally more benevolence granted by the tenant to his lord in times of difficulty and distress: but in process of time they grew to be considered as a matter of right and not of discretion."—*Blackstone*, l. ii. ch. v.

2. *Parliamentary Aid*: A subsidy granted by Parliament to the king as part of his revenue when he had to take an active share in political life. It is generally used in the plural, *aids*, and is called also *subsidies* and *supplies*. (See *Subsidies*, *Supplies*.)

"The whole of the extraordinary aid granted to the king exceeded four millions."—*Murray: Hist. Eng.*, ch. xvi.

3. *English Law*:
1. *To pray in aid*: To put forth a plea or petition that one who has an interest in a cause which is being tried shall be joined with the defendant making such application. For instance, when litigation arises in connection with an estate, the person in possession may petition for the aid of him who has a reversionary title to it. Such a petition is called an *aid-prayer*. "In real actions also the tenant may pray in aid, or call for assistance of another, to be joined to plead because of the feebleness or inability of his own estate."—*Blackstone: Commentaries*, bk. iii, ch. xx.

2. *Aid of the King*: Assistance demanded of the king when a city or borough, holding a fee-farm from the king, has an unjust demand for taxes made upon it.

3. *IV. French Fiscal Arrangements* (in the pl.): Duties in most respects corresponding to our custom-house charges.

Courts of Aids: Courts which take cognizance of cases arising out of the payment of aids, in the sense now explained.

aid-major, *s.* The adjutant of a regiment. (Scott.) (See *Adjutant*, p. 286.)

aid-ance, *ayd-ance*, *s.* [Eng. *aid*; *ance*.] Aid, assistance, help. "For lovers say the heart hath treble wrong, 'Tis his his heart's the evidence of the tongue."—*Shakspeare: Venus and Adonis*.

aid-ant, *ayd-ant*, *a.* [Fr. *aidant*, from *pr. par.* of *aider* = to help.] " . . . be aiding and helping. In the good man's distress."—*King Lear*, iv. 4.

aid-de-camp, *aid-de-camp*, or sometimes simply *aid* or *aide* (approx. *aid-dé-kamp*), *s.* [Fr. *aide de camp*; Sp. *ayudante de campo*; Port. *ajudante de campo*; Ital. *ajutante di campo*.] *Military*: An officer who receives the orders of a general and communicates them. His functions are exercised whilst battles are in progress, as well as in more tranquil times.

ai-dqd, *pa. par. & a.* [Aid, v.] ¶ Used as adjective in the phrase "aided emigration." [EMIGRATORS.]

ai-ër, *s.* [Eng. *aid*; *-er*.] One who aids, an assistant, a helper. "All along as he went, were published the adherents and aides of the late rebels."—*Wilson: Henry IV.*

ai-d'ing, *pr. par.* [Aid, v.]

ai-dle (1), *v. t.* The same as **ADLE** = to render patrid (q. v.).

ai-dle (2), *v. t.* The same as **ADLE** = to earn (q. v.).

ai-dless, *a.* [Eng. *aid*; *-less*.] Without aid, destitute of assistance. "The aidless innocent lady."—*Wilson: Comus*. "It is not meet, Sir King, to leave thee thus."—*Shakspeare: Measure for Measure*, p. 214.

aiò, *s.* The same as **AI** = an egg (q. v.).

aiels, *s. pl.* [A. N.] Forefathers. "That your aiel yeon left."—*Piers Ploughman*, p. 214.

aiër, *s.* [Aid, v.]

aiër, *s.*; *pl. aiër-is*. [HEB.] An heir. (O. Scotch.)

ai-ër, *s.* [EYRE.]

aiëgo, *s.* [EAGE.]

aiëgh-ëd-ëm (*gh* mute), *a.* [A. S. *ægha*, *ægha* = eight.] The same as **ACHTAN** = the eighth. (AGLET.)

aië-lët. [AGLET.]

ai-gö-ër-ino, *a.* [AIÖGOCERUS.] Belonging to the Aigocerus genus or sub-genus (q. v.). Col. Hamilton Smith has an Aigocerine group of the genus Antelope. (*Oryzopsis* the Antelope, iv. 176.)

ai-gö-ër-sin, *s.* [Gr. *aië* (*aië*), genit. *aiëfë* (*aiëfë*) = a goat, and *ëpër* (*erë*) = a horn; *aiëpëpër* (*aiëpëpëra*) in classical Greek is a plant, the fennel-root. A genus or sub-genus of Antelope, type *A. leucophlæa*, the Blue-block, South Africa.]

ai-gro, *s.* [EAGE, ARKE, HORE.]

ai-gro, *a.* [Fr.] Sour, sharp. " . . . has aigre favour into milk."—*Shakspeare: Hamlet*, l. 1.

ai-gro donico, *a.* [Fr. *aigre doux*, fr. *doux*.] Sour-sweet. (Holland.)

ai-gro-ën, *s.* [AIGRE.]

ai-gro-mëre, *s.* [Fr.] *Art*: Charcoal in a state of preparation to be mixed with other ingredients for the manufacture of gunpowder.

ai-grët, *ai-grëtto*, *s.* [Fr. *agrette*.] *Ordinary Language*: A tuft, as of feathers, or a small bunch, as of diamonds. " . . . that witness' seat their seats be hatched— ingots of ore from rich Potosi lodes."—*Craven by Craven, epistle to Craven*. " . . . Seat: Vision of Don Roderick, ii. 1.

Aid, *Technically*:
1. *Zoology*:
1. [EURET.]
2. *In the form Agrette*: Buffon's name for the Hair-lipped Monkey (*Macacus cynopolus*).
3. *In the form Agrette*: Buffon's name for the Hair-lipped Monkey (*Macacus cynopolus*).
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100. *In the form Agrette*: Buffon's name for the Hair-lipped Monkey (*Macacus cynopolus*).

bül, *böy*; *pöüt*, *jöwt*; *cat*, *coll*, *chorus*, *chin*, *bengh*; *go*, *gem*; *thin*, *this*; *sin*, *ag*; *expect*, *xonophon*, *exist*. *ph* = *f*.
-tion, -sion = *shün*; -gion, -fion = *zhün*. -tious, -sious, -cious = *shüs*. -ble, -dle, &c. = *bël*, *dëp*, *öph* = *gër*.

however, has none of the rigour or economy of Murray and certainly lacks the simplicity of Johnson: entries disintegrate into columns of paragraphs numbered with finer and finer grades of senses.⁵³ Phrasal verbs, though displayed in full, are particularly difficult to locate, as italics rather than bold are used for these. It is easy for readers to lose track of the hierarchy of sense-divisions in a long entry.

In 1881 Charles Annandale edited a revision of *The Imperial Dictionary* for Blackie & Son. On a smaller page size, and with 'above three thousand [wood] engravings printed in the text', the text has a far more workmanlike appearance than the elegant 1850 edition. The use of typefaces is simple: a condensed, bold slab-serif face for head-words,⁵⁴ a slightly condensed modern for all entry text, and a smaller size of old style for illustrative quotations, which are still set *in situ* and displayed as in Johnson (figure 21). While the bold headwords have a larger appearing size than the surrounding text, Annandale does use bold to assist the structuring of the entry: sense numbers follow the style of the original *Imperial* – a deviation being the retention of the sense number '1.' for all entries where there is more than one sense.

53. 'Each word has been sub-divided as far as possible into the various meanings which it assumes at different times.' (Preface, p. ii)

54. It is difficult to decide whether to describe the bold types in dictionaries of this period as Clarendons or Egyptians: most have slab serifs which are only very slightly bracketed, if at all, and few have the condensed letterforms and pronounced modulation of stroke width that defines a true Clarendon.

Abeam (a-bēm'), *adv.* [Prefix *a*, on, and *beam*.] *Naut.* on the beam, that is, at right angles to the keel of a ship; thus guns are said to be pointed *abeam* when they are pointed in a line at right angles to the ship's keel.

Abear (a-bār'), *v.t.* [A. Sax. *aberan*, to bear, to carry, to suffer, from prefix *a*, and *beran*, to carry.] 1. † To bear; to behave; with reflexive pronoun.
Thus did the gentle knight *himself abear*. *Spenser*.
2. To suffer or tolerate. [Provincial or vulgar.]
Gin I mun doy I mun doy, for I couldn *abear* to see it. *Tennyson (Northern Farmer)*.

Abearance (a-bār'ans), *n.* [From *abear* (which see).] Behaviour; demeanour.
The other species of recognizances with sureties is for the good *abearance* or good behaviour. *Blackstone*.

Abecedarian (ā'bē-sē-dā'ri-an), *n.* [A word formed from the first four letters of the alphabet.] 1. One who teaches the letters of the alphabet, or a learner of the letters.
2. A follower of Stork, an Anabaptist, in the sixteenth century, so called because he rejected all worldly knowledge, even the learning of the alphabet.

Abecedarian, Abecedary (ā'bē-sē-dā'ri-an, ā-bē-sē-dā'ri), *a.* Pertaining to or formed by the letters of the alphabet.—*Abecedarian psalms, hymns, &c.*, psalms, hymns, &c., in which (as in the 119th psalm), distinct portions have the verses begin with successive letters of the alphabet.

Abেকে, † *v.t.* [O. Fr. *abécher*; Fr. *abéquer*, *abéquer*, to feed with the beak, to feed an infant—*a*, and *bee*, the beak.] To feed, as a parent bird feeds its young.
Yet should I somedat ben *abeked*,
And for the time well refreshed. *Cowper*.

Abed (a-bēd'), *adv.* [Prefix *a*, on, and *bed*.]
1. On or in bed.
Not to be *abed* after midnight is to be up betimes. *Shak*.
2. To bed.
Her mother dream'd before she was deliver'd
That she was brought *abed* of a buzzard. *Beau. & Fl.*

Abee (a-bē') [Scotch.] I used in the same sense as *be*.—To *let abee*, to let alone; to let be.—*Let abee* is used as a noun in the sense of forbearance or connivance.—*Let abee for let abee*, one act of forbearance meeting another; mutual forbearance.
I am for *let abee for let abee*. *Sir W. Scott*.
—*Let abee* (*adv.*), far less; not to mention; as, he couldna sit *let abee* stand.

Abegge, † *v.t.* [See *ABY*.] To suffer for, or atone for; to aby.

Figure 21. Charles Annandale, *The Imperial Dictionary*, revised edition 1881, detail. (90%)

friends, to forsake the paths of rectitude, &c. It may be used either in a good or a bad sense.

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-bān'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;

Figure 22. Webster's *Dictionary of the English Language*, 1886, detail. (90%)

abhorrence 5

ab-hor'rence, ab-her'gns, *n.* 1. The act of detesting extremely; a feeling of utter repugnance; loathing. See **ABHOR**. 2. That which arouses detestation. 3. A statement that one abhors something; especially, such a statement made by the Abhorrents. See **ABHORRENT**, 2.

ab-hor'ren-cy; **ab-hor'ment**,
Synonyms: antipathy, aversion, condemnation, contempt, detestation, disgust, dislike, hatred, loathing, repugnance, revulsion. See **ABOMINATION**.—**Antonyms**: admiration, affection, appreciation, approval, attachment, delight, enjoyment, esteem, pleasure, ratification, regard, satisfaction.—**Preposition**: abhorrence of treason.

ab-hor'rent, ab-her'gnt, *a.* 1. Arousing abhorrence; very repugnant; hateful.
They are not reformers who simply abhor evil. Such men become in the end *abhorrent* themselves.
H. W. BACCHUS in *Life Thoughts* p. 16. [P. S. & CO. '58.]
2. Repugnant (to); opposed (to).

A draft upon my neighbor was to me the same as was sufficiently convinced of his ability.
GOLDSMITH *Friend of Walsfield* ch. 14, p. 45.
[< OF *habilitie*, < L. *habilitas*, < *habilis*; **Synonyms**: aptitude, capability, capacity, competency, dexterity, efficiency, expertness, er, qualification, readiness, skill, talent. *Ab* every form of power. *Capacity* is power to do, to effect. *Competency* is occasion, *readiness* prompt for the occasion an inherent quality of mind or body; *talenti* mental ability. *Deseritly* and *skill* are reactivity in action, having a special end, and a quired. Our *abilities* include our natural *caities*, and *talents*, with all the *deseritly*, *skill*, i that can be acquired. *Efficiency* brings all to bear promptly on the thing to be done. **CALIBER**.—**Antonyms**: awkwardness, duine inability, inaptitude, incapacity, incompetenc maladroitness, stupidity, unskillfulness, weak

Figure 23. Isaac K. Funk, *A Standard Dictionary of the English Language*, vol. 1, 1893, detail. (90%)

Though the structuring of entries by senses is not emphasized by Annandale's typography, the use of conventions for details of meta-language is well thought out. As in *The Encyclopædic Dictionary*, cross-references are set in capitals and small capitals (cf. Johnson), and words which function as subject-field labels are set in italic ('In *law*, one who ...'). The ease of access of headwords is helped by keeping them clean of pronunciation and syllabification information, which appears immediately following, in roman within parentheses. Annandale follows Webster in providing an on-page explanation of the pronunciation system in running footlines. Square brackets enclose etymological information.

Dictionaries which use a fat face for headwords present a less satisfactory appearance than those which use slab-serif types. Webster's *Dictionary of the English Language* (1886, figure 23) and Isaac K. Funk's *A Standard Dictionary of the English Language* (1893–5, figure 23) demonstrate this. Webster's headwords are cluttered with pronunciation and syllabification marks. The fat face used for headwords causes exactly the faults of the 1869 *Technologisches Wörterbuch*: the unevenness of the bold effect and the corruption of word shapes. In other respects the design is effective. Senses are in separate paragraphs, with a semibold slab-serif number at the start of each. A feature is a bank of synonyms at the end of many entries, which was to become a standard part of American (though not British) dictionary entries.

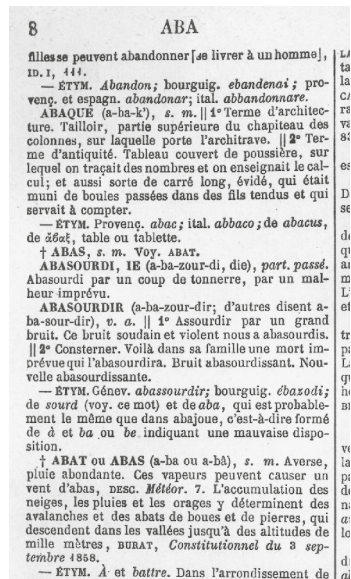


Figure 24. E. Littré, *Dictionnaire de la langue française*, 1863. (67%)

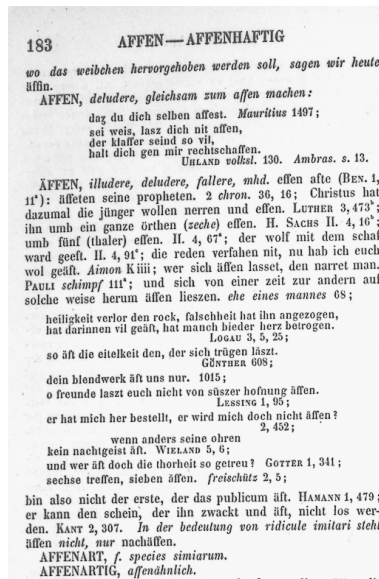


Figure 25. Jacob and Wilhelm Grimm, *Deutsches Wörterbuch*, 1852. (67%)



Figure 26. Matthias de Vries, *Woordenboek der Nederlandsche Taal*, 1864. (67%)

National and historical dictionaries: the *OED*

The publication in 1884 of the first fascicle of James Murray's *New English Dictionary* (later the *Oxford English Dictionary*) represents the final triumph of scientific and historical lexicography that had been pointed to, but could not be achieved, in the eighteenth century. The *OED* based its definitions more closely on etymological research and the analysis of quotations than any previous work. Murray considered that an accurate understanding of how a word entered the language was the starting point for understanding its later forms and senses. He was able to produce a historical dictionary of the English language that traced its development from the tenth century and earlier because he had the tools for the job: reliable editions of works from the Anglo-Saxon and Middle English periods had been established from which to date first usages; a far more rigorous basis for etymology developed by philologists such as Franz Passow;⁵⁵ a reading programme that had been initiated by the Philological Society of London; and the example of others. The *OED* was edited at a time when national dictionaries on historical principles were being compiled in France (E. Littré's *Dictionnaire de la langue française*, 1863–73, figure 24), Germany (Jacob and Wilhelm Grimm's *Deutsches Wörterbuch*, 1852–1960, figure 25), and the Netherlands (Matthias de Vries's *Woordenboek der Nederlandsche Taal*, 1864–1998, figure 26). As well as being products of the growth of philology, these publications were also influenced by complex ideas about language and national identity.⁵⁶

In terms of design, the other three great historical dictionaries of this period, especially the *Deutsches Wörterbuch*, adopted a leisurely approach. It has been argued that Grimm *talks* to his reader – he includes eclectic pieces of information about the language and (like the *WNT*) retains 'verse set out as verse'.⁵⁷ The *OED*'s twelve volumes are

55. Eighteenth- and nineteenth-century lexicographers had deduced etymologies from the form of words and attempted to show 'true' meanings through them. Richardson believed words had only one 'radical meaning'. Murray was critical of Webster's practice of elaborating definitions from his 'own consciousness'. Passow had laid the foundations of a genuinely historical etymology, allowing each word to 'tell its own story'. The *OED* finally separated etymology from semantics. See Silva 2000, pp. 77–9.

56. 'In a memorable passage in his Preface Grimm has a vision of his dictionary finding a place in every household not unlike that of the Family Bible ... "what have we in common but our own speech and literature?"' One motive for setting up the *WNT* was an urge to promote uniformity of language throughout the Netherlands. Ossleton 2000, pp. 64, 68.

57. Ossleton 2000, p. 64.

much more compact in editorial and typographic style, closer to the mainstream of Webster.

Murray's triumph in the *OED* was in establishing a pattern of sense division and numbering that, while owing an acknowledged debt to Johnson, and following the numbering system of Robert Hunter, went much further in displaying the shifts of meanings in a word's history. Murray also provided each part of the entry with a distinct and unambiguous typographic format. While Grimm, Littré, and De Vries were being set in undistinguished and rather cramped moderns, the *OED* was set in a strongly drawn old style, brevier (8 pt) for entry text, nonpareil (6 pt) for quotations and notes (figure 27). An admirable feature of De Vries is the use of a boldface for headwords. Murray improved on this by using upper and lower case rather than the all-capitals style of the *WNT* – he did not, however, adopt the all-lower-case style of *The Encyclopædic Dictionary*.

On the editorial side, clearer standards for definition text were established. The basic rule (established by Johnson) was that definitions should be substitutable for the headword: this led to set formats for the definitions of verbs, adjectives, adverbs, and nouns. To 'present the history of words, the significant phases of meaning through which they have travelled',⁵⁸ Murray developed a tree-structure, explaining it as follows:

As, however, the development often proceeded in *many* branching lines, sometimes parallel, sometimes divergent, it is evident they cannot be adequately represented in a single linear series. Hence, while the senses are numbered straight on 1, 2, 3, etc., they are also grouped under branches marked I, II, III, etc. in each of which the historical order begins afresh. Subdivisions of the senses, varieties of construction, etc. are marked a, b, c, etc.; subdivisions of these, used especially for sense-divisions under combinations and derivatives, (a), (b), (c), or (i), (ii), (iii), etc.⁵⁹

Comparison of Murray's use of this branching structure with Hunter's use of a superficially similar system is telling. Hunter restarts the numbering at each subdivision, while Murray's main senses, shown by arabic numbers, run through in a single sequence even when they are divided at a level above by I, II, III, etc. Hunter is inconsistent in allocating levels in the hierarchy to grammatical and semantic distinctions, and in any case divides senses excessively. Murray, through critical scrutiny of his editors' work, strove to impose consistency and conciseness on sense-division.⁶⁰

Each sense was followed by its quotations. The *OED* deals effectively with these, integrating them into the entry in a way that previous dictionaries, and indeed the other national historical dictionaries, failed to do. Johnson had set the style for illustrative quotations, which was arguably acceptable when there was only one or two quotations to be included under any one entry or sense. Webster, *The Imperial*, and others followed this tradition: a separate displayed paragraph for each quotation, in small type, with verse matter centred in the column on the longest line, and sources set on a new line full right, sometimes with space above and below the quotation. This bookish style interrupts the visual structure of the entry and disrupts its graphic coherence, giving prominence to the quotation because dictionary pages

58. Richard Chenevix Trench, cited in Silva 2000, p. 80.

59. *OED* (1989), vol. 1, p. xxix.

60. Silva 2000, pp. 84–5, discusses this and the standardization of wording for each word-category that provided a framework for consistency throughout the dictionary.



Figure 27. The Oxford English Dictionary, 1933. (73%)

contain no other centred items, and no other vertical space. Richardson had run all his quotations in chronological order at the end of each entry, but was only able to do this because his rejection of 'division of meaning' meant that definitions formed a single compact paragraph. The OED includes far more illustrative quotations than any other dictionary, and the strategy of running quotations on in

coste and charge, and a thousande crosbowes, and a thousande bregandiers.

† **Brigander** *v.* 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.* 8 *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, (bregandyrn, -ardyn), brig-, bryga(u)ndyn(e), (*Sc.* brikcane-, brekane-tyne), 5-6 brigandyne, 6 bregendine, (?7 brigintine), 6- brigandine, -tine. [Late M.E., 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 1465 *Eng. Chron.* (Camden) 66 Armed in a peire of brigandynez. 1465 *Paston Lett.* 99 l. 134, J peyr of Bregandyns kevert with blew fellew and gyll naille, with legharneyse, the vallew of the gown and the bregardyns vij li. 1489 *Acta Dom. Concilii* 132 (JAM.) The said Schir Mongo haid the brikcanetynes contenit in the summondis. 1548 UDALL, etc. *Erasm. Par. Maré* Pref. 4 They haue theyr brigandyne, theyr souldiers girdle. 1567 *Lauc. Wills* II. 86 A payre of bregendines. 1597 GARRARD *Art Warre* 9 The Halberdier, who is armed either with Brigandine or Corslet. 1611 BIBLE *Jer.* xlvj, Furbish the speares, and put on the brigandines [WYCLIF habiriowms; COVERD. brest-plates; Vulg. lorice]. 1671 MILTON *Samson* 1120 Put on all thy gorgeous arms, thy helmet And Brigandine of brass,

Figure 28. *The Oxford English Dictionary*, 1933, detail. (100%).

a 'bank' is necessary to save space. The coding of quotations is more systematic and economical than before: quotations are listed by date, earliest first, and the date is in bold, followed by the author's name in capitals and small capitals, with the title of the work (in a standardized abbreviated form) in *italic*. Each sense division is therefore followed by its quotation bank. The reversal of the source and quote is instructive: Murray is demonstrating the development of a word's status and signification through a sequence of quotations, not fixing an idealized or prescriptive definition from a single authority.

Murray's particular innovation in the use of bold was to use variant typefaces systematically to identify different structural items. Four bold fonts were used: a large-face bold Egyptian, a large-face lighter Egyptian, a small-face lighter Egyptian – all cast on brier – and a nonpareil bold (figure 28). The boldest, largest font was only used for headwords. The lighter large-face Egyptian was used for subsidiary headwords, usually archaic forms, and also for the sense-numbering system. The lighter small-face Egyptian was used within entries for variant forms (i. e. the different spellings of the headword through the centuries). The nonpareil bold was used only for non-lining figures to set quotations dates, their boldness emphasizing the start of individual quotations in the quotation banks.

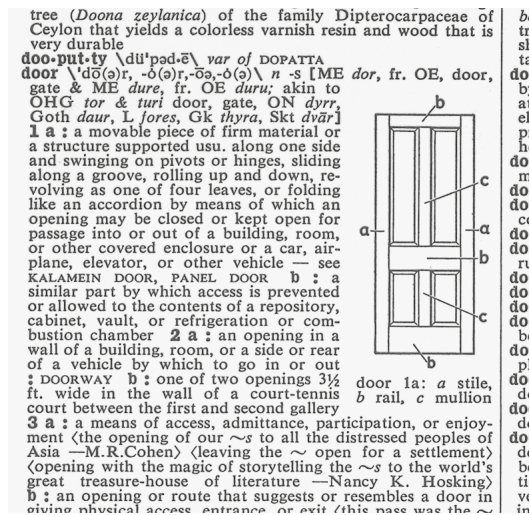
While Murray's concern for precision and concision usually makes the presentation of the *OED* more economical and consistent than that of *The Encyclopædic Dictionary*, the earlier dictionary had the advantage of a hanging indent for headwords, and extra space between entries. In comparison the *OED* page looks over-compressed, and the left-hand alignment of main headwords, subsidiary headwords, and numbered paragraphs is not always clear, especially when they are preceded by † as the marker for obsolete words.

The last three nineteenth-century dictionaries to be considered are all American. While Murray's *OED* established the standard for scholarly lexicography, American dictionaries were innovative in the general publishing field. The 1886 edition of *Webster's Dictionary of the English Language* is one of the few English dictionaries to use a fat face for headwords. This feature of its typography was copied by Isaac K. Funk's *A Standard Dictionary of the English Language*, published in two volumes, 1893–5. Funk's innovation was to start entries with the most common current meaning of a word, rather than a historical or original meaning. Funk is more economical than Webster, using the fat face for sense numbers and derivatives so that they can be run on in the main entry paragraph.

The *Century Dictionary*, published in 1889, owed much to the typographic standards of Theodore Lowe De Vinne and its publishers, who also printed and published the *Century Magazine* (figures 29–30). *The Century* reinvigorated the tradition of illustration in English dictionaries – it contained over 5000 wood engravings.⁶¹ Although originally intended as an updating of *The Imperial Dictionary*, *The Century* appears, typographically speaking, to be a reconsideration of *The Imperial*, Webster, and the *OED*. It uses a condensed Clarendon in upper and lower case for headwords, and a strongly drawn modern face for text. While *The Century* used the same body sizes as the *OED* the appearing size of the *Century*'s modern face was much greater.

61. Though wood engraving was an obsolescent technique, 'in a confined space ... early photographic processes could not achieve the crispness of a well-prepared wood engraving.' Hancher 1993, p. 82.

Figure 31. *Webster's Third New International Dictionary of the English Language*, 1961, detail. (100%)



1.2 million copies a year, is the biggest-selling dictionary of all. The unabridged dictionaries combined the range of meanings found in historical dictionaries with illustrative quotations from contemporary writers; they were encyclopedic in the scope of their headwords and invariably contained in-column line illustrations – direct descendants of those in the *Imperial* and *Century*, and in the case of heraldic images, seemingly unchanged since Blount and Bailey.⁶³ Until the 1960s they were conservative in their approach to including new words or recognizing taboo or slang words;⁶⁴ the third edition of *Webster's Third New International Dictionary of the English Language* in 1961 caused something of a national scandal by being less prescriptive and appearing to sanction the use of *ain't*.⁶⁵ By this edition, Webster's text had shrunk to 5½ pt Times, which provided little contrast for the narrow, if large-face, slab serif used for headwords and sense numbers (figure 31). That the font used for sense numbers might not be strong enough for the task seems to be acknowledged by the addition of a very bold colon after them as a more visible pick-up point for the reader. The page is competent, compact, and overwhelmingly grey.

In Britain compact dictionaries in small octavo formats became the norm in trade publishing. The *Concise Oxford Dictionary* of 1911 (which shared the name but not the editorial team of the main *OED*, although it was based on the larger dictionary)⁶⁶ set standards for coverage and compression (figure 32). The *COD* omitted all illustrative quotations. The desire to save space was the prime concern of its typography: the fourth edition (1951, figure 33) introduced the swung dash (~), which had been used in the *Little Oxford Dictionary* (1930) as a replacement for the repetition of the headword in derivatives and compounds. The *COD* used the swung dash as a compensation, it seems, for the introduction of sense-division numbers, which had been omitted from previous editions.⁶⁷ The smaller Oxford dictionaries shared this tendency towards abbreviation and compression, as did the *Shorter Oxford English Dictionary* (1933), which was a historical dictionary and a genuine abridgement of the parent work, rather than a trade dictionary based upon the *OED*'s resources. Hand-set, and hardly an advance on the design of the larger dictionary, the *SOED* followed the same sequence of elements within entries but ran them on,

63. Hancher 1988 discusses the styles of these illustrations.

64. To achieve adoption in schools in certain US states, editions of dictionaries which omitted sexual slang words were required (Bcjoint 1994, p. 126).

65. Sledd and Ebbitt 1962 reprint much of the contemporary press and academic criticism.

66. The editors of the *COD*, Henry and Frank Fowler, worked from their homes on Guernsey. All their dealings with the OUP were by correspondence (Sutcliffe 1978, pp. 150–8).

67. For a discussion of the minutiae of using the swung dash to represent the headword, see Svensén 1993, p. 221. An important typographic consideration is that the character sets with minimum inter-character space, so that it is clear whether one word or two is intended (**game**: ~keeper, ~law; see figures 42–3 below).

PURSUER	675	PUT
<p><i>porseivre</i>, f. L PRO(<i>sequere</i>, -<i>ire</i>, pop. varr. of <i>sequi</i> follow)]</p>	<p>spirited. Hence or cogn. pusillanimitry n., pusillanimously adv. [f. eccl. L <i>pusillanimitis</i> (<i>pusillus</i> petty + <i>animus</i> soul) + -ous]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>persu'er, n. In vbl senses, also: (Civil & Sc. Law) prosecutor. [-ER¹]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>persult (-ūt), n. Pursuing, esp. in p. of (animal, person, one's object); profession, employment, recreation, that one follows. [f. AF PUR-seute, fem. p.p. & n. as PURSUE]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-suivant (-sw-), n. Officer of College of Arms below herald; (poet.) follower, attendant. [f. OF <i>pur-sivant</i> (as PURSUE, see -ANT)]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-sy¹, a. Short-winded, puffy; corpulent. Hence pur-siness n. [earlier -ive f. OF <i>pol-sif</i> (<i>polser</i> breathe with labour as PULSATE)]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-sy², a. Puckered. [f. PURSE¹ + -y²]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-tenance, n. (archaic). Inwards, pluck, of animal. [earlier form of PERTINENCE]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-ulent, a. Of, full of, discharging, pus. Hence or cogn. pur-ulence, -ENCY, nn., pur-ulently² adv. [f. L <i>purulentus</i> (PUS, see -LENT)]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-vey¹ (-vā), v.t. & i. Provide, supply, (articles of food) as one's business; make provision, act as purveyor, (for person, army, &c.). [f. AF <i>purveier</i> PROVIDE]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-vey², n. Purveying; right of crown to provisions &c. at fixed price & to use of horses &c. [f. OF <i>porveance</i>, as PROVIDENCE]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-vey³, n. One whose business it is to supply articles of food, esp. dinners &c. on large scale, as <i>P. to the Royal Household</i>; (Hist.) officer making purveyance for sovereign. [f. AF <i>purveour</i> (as PURVEY, see -OR²)]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pur-view (-vū), n. Enacting clauses of statute; scope, intention, range (of act, document, scheme, book, occupation, &c.); range of physical or mental vision. [f. AF <i>purveu</i> provided, p.p. as PURVEY]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pus, n. Yellowish viscid matter produced by suppuration. [L. gen. <i>puris</i>]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>Pur-seyism (-zi-), n. (Hostile term for) TRACTARIANISM. So Pur-seyite¹ n. [E. B. Pusey d. 1882 + -ISM]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>push¹ (pōō-), v.t. & i. Exert upon (body) force tending to move it away; move (body <i>up</i>, <i>down</i>, <i>away</i>, <i>back</i>, &c.) thus; exert such pressure, as <i>do not p. against the fence</i>; (Billiards) make push-stroke; (of person in boat) <i>p. off</i>, <i>p. against bank with oar to get boat out into stream</i> &c.; (bibl.) butt (t. & i.) with the horns; (cause to) project, thrust <i>out</i>, <i>forth</i>, &c., as <i>plants p. out new roots</i>, <i>cape pushes out into sea</i>; make one's way forcibly or persistently, force (one's <i>way</i>) thus; exert oneself esp. to surpass others or succeed in one's business &c., whence pushing² a., pushing¹ v. adv.; urge, impel, (often <i>on</i>, <i>to do</i>, <i>to effort</i> &c.); follow up, prosecute, (claim &c., often <i>on</i>); engage actively in making (one's <i>fortune</i>); extend (one's <i>conquests</i> &c.); <i>p. (matter) through</i>, bring it to a conclusion; press the adoption, use, sale, &c. of (goods &c.) esp. by advertisement; press (person) hard, as <i>do not wish to p. him for payment</i>, esp. in pass., as <i>am pushed for</i> (can scarcely find) <i>time, money</i>; <i>p. pin</i>, a child's game. Hence pusher¹(1, 2) n. [f. F <i>pousser</i> as PULSATE]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>push², 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 <i>must make a p. to get it done</i>, <i>for home</i>; 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.]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
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<p>Pur-seyism (-zi-), n. (Hostile term for) TRACTARIANISM. So Pur-seyite¹ n. [E. B. Pusey d. 1882 + -ISM]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
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<p>pus, n. Yellowish viscid matter produced by suppuration. [L. gen. <i>puris</i>]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>Pur-seyism (-zi-), n. (Hostile term for) TRACTARIANISM. So Pur-seyite¹ n. [E. B. Pusey d. 1882 + -ISM]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>push¹ (pōō-), v.t. & i. Exert upon (body) force tending to move it away; move (body <i>up</i>, <i>down</i>, <i>away</i>, <i>back</i>, &c.) thus; exert such pressure, as <i>do not p. against the fence</i>; (Billiards) make push-stroke; (of person in boat) <i>p. off</i>, <i>p. against bank with oar to get boat out into stream</i> &c.; (bibl.) butt (t. & i.) with the horns; (cause to) project, thrust <i>out</i>, <i>forth</i>, &c., as <i>plants p. out new roots</i>, <i>cape pushes out into sea</i>; make one's way forcibly or persistently, force (one's <i>way</i>) thus; exert oneself esp. to surpass others or succeed in one's business &c., whence pushing² a., pushing¹ v. adv.; urge, impel, (often <i>on</i>, <i>to do</i>, <i>to effort</i> &c.); follow up, prosecute, (claim &c., often <i>on</i>); engage actively in making (one's <i>fortune</i>); extend (one's <i>conquests</i> &c.); <i>p. (matter) through</i>, bring it to a conclusion; press the adoption, use, sale, &c. of (goods &c.) esp. by advertisement; press (person) hard, as <i>do not wish to p. him for payment</i>, esp. in pass., as <i>am pushed for</i> (can scarcely find) <i>time, money</i>; <i>p. pin</i>, a child's game. Hence pusher¹(1, 2) n. [f. F <i>pousser</i> as PULSATE]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>push², 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 <i>must make a p. to get it done</i>, <i>for home</i>; 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.]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>push³, 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 <i>must make a p. to get it done</i>, <i>for home</i>; 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.]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
<p>pus, n. Yellowish viscid matter produced by suppuration. [L. gen. <i>puris</i>]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>	<p>pus (pōs), n. Cat (esp. as call-name); (quasi-proper name for) hare, tiger; (colloq.) girl, as <i>sly p.</i>; <i>p.-moth</i>, large European moth. [cf. Du. <i>poes</i>, Norw. <i>puse</i>, perh. orig. a call]</p>
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Figure 32. *The Concise Oxford Dictionary*, 1911. (100%)

68. The fonts used were Monotype Modern series 1 and 18, and Old Style bold series 53.

emphasizing microstructural elements by adding considerable extra space in between (figure 34). Only the large-face Antique old style headwords (still with an initial cap some sixty years after Cassell's *Encyclopedic Dictionary* abandoned them) hold the entry together in the face of such potential fracturing. As late as 1959 the *SOED* was reset in modern types in a typographic format that could be mistaken for that of *The Century Dictionary* of 1889 – and this setting was retained for the 1973 reprint.⁶⁸ The 1993 *New Shorter Oxford English Dictionary* adopted a new typographic design based on that of the *OED* second edition.

4 above

other agent) causing abortion. [f. L *aborti* p.p. st. of *ABORIRE* (to be born)]

abōrt'ed, a. Untimely born, undeveloped; rudimentary (*thorns are ~ branches*). [ABORT + ED¹ (2)]

abōrt'ion, n. Miscarriage of birth; the procuring of this, whence ~IST (1) (-shon-) n.; arrested development of any organ; a dwarfed or mis-shapen creature; failure of a project or action. [f. L *abortio* (ABORT, -ION)]

abōrt'ive, a. Premature (birth etc.); fruitless, unsuccessful; rudimentary (organ etc.), arrested in development. Hence ~LY² (-vL-) adv., ~NESS (-vN-) n. [f. L *abortivus* (ABORT, -IVE)]

abou'lia (-ow-), **abū'lia**, n. Loss of willpower (as mental disorder). [f. Gk *a-not* + *boulomai* I will]

abound', v.i. 1. (Orig.) overflow, either of vessel or of liquid. 2. Be plentiful: be rich (*in*); teem or be infested (*with*). [f. OF *abunder*, *abonder*, *habonder*, f. L *abundare*, f. *unda* wave]; the *h*-common in older F & E is due to confusion w. L *habere* have]

about'¹, adv. & prep. All round from outside, as *compass it ~*, *He is ~ my path*, *beat ~ the bush*; all round from a centre, as *look or lay ~ you*; somewhere round, as *lie ~*, *hang ~* (the door), *the fields ~ Oxford*, *people or objects ~ us*, *have not a penny ~ me*; here and there (in, or abs.), as *smallpox is ~*, *move or order ~*, *he put the tale ~*, *I was much put ~* (distracted), *out & ~*, restored to normal activity (after convalescence), *dotted ~ the fields*, *man ~ town*; near in number, scale, degree, etc., as *~ half*, *fifty*, *right*, *tired*, *midnight*, *my size* (occas. *much ~*); facing round, as *right ~ turn* (now ~ turn! as mil. word of command), *the wrong way ~*, *put (the ship) or go ~*; round a party, as *take turns ~*, *read verse ~*; occupied with, as *~ my father's business*, *send ~ his business*, *what are you ~?*, *go ~ to do*, *am ~ to do* (so all fut. participles); in connexion with, as *quarrels ~ trade*, *something wrong ~ it*; circuitously, as *he went a long way ~*, *I brought it ~*, *it came ~*. [OE *on-būtan* f. *on* + *būtan* without (be by + locative of *ūt* utan out); orig. meaning is therefore on the outside (of)]

about'², v.t. Change the course of (ship) to the other tack. [f. ABOUT adv.]

about'-slēdge, n. Largest hammer used by smiths.

above' (-ūv), adv. & prep. 1. adv. At a higher point (w. spec. meaning acc. to context); overhead, on high; up stream, upstairs; in heaven; on the upper side; earlier in a book or article (as *was remarked ~*; *the ~-cited passages*; *the ~*); in addition (*over & ~*). 2. prep. Over, on the top of, higher than (*~ par*; *~ oneself* (sl.), in unusual spirits etc.; *can't get ~ C*—in music), more than (~

Figure 33. *The Concise Oxford Dictionary*, fourth edition 1951, detail. (100%)

ABACISCUS 2

Abaciscus. [L., a. Gr. *ἀβᾰκίσκος*, dim. of *ἀβᾰξ*.] *Arch.* 1. A tile or square in a mosaic pavement. †2. = ABACUS.

Abacist (æ'bisist). ME. [ad. late L. *abacista*, f. *abacus*.] One who uses an abacus in casting accounts; a calculator.

†**Aback**. *rare*. A square tablet or compartment.

Aback (æbæk), *adv.* [OE. *on prep. bæc* sb. Now chiefly *Naut.*] 1. Backwards. Also *fig.* 2. In the rear, behind OE. Also *fig.* 3. *Naut.* Of sails: Laid back against the mast, with the wind in front 1697. Also of the ship. Hence To be taken aback, to be caught in front suddenly, through a shift of wind, and driven astern; *fig.* to be disconcerted by a sudden check.

2. When time is, to hold thyself aback SKELTON.

†**Abackward**, *adv.* ME. Early f. BACKWARD. Chaucer.

Abactinal (æbæktɪnəl), a. 1857. [f. L. *ab* + *ACTINAL*.] *Zool.* Remote from the actinal area. See ACTINAL.

†**Abactor**. 1659. [a. L., f. *abigere*.] A stealer of cattle by herds.

Abaculus. [L., dim. of *Abacus*.] *Arch.* = ABACISCUS.

Abacus (æ'bækʊs). Pl. -ci. ME. [a. L. *abacus*, f. Gr. *ἀβάξ*.] †1. A board strewn with sand, for drawing figures, etc. †2. A calculating frame, esp. one with sliding balls on wires 1686. 3. The upper member of the capital of a column, supporting the architrave 1563. †4. = ABACK sb. 5. *Gr. & Rom. Antiq.* A sideboard.

†**Abada**. a 1599. [Perh. Malay.] The rhinoceros. PURCHAS.

Abaddon (æbædɒn). ME. [Heb.] In *Rev.* ix. 11 = Gr. *Ἀπολλύων*, destroyer, 'the angel of the bottomless pit'. Hence the pit itself MILT. *P.R.* iv. 624.

Abaft (æbæft). ME. [A *prep.*¹ + *bē* + *æftan*; see BAFT and AFT.] *A. adv.* †1. Backwards ME. 2. Back ME. *Usu. Naut.* B. *prep.* Behind.

A. 2. Her works were rotten a. ANSON. B. Just a the beam MAURY.

†**Abaisance**. ME. [a. OFr. *abaissance*, confused in Eng. with *obeissance*.] A low bow -1721.

Abaiser. 1849. [mod. f. F. *abaïsser*.] Burnt black or ivory black; used to lower the tones of colours in painting.

†**Abalienate** (æbæli'neɪt), v. 1554. [f. L. *abalienatum*, *abalienare*; see ALIEN.] 1. *Rom. Law.* To make that another's which was ours. 2. To remove; estrange -1652. 3. To cause aberration of (mind) -1652. Hence **Abalienation**.

†**Aband**, v. 1559. [Contr. f. ABANDON; cf. *open, ope*.] 1. To forsake SPENSER. 2. To banish -1559.

†**Abandon**, -ou'n, *adv.* ME. [a. OFr. *à bandon*; see BANDON sb.] Under one's control; at one's discretion.

Abandon (æbændən), v. ME. [a. OFr. *abandoner*, f. *à bandon*; see prec. and cf. F. *mettre à bandon*.] †1. To reduce under control, subdue -1533. 2. To give up to the control of another, surrender to another ME.; esp. *refl.* to surrender oneself 1564. 3. *trans.* To relinquish a claim to underwriters (also *absol.*) 1755. 4. To cease to hold, use, or practise; to give up, renounce ME.; to desert, leave without help 1490. †5. *refl.* To let oneself loose, rush headlong -1530. †6. To put to the ban, banish -1660.

2. To a. a place to the enemy HUME. *refl.* Abandon'd to her sorrow *Twel. N.* i. iv. 10. 3. To a. a Ship to the Insurers 1755. 4. Abandoning. of images 1577. To a. the Dutch war BURKE. MILT. *Sams.* 118. To a. one's own flesh and blood DE FOE, the helm of justice BURKE. 6. Abandoned from thy bed *Tam. Shr.* Ind. ii. 112. Hence **Abandoner**.

†**Abandon**, -ou'n(e), sb.¹ ME. [a. OFr. *abandon*.] = BANDON. *At, in abandon*: Recklessly.

Abandon (æbændən), sb.² ? *Obs.* 1755. [f. ABANDON v.] The act of abandoning; *spec.* of insured property.

Abandon (æbændən), sb.³ 1850. [mod. Fr. See ABANDONMENT.] *lit.* Surrender to natural impulses; hence freedom from constraint or convention.

Abandoned (æbændənd), *pp.* a. ME. [f. ABANDON v.] 1. Forsaken, cast off 1477. 2. Self-given up to ME. Now always to evil. Hence (without *to*): Profligate 1692.

1. A poor a. woman 1704. A. finery LEVER. 2. A. to sorrow SHAKS., to despair DE FOE, to vice SCOTT. A. youth PRIOR, writings STEELE. Hence **Abandonedly** *adv.* profligately; also unconventionally (f. ABANDON sb.³).

Abandonee. 1848. [f. ABANDON v.] One to whom anything is formally abandoned; *spec.* an underwriter.

Abandonment (æbændənmənt). 1611. [a. Fr. *abandonnement*.] 1. The action of abandoning, or the condition of being abandoned 1611. 2. *Comm. Law.* Abandoning an interest or claim; *esp.* in *Marine Insurance* 1809. 3. Self-abandonment 1860. 4. = ABANDON sb.³

1. A. of pretences BURKE, of reason BYRON. 3. True A. the nearest way to God VAUGHAN. 4. A manner frank even to a. DISRAELI.

†**Abandum**. [Med. L.] *Law.* 'Anything sequestered, proscribed, or abandoned'. TOMLINS.

†**Abanet**, a-bnet. 1707. [Heb., *Lev.* viii. 13.] A girdle of fine linen, worn esp. by Jewish priests.

†**Abannition**, -ation. 1656. [f. med. L. *abannire*.] Banishment.

Abarticulation (æbærti:kju'leɪʃən). 1751. [ad. L. *ab-articulatio* = Gr. *ἀπαρθρωσις* GALEN; see ARTICLE.] *Anat.* Articulation allowing free motion in the joint.

Abase (æbæz), v. ME. [ad. OFr. *abaïssier*, f. *à* + *baïssier*:—late L. **baissare*, f. *bassus*. Influenced by *base* adj.] 1. To lower (physically). *arch.* 1477. 2. To lower in rank, office, etc.; humiliate; degrade ME. †3. To lower in price or value, debase (coin) -1736.

1. To a. one's eyes SHAKS. 2. He dyd a. hym selfe TONSTALL. To a. the proud 1762. 3. The peccer of ix pence was abaced to sixpence 1569. Hence **Abasedly** *adv.* **Abas'er**.

Abased (æbæst), *pp.* a. 1611. [f. ABASE v.] 1. In the senses of the vb. 2. *Her.* = Fr. *Abaisé*: Turned downwards, as wings on a shield. Also said of a charge, when lowered; opp. to *enhanced*.

Abasement (æbæsmənt). 1561. [f. as prec.] The action of abasing, or condition of being abased.

Abash (æbæʃ), v. ME. [ad. Anglo-Fr. *abaïss* = OFr. *esbaïss*, stem of *esbaïr*, mod. Fr. *ébahir*; f. *es*:—L. *ex* utterly + *bahir* to astound, f. *bah!*] 1. To destroy the self-possession of, to disconcert with sudden shame, consciousness of error, presumption, etc. ME. †2. *intr.* To stand confused, etc. -1585.

1. The lyon with his crye abasseth all other bestes W. DE WORDE. To a. the gainsayer 1863. 2. The herte of man sholde not abasshe CAYTON. Hence **Abashed** *pp.* a. put to confusion. **Abashedly** *adv.* **Abashless** a. unabashed BROWNING. **Abashment**, confusion from shame, etc.

Abask, *adv.* 1866. [A *prep.*¹ II + BASK v.] Basking.

†**Abassi**, -s. 1753. [f. Shah *Abas* II.] A silver coin of Persia, worth about twelve-pence.

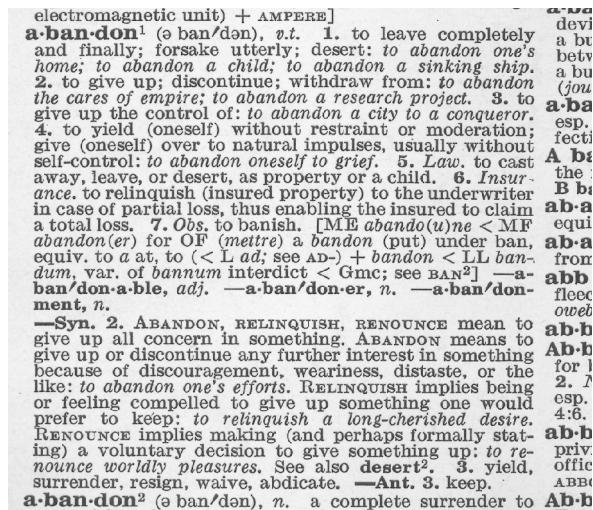
†**Abastard**, v. 1610. [ad. Fr. *abastardir*, f. *à* + *bastard*.] To render bastard; to debase -1651. var. **Abastardize**, -ise.

Abate (æbæt), v.¹ ME. [a. OFr. *abatre*, f. *à* + *batre*:—late L. *batere* f. cl. L. *batuere*.] 1. *trans.* To beat down, destroy. *Obs. exc.* in *Law.* Hence, to put an end to; as (*Law*) to abate a nuisance, an action, a writ ME. 2. *intr.* (through *refl.*) To become null and void 1602. †3. To bring down physically, socially, or mentally ME. Also *†intr.* Also with *of*: To curtail of -1637. 4. To bring down in size, amount, value, force ME. Also *intr.* 5. To lower in force or intensity ME. Also *intr.* 6. To strike off, apart, deduct ME. 7. *fig.* To bar or except 1588. 8. With *of*: To deduct something from. *arch.* 1644. †9. *Falconry.* To beat with the wings; *usu.* BATE -1575.

æ (man). a (pass). au (loud). v (cut). ɛ (Fr. chef). ə (ever). əi (I, eye). ə (Fr. eau de vie

Figure 34. *The Shorter Oxford English Dictionary*, 1933. (90%)

Figure 35. *Random House Dictionary of the English Language*, 1966, detail. (100%)



The computerization of dictionary production

The production of the *Random House Dictionary* in 1966 was a landmark in the computerization of dictionaries. The managing editor, Laurence Urdang, was the moving force in the early computerization of dictionaries, and immediately envisioned a complete process in which text was entered, stored, sorted and compared, and finally transferred to a typesetting machine. The *Random House Dictionary* text was keyboarded after writing and each entry was divided and entered in fields assigned to different levels of information (for example headword, pronunciation, definitions, etc.). This made it possible to prepare information for each level and in each of 150 subject fields, 'ensuring better uniformity of treatment and far greater consistency among related pieces of information than had been achieved on other dictionaries.'⁶⁹ Though Urdang was successful in sorting and establishing the continuity of information throughout the dictionary, he was not able to set up a usable interface between the database and phototypesetting equipment of the time. Two machines, the Photon and the Videocomp (the US version of the Hell Digiset), were technically capable of being driven by magnetic tape, but the expected slow speed of composition caused by the frequent font changes in dictionary text, and the Videocomp's inability to produce a true italic, ruled them out. Eventually print-outs from the database were used as copy for hot-metal Monotype composition (figure 35).

The relatively uncompetitive world of British dictionary publishing was disrupted in 1979 with the entry of the *Collins Dictionary of the English Language (CDEL)* into the market. Commissioned in 1970, to create a British dictionary equivalent in size and scope to the American 'college-style' dictionaries, it was the first British trade dictionary to be typeset from text that was keyboarded and a structural database created as part of the editorial process.⁷⁰ It was originally to have been a large format book with 5000 illustrations: the illustrations were drawn but abandoned, the text was cut, and the type reduced in size to produce a final product that was much closer to the norm of British trade dictionary publishing. Text from the database, created and edited at

69. Urdang 1988, pp. 155–6.

70. The *Oxford School Dictionary* third edition and the *Oxford Advanced Learner's Dictionary* third edition, both published in 1974, had been set in similar computerized operations using capacity on OUP's own mainframe that had started at about the same time. The expected benefits were ease of updating future printings, and ease of producing spin-off publications. Computerized setting of the sixth edition of the *COD* was considered, but rejected because of concern about the efficiency of the process and its ability to cope with the large number of corrections that were expected to be required in proof (internal correspondence in OUP archives).

Figure 36. *Collins Dictionary of the English Language*, 1979, detail. (100%)



the editorial offices in Aylesbury, had to be run through a page-makeup program so that pages could be output on a Fototronic typesetter. The ad-hoc nature of computerized composition at this time can be guessed at by the use of spare capacity on the British Leyland IBM mainframe in Cowley, Oxford for this purpose. The database fields determined the typographic presentation that was applied to the text they contained. Within the database fields, mark-up identified words requiring a variant typographic presentation, for example taxonomic names of plants and animals, conventionally set in italic. This mark-up was not a true structural mark-up, because the database fields performed that function: typographic codes for bold, italic, etc., were used which, once inserted, modified the text until they were cancelled by another code, a system widely used until the advent of SGML.⁷¹ The pages produced by the Fototronic were set in Imperial, a strongly drawn typeface originally designed for American newspaper text (figure 36). The text adopted American conventions of setting headwords with syllabification and word-division points (which were on a phonetic rather than etymological basis), although these disappeared from later editions. In its typographic format the *CDEL* was workmanlike rather than elegant: the large x-height of Imperial provided a more robust and visible typeface than the Baskerville being used by the *COD*. The combination of Univers bold for headwords and Times for entry text used by the *Oxford Advanced Learner's Dictionary of Current English* (third edition) was far more elegant.

But the impact of the *Collins Dictionary of the English Language* was immense. The wider coverage of contemporary vocabulary, presentation of modern meanings first, entries for people and places, simpler language and policy of presenting compounds, and phrasal verbs as separate headwords, all made the previous market leader, the *Concise*

71. Patrick Hanks, personal communication to author, 2000.

Oxford Dictionary, seem out of date. The *COD* had been completely re-edited and updated some three years earlier, but in comparison was still telegraphic and academic in its style of definition, and made excessive use of abbreviation.

The composition of the *OED* had been by hand, which meant that the use of a large number of variant fonts to indicate structure and metalanguage, and a large number of individual special sorts, was a logistical but not a technical problem. Mechanical composition severely restricted font combinations: Monotype typefaces did not share a common alignment or set width at a given size, which made certain design and size combinations impractical; there was also normally a restriction of 255 (later 272) characters in a single matrix case. Establishing which characters were put into the matrix case, and which were omitted for insertion by hand later, required the counting of large amounts of text characters to arrive at reliable statistics.⁷² As late as 1973 considerable effort had to go into the planning of the setting of the *COD* in hot metal: the editor's specification of a semi-bold as well as a bold ruled out composition at the University Press, and could only be implemented at William Clowes & Sons Ltd. because they had extended 323-character matrix cases, unit-shift, and a modification to allow unit-reduction on their casters.⁷³

The computerization of typesetting was slow to change the way Oxford dictionaries were compiled. Editorial procedures had changed little between the beginning of the *OED* in the 1880s and the 1960s – hand-written slips in the same format as Murray's were used for the last of the *OED* supplements published in 1986. The computerization of the *Random House* and *Oxford Advanced Learner's* dictionaries had if anything made life more difficult at the proofreading stage: large print-outs with codes rather than visual representations of the fonts used were supplied instead of galley proofs. There was still a division of technology as well as labour between the editorial process, which relied on typographically crude print-outs to verify the text, and the production process, when the 'finalized' text was passed through a typesetting machine. The real benefit of computerization came when electronic capture and storage of text could allow analysis to provide direct evidence of usage, and when direct keyboarding and visualization of entries could take place on screen.

The largest project to computerize an entire dictionary for both editorial and production reasons was the second edition of the *OED*. The first edition consisted of the original twelve volumes edited by Murray, Bradley, Craigie, and Onions to which a supplement was added in 1933. This material, and the four supplementary volumes edited between 1957 and 1986 by Robert Burchfield, required initial data capture, integration of the supplement material with the first edition, and the addition of new word material gathered since 1986.

A database of the entire text was set up, all entries indexed, and each component part of each entry identified and tagged using SGML (standard generalized markup language) codes to identify which structural element it belonged to. This in theory separated the text of the *OED* from its typographic form. Instead of the dictionary's structure being implicit in the print presentation, but not formally expressed, the 'document type definition' (DTD) – which determined which

72. Urdang 1988, p. 159. Even the 324-character matrix cases of American Monotype casters could not accommodate the 500-odd characters necessary for the *Random House Dictionary*.

73. The contents of the matrix case and the list of characters to be added by hand were determined by the editor, John Sykes, and the composition staff at Clowes (correspondence in OUP archives).

SGML elements were legal components of other elements – became the organizing principle of the database. In practice the original edition's sequence of elements within entries was retained for the print version of the *OED* second edition: definitions of what constituted a structural 'tag' and how it related to other tags were therefore strongly influenced by the previous typographic presentation of the text. SGML tags were of two kinds: those which enclosed structural elements and those for individual characters. Structural elements such as etymological or pronunciation information always have a pair of tags, at the beginning and end of the element. Entity references are individual codes for characters, such as mathematical symbols, for which there are no agreed ASCII codes, and which are not available on ordinary computer keyboards. During data-capture opening tags were inserted by keyboarding staff on the basis of the typography of the first edition; the parsing program which verified the SGML mark-up imposed end tags and refined the tag set by adding further structural distinctions.

OED lexicographers worked on the integrated material using text-editing tools which enabled them to write, edit, and check cross-references before finalizing the text for release to typesetting. With typesetting transformed from a data-capture and encoding activity to become an implementation of the typography implicit in SGML tags, it could be automated to a large extent, but it was still a process separate from editing. Text had to be exported from the database and passed through a series of typesetting and pagination routines which searched for and replaced SGML tags with typographic commands. Because there was no direct, dynamic link between the editorial and typesetting systems, it was impossible for editors to see, for example, the effect of editorial changes on the exact length of an entry or alphabetic section on their desktop terminals or laser-printers. Editorial workstations and proofing devices displayed an emulation of the final page using generic fonts, but these did not match the exact fonts, font metrics, or justification routines that the typesetting system would produce: for editors to see these, the text had to be finalized, exported to the typesetting system, and output to bromide. Typeset pages were a reflection of the contents of the database, and corrections were not made by changing the text once it was on the typesetting system. Corrections or editorial reorganization were carried out on the database itself, before a revised version of the text was released; further rounds of typographic processing led to revised proofs until each part of the text was passed for press.

The designer's role changed as the need to understand the tagging structures grew, and typographic specifications changed to become 'tags to typography' listings, which detailed the font, size, and spacing for each tagged item. As the process of applying these was by automatic search and replace routines, it was important to determine if any combination of tags, or the presence of specific text in tags, required a variation from the standard formatting applied to that tag, so that these logical departures from the norm could be built into the search and replace table. 'Special characters', a catch-all name for any unusual accent, symbol, maths sort, or non-Latin character, were represented in the database by SGML entity references. These characters were defined as either non-font dependent (those that have an unchanging

ABADE

Milton to the bottomless pit, or abyss of hell, itself.

†1382 WYCLIF *Rep.* ix. 11 The angel of depresse, to whom the name bi Ebru Labadon [v. r. Abbadon, Laabadon, Abadon], forsothe bi Greke Apollon, and bi Latyn huuyng the name Destrier, 1266 TINDALE *Ibid.* The angel of the bottomlesse pytt, whose name in the hebrew tongue is Abadon. 1611 *Ibid.* Whose name in the Hebrew tongue is Abadon. 1671 MILTON *Par. R.* iv. 624 In all her gates Abadon rues Thy bold attempt. 1842 TENNYSON *St. Simon Styl.* 169 Abadon and Asmodeus caught at me. 1850 NEALE *Med. Hymns* 27 Michael, who in princely virtue Cast Abadon from on high.

abade, obs. form of **ABODE sb.** and **v.**

†**abælli-en**, *v.* *Obs.* OE. *abællig-an*. [Perh. cogn. w. *ABELLS-AN*.] To offend, vex.

†1000 *Chr. & Satan* 195 Dæt he ne abællige bearn wealdendes. 1205 LAYAMON II. 3 Bruttes weoren bisie, & othen hine a-bælliden.

a-baffled, **a-bafelled**, s. w. dial. f. **BAFFLED**.

abaft (ə'baɪt, -æ-), *adv.* and *prep.* Also 4 **obaft**. [*A prep.* 1 on, at, + *baft*, *bæft*, *bi-aften*, OE. *be-aftan*, itself a combination of *be*, *bi*, *prep.* about + *aftan*, *adv.* behind, back. See **BAFT** and **AFT**.]

A. adv.
†1. Of direction: backwards. *Obs.*
†1275 *Cursor Mundi* 22150 *Göt. MS.* The watris for to rin on baft. *Cotton MS.* The burn[is] for to rin obaft. (*Other MSS.* of *baft*, on *bafte*.)

2. Of position: *literally*, back, behind, in the rear. From an early period, it seems to have been confined to a ship (in reference to which its immediate source *baft* is also found in the 14th c.); the bows are the foremost, and the stern the aftermost part, hence *abaft* means 'In the after part or stern half of the ship.'

1628 DIGBY *Voyage to Medit.* 46 She was in excellent trimme (drawing 15 foote abaft and 14 and 3 inches before). 1677 *London Gazette* mxcv. 4 The St. Mary of Ostend with 22 Men...having two Guns, one afore, and the other abaft. 1748 ANSON *Voyage* II. iv. (ed. 4) 220 Her upper works were rotten abaft. 1833 MARRYAT *Peter Simple* (1853) 256 I have the log, marked the board, and then sat down abaft on the signal chest. 1863 KINGSLEY *Water Babies* vii. 271 But Tom and the petrels never cared, for the gale was right abaft, and away they went over the crests of the billows.

3. By extension from the nautical term.
1797 THOS. BRYDGES *Home Travestie* II. 237 Two heads are twice as good as one; When one stands forward, one abaft, they spy all matters fore and aft.

B. prep. [The *adv.* defined by an object.]
In the rear of, behind. Only in nautical lang., with reference to a ship or any specified part of her.

1594 DAVIS *Seamens Secrets* (1607) 6, I may say in the Seaman's phrase...in the time of her separation she is abaft the Sunne. 1599 RD. HAKLUYT *Voyages* II. i. 187 The Boteswaine of the Galley walked abaft the mast, and his Mate afore the mast. 1757 ROBERTSON *Portm. Docky.* in *Phil. Trans.* L. 202 Beside, the mawls worked at several shafts set up abaft the said 64 feet. 1825 H. B. GASCOIGNE *Path to Naval Fame* 53 Aboard the Beam impelling breezes blow. 1857 SIMMONDS *Quedah* II. 31 A little cabin, which I saw abaft the mainmast. 1860 MATRY *Phys. Geog. Sea* xv. 642 The wind is aft, through the north-east just abaft the beam.

abahrt (ə'ba:t), repr. dial. and colloq. pronunc. of **ABOUT adv.** and **prep.**

1860 T. TRIDDLEHOVLE *Bairnis Ann. (E.D.D.)* 39 Ah wor fairly off abahrt it. 1868 *Eng. Dial. Dict.* I. 91 Ah've all abahrt enif apple-trees i' gardin. 1901 G. B. SHAW *Capt. Brassbound's Conversion* I. 217 Rankin. Well, what about them? *Drinkwater.* Wot about them? Waw, they're cah. 1937 D. L. SAYERS *Buam's Honeymoon* I. 54 'E've a right to knock me abahrt. 1968 *Listener* 6 June 742 These moved...among the crowd crying 'Speshul! Speshul! Royal Wedding speshul... Read 1977 *Melody Maker* 26 Mar. 16 'Spitting nuts, what's all that abahrt?

abaid, obs. form of **ABODE sb.** and **v.**

abaie, **abaye**, obs. forms of **ABYE v.**

†**abail**, *v.* *Obs. rare*-1 [f. *BAIL v.*, with *pref. A-*, in what sense doubtful.] ? To give bail for, liberate on bail, or from bail.

?1450 *Copy of a Paper Roll temp. Hen. VI* (in 3rd Rep. of Hist. MSS. Comm. (1872) 270) He [the Duke] therfor conspired...to labour the delivrance of the said Duke of Orliance, & so to have [the] said seale aseyt, the which he compassed without other payements of Fynance, rauceoun, or depance, & toke grate sommes of gyfftes, & rewarde beside forth, & the kyngne ne the lands never abailed.

†**abaisance** (ə'baɪsəns). *Obs.* [a. OFr. *abaisance* abasement, humility, n. of action f. *abaissant* pr. pple. of *abaissier* to lower: see **ABASE**. From the earliest period confused in Eng. with *obaisance*, Fr. *obaisance*, obedience, n. of action f. *obéir* to obey. A few writers in 7-8 tried in vain to restore the etymological distinction.] The bending of the body as a mark of respect; a bow.

[1393 *Gower Conf.* III. vi. iii. 75 And ate last he gan to lout And obaisance unto her make.] 1671 SKINNER *Etymol. Ling. Ang.* To make a low abaisance. 1675 *Art of*

Contentment iv. xv. 199 Haman can find no gust in all the sensualities of the Persian court, because a poor despicable Jew denies his abaisance. 1721 BAILEY *A. Abaisance*, a low Conge or Bow, a stooping down. 1755 JOHNSON *Obeysance* is considered by Skinner as a corruption of abaisance, but is now universally used. [1838 DICKENS *Nich. Nick* (C.D. ed.) xxiv. 193 Miss Snevellucci made a graceful obeysance.]

abaisch, **abaisch**, **abaisse**, obs. forms **ABASH**.

abaise, obs. form of **ABASE**.

abaiser (ə'beɪsə(r)), 'Burnt ivory or ivory black.' *Weale Dict. Terms* (1849), and *mod. Dict.*

†**abait**, *v.* *Obs.* Also *abate*, *abeyte*. [f. *A-pref.* 1 on + *BAIT*.]

†1. To set on (a dog), to hound on, bait.
1485 MALORY *Morte d'Arthur* xviii. xxi. (1817) II. 355 This lady the huntresse had abated her dogge for the bowe at a barayne hynde.

†2. *fig.* To excite, stimulate (the appetites).
1203 R. BRUNNE *Handlyng Synne* 181 Hys flesche on here was so abeytete, þat pylke womman he covetytde.

abait, **-ment**, obs. forms of **ABATE**, **-MENT**.

abak, obs. form of **ABACK adv.**

†**abalienate** (əb'elɪəneɪt), *v.* *Obs.* [f. L. *abalienāt-um*, pa. pple. of *abalienā-re* to estrange; f. *ab* off, away, + *alienā-re* to estrange; f. *aliēn-us* belonging to another; see **ALIEN**.]

1. 'To make that another's which was our own before. A term of the civil law not much used in common speech.' J. (Only used as a technical equivalent of *Abalienāre* in Rom. Law.)

2. To remove; to estrange in feeling.
1554 JN. PHILPOT *Exam. & Writ.* (Parker Soc.) 328 No distances of places, no chance, no perversity of men, shall abalienate me from your clemency and faithfulness. 1622 GAULE *Mag-astro-mancer* 202 God may be pleased...so to abalienate, or suspend, corruptions of the present.

3. To cause loss or aberration of (intellect).
1858 ARP. SANDYS *Sermons* (1841) 300 The devil and his deceitful angels do so...abalienate their minds, and trouble their memory, that they cannot tell what is said. 1652 GAULE *Mag-astro-mancer* 195 Enquiries of prophets did not so abalienate their minds as that they apprehended not what they did or said.

abalienation (əb'elɪəneɪʃən), [ad. L. *abalienation-em*, n. of action, f. *abalienā-re*: see *prec.*]

1. 'The act of giving up one's right to another person; or a making over an estate, goods, or chattels by sale, or due course of law.' J. (A technical use of the word to translate *Abalienation* in Rom. Law.) Also *fig.*

1828 KIRBY & SPENCE *Intr. to Ent.* III. xxxii. 307 The most entire abalienation of shape already known is in female Coccus.

†2. Removal or transference of feeling; estrangement. *Obs.*

1656 J. TRAPP *Expos. Matt.* vii. 1 (1868) The not giving vent to our hearts, by a wise and plain reproof, causeth abalienation of affection. 1683 S. CLARK *Lives, S. Fairclough* 191 Neither difference of Opinion, nor distance of place, nor seldomness of Concourse, nor any worldly respects, did cause the least ab-alienation from a person so unworth.

†3. Loss or failure of the mental faculties. *Obs.*
1652 GAULE *Mag-astro-mancer* 90 When reason is most suspended, obscured, and debarr'd, as in sleeps, dreams, abalienations, distractions, etc. 1853 MAYNE *Exp. Lec. Abalienation*: A term formerly used for decay, either of the whole or part of the body; also for loss or failing of the senses or mental faculties, according to Scribonius Largus.

abalone (əbəl'oun). *U.S.* Also *abelone*, *avalone*, etc. [Amer. Sp. *abulon* (f. Monterey *Indian aulin*) in same sense.] A gastropod mollusc of the genus *Haliotis*, used for food; an ear-shell or sea-ear. Also *attrib.*

1850 B. TAYLOR *El Dorado* I. xvii. 174 The avelone, which is a univalve, found clinging to the sides of rocks, furnishes the finest mother-of-pearl. 1870 *Amer. Naturalist* III. 250 These shells are popularly called Sea-ears. In California the people call them *Abalones*. *Ibid.* 256 *Haliotis* or *Abalone* shells. 1882 *Harper's Mag.* Oct. 728 They [sc. Chinamen in S. California] prepare...the avallonia meat and avallonia shells for their home market. 1901 *Geogr. Brit.* I. 6 The abalone shell is found...on the southern California coast, and when polished makes a beautiful ornament. 1936 RUSSELL & YONGE *Sea* (ed. 2) xvi. 350 Among the many shells used for decorative purposes we mention one, known in the Channel Islands as the Ormer and on the Pacific coast of North America as the Abalone.

†**aband** (ə'bænd), *v.* *Obs.* [An artificial contraction of **ABANDON**, used by Spenser and other of the Elizabethan affecters of archaism; prob. in imitation of pairs like *open*, *ope*.]

1. To abandon, forsake.
1559 *Mirror for Mag.*, *Albanac* xx. 27 Let us therefore both crutchy abande, And prudent seeke both gods and men to please. 1590 SPENSER *F.Q.* II. x. 65 And Vortiger enforst the kingdom to aband.

2. To banish.
1559 *Mirr. Mag.* II. 119 Tis better far the enemies t' aband Quite from thy borders, to a forren soile.

A band (et bænd). *Histology*. [Named *A* (in place of *Q*) by K. Hürthle 1909, in *Arch. f. die*

9

ABANDON

ges. Physiol. CXXVI. 23, repr. *G. anisotropic anisotropic* (in allusion to its optical properties.) Each of the transverse bands which alternate with I bands in fibrils of striated muscle, appearing dark under polarized light and composed of longitudinal filaments of myosin (and actin).

[1937 J. D. BERNAL in Needham & Green *Perspectives in Biochem.* 47 The individual myofibril...consists alternately of two portions... The anisotropic portion (*A*), has a markedly stronger positive double refraction than the other. ... A certain amount of evidence points to the greater thickness of the *A* portions. 1936 *Physiol. Rev.* XIX. 287 The *A* (for anisotropic, also called *Q* in the older literature) and the I...bands, respectively. 1966 C. R. & T. S. LESSON *Histol.* ix. 163/1 During contraction the *A* band remains constant in length but the H band and I band diminish. 1974 D. & M. WEBSTER *Compar. Vertebr. Morphol.* vi. 114 These actin filaments are not only in the I band but also extend into the *A* band, running between myosin filaments.

|| **aband'rado**. *Obs.* [Sp. *abanderado* or *banderado*, 'an Ensigner seruant which carrieth the ensigne for his master' Minshew 1623, f. *bandera* a banner.]

1598 BARRET *Theorie of Warres* ii. i. 21 If he deliuereth his [Ensign] vnto his Abanderado, the rest are to do the *Ibid.* The Abanderados are used to be souldiers, and some do set their owne seruants to that office.

†**aband'on**, **-don**, *adv.* *Obs.* 3-4. Also *abandun*, *abandune*. [a. OFr. phr. *à bandon*, *à bandun*, f. *à* at, to, *bandon*, *-un* 'ban, proscriptio, authoritative order, jurisdiction, control, disposal, discretion', as in *avoir à* (or *en*) *bandon*, to have in one's jurisdiction, at one's disposal, under one's control; *à son bandon* at his pleasure; *courir à bandon* to run at one's own discretion, without restraint, impetuously. See also **BANDON sb.** and cf. the phrases at *his bandon*, in *hir bandon*, etc.]

1. Under jurisdiction, control, authority; at (one's) free disposal.
1225 *Ureign of God Almiti* 203 To ben moeder of swich sune... & habben him so abandune [*Lamb. MS.* *abandun*] þet he wulle þet pin wille oueral þeo þ-uorþed.

2. At one's own discretion, at one's will, without interference or interruption from others. Hence, a. Unrestrictedly, freely, recklessly, with all one's might, in full career. b. Unstintedly, entirely, wholly. c. Without bounds, to the fullest extent. (Cf. OFr. *une porte ouverte a bandon*.)

1320 *Guy of Warw.* (Turnb.) 181 Ther com an hundred knyghtes of gret might, Alle that folwed him abandoun. And he met with hem als a youun. *c. 1320 Arthur & Merlin* 6016 His ribbes and scholdir fel adoun Men might se the luer abandon. 1423 JAMES I *King's Quair* II. vi Quare in in strate ward, and in strong prison, Without confort, in sorowe abandouned.

abandon (ə'bændən), *v.* Also 4-6 **abandon(e)**, **abandune**, **habandone**, **habandoun(e)**. [a. OFr. *abandune-r*, *abandone-r*, f. phr. *à bandon*: see **BANDON adv.; = *mettre à bandon* in its various senses; to put under any one's jurisdiction, to leave to any one's mercy or discretion; to leave one to his own discretion, let loose, let go; to put under public jurisdiction or ban, proscribe, banish.]**

1. To subjugate absolutely.
†1. To reduce under absolute control or authority; to subjugate, subject, subdue. (Chiefly northern.) *Obs.*

1375 *Burrough Bruce* xxxii. 8 And sa the land abandonit he That none durst warn him do his will. *c. 1425 WYNTON'S Cron.* II. ix. 36 þat dowyd at [= that] bys senchouwey, Suld þame abawndoun halily. *c. 1525 SKELTON Magyn.* 1477 I have welthe at wylle Fortune to her law cannt abandonit me. 1533 BELLESENSE *Livy* II. 141 The majeste of consulis might nocht abandon the instant furie of pepill.

II. To give up absolutely.
2. To give up to the control or discretion of another; to leave to his disposal or mercy; to yield, cede, or surrender absolutely a thing to a person or agent.

1386 CHAUCER *Persones T. De Luxuria* 800 Avoutrie... thurgh which the, that somtyme were on fleshe, abandone hir bodies to other persons. 1477 EARL RIVERS *Dietes* 87 (Caxton) If thou wol habandone to thy body all hi will thou shalt be the worse. 1667 DRYDEN *Ann. Mir.* 224 He sigh'd, abandoning his charge to fate. 1761 *House Hist. Eng.* I. 101 To abandon that place to the merciless fury of the enemy. 1849 MACAULAY *Hist. Eng.* I. 303 Those who completely abandoned to others the direction of the vessels.

†3. To sacrifice, devote, surrender. *Obs.*
1450 *Merlin* (1877) xx. 334 When he his body thus abandoneth for us welle ought we oures for to abandon for hyde. 1523 LD. BERKELEY *Prossart* I. ccxv. 272 All those that wolde take on them this crosseye, and that wolde abandon their bodies wyllyngly to destroy these yuell people and their companions. 1642 ROGERS *Naaman* 163 He will abandon all his worth, and gage his credit too, but he will haue it. 1718 LADY M. W. MONTAGU *Letters* lxxix. 131 I abandon all things to the care of pleasing you.

4. *refl.* To give oneself up without resistance, to yield oneself unrestrainedly—as to the mastery of a passion or unreasoning impulse.

Figure 37. *The Oxford English Dictionary*, second edition 1989. (73%)

glyph wherever they appear, e.g. the + sign) or as font dependent (those whose glyphs change, e.g. a dollar sign normally appears in roman or bold, serifed or sans serif as its context demands).

The typefaces and page design of the *OED* second edition rely heavily on those of the first edition and the supplementary volumes (figure 37). A small-size version of Monotype Imprint series 101 is

used instead of the ‘Oxford’ old style of the first edition; this is darker and was more suitable for output to bromide and web–offset printing than the Old Style series 2 of the supplementary volumes. Murray’s system of variant bolds was preserved: as in the supplementary volumes, Plantin series 194 provides the heaviest weight for headwords, and Bold Face series 53 and Antique series 161 the lighter weights for sense numbering, variant spellings, and phrases. Entries are separated by a line space. Text is set justified, without automatic hyphenation: the appearance of the setting produced was reviewed in proof, and discretionary hyphens introduced to improve the evenness of the setting. A ‘curly’ hyphen is used for these discretionary hyphens, and also (in quotations) to indicate a hyphen doubtfully present because of line-end word division in the original source.

Corpus-based dictionaries

Dictionaries before Johnson had relied on introspection and borrowing from other dictionaries and word lists for evidence about the language. In the late nineteenth century large-scale reading programmes and citation-gathering partly replaced introspection, but had the disadvantage that they could not give reliable indications of the relative frequency of words in everyday speech and writing. The historical dictionaries’ interest in the early uses of words, or the points at which meaning shifts take place, conflicted with providing information about the most common meanings in contemporary usage. Establishing this is impossible when done manually, but elementary with a computer and a corpus, a collection of samples of language held on computer for analysis of words, meanings, grammar, and usage. Running a concordance programme on the texts in a corpus will list all the instances of a word sorted by either the words that follow or precede it, and will provide frequency lists and other statistical data about word behaviour.

Interest in corpus-derived information about language, based on an emphasis on the communicative functions of language rather than on its formal structure, was strongest among teachers of English as a foreign language.⁷⁴ Corpora can provide evidence of ‘the central and typical uses of the language’ – the main concern of a dictionary of current usage – and demonstrate the collocation of words, that is, the contexts and typical constructions that they are used in, which is of particular significance to the language learner. Put simply, words can be defined ‘by the company they keep’. Importantly, a corpus can provide evidence to determine which patterns are normal, typical, and most frequent.⁷⁵ This integrates the lexical and grammatical functions of a dictionary in a way that is quite different from the prescriptive style of the eighteenth century. Analysis of verb patterns, for example, shows that meaning, traditionally thought to be ‘in the words’, in fact resides in patterns such as ‘verb–noun–*that*’, to the extent that users will infer a particular sense of a verb from its use in a particular pattern.⁷⁶ Corpora can provide evidence of collocations in addition to idioms and fixed phrases, and show contexts where verbs are used transitively or intransitively. In relation to sense-division, they can guide lexicographers in the ranking and weight they give to various senses of a word.⁷⁷

The first dictionary to be directly based on corpus evidence was the

74. Stein 1987.

75. Hanks 1996, p. 78.

76. Clear and others 1996, pp. 303–12.

For a discussion of the degree to which typographic coding should be recorded in electronically held texts see Triggs 1994.

77. Hanks 1996, p. 80.

one who visits or lives in a country of which he is not a subject. al-len-ate [ə'li:neɪt] <i>vt.</i> (P 1) ❶ make unfriendly; lose the friendship of; turn away love or affection. <i>She was alienated from her friend by his foolish behaviour.</i> ❷ transfer (property) to the ownership of another. <i>Enemy property is usually alienated in time of war (=taken by the government).</i> al-len-a-tion [ə'li:neɪʃən] <i>n.</i> ❶ the act of alienating or the state of being alienated. a-light [ə'laɪt] <i>predic. adj.</i> ❶ on fire; burning. <i>The wood was so wet that it was difficult to get it alight.</i> ❷ lighted up; (fig.) bright; smiling; cheerful. <i>Their faces were alight with happiness.</i> a-light [ə'laɪt] <i>vi.</i> (P 21, 23) ❶ get down or off (from a horse, train, bus, tram, etc.). ❷ come to rest; come down from the air. <i>The bird alighted on a branch.</i> alight on one's feet , come down on one's feet after a fall or jump; escape harm. a-lign [ə'laɪn] <i>vt. & i.</i> (P 1, 21) put,	abo the al-k: sub: mor to f all one whc mon wit gre: [nig of t yor witl fou crav [ear [hea be tive hav: can: that. all who one
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Figure 40. *The Advanced Learner's Dictionary of Current English*, 1948. Detail showing verb-pattern codes: 'P 1' at *alienate*, 'P 21 23' at *alight*. (75%)

Figure 41. *The Concise Oxford Dictionary*, 1911. Part of entry for *put*. (100%)

*k, us. u- -r) ar- -n, 1F nD of E] to ge st.) [f, at- nt, y- ad, by AC- sey ce p, es- ds) p. to as; as to ly, to c., v.; ol- ge e's to cc. er- nt, ly ice l st; not er- a re h; er- of ge. un-	tular ¹ , put ¹ , putulous , aa. [f. <i>L. pustula</i> (FUS)] put ¹ (poot), v.t. & i. (put). 1. Propel, hurl, (the weight, stone) from hand placed close to shoulder as athletic exercise; thrust (weapon), send (missile), as <i>p. a knife into</i> , stab, <i>put a bullet through</i> , 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 <i>p. it in your pocket</i> , on the table, up the chimney, down the well, <i>p.</i> (mark, write) a tick against his name, your signature to it, <i>p. the horse to (the cart)</i> , harness him, <i>p. bull to cow or cow to bull</i> (for breeding), <i>p.</i> (convey) him across the river, <i>p. the children to bed</i> , <i>p. him in prison</i> , cannot <i>p.</i> (deliver) Russian stock at present prices, has <i>p.</i> (infused) new life into him, will <i>p.</i> (present) the matter clearly before her, <i>p. a SPOKE in his wheel</i> , <i>p. the words into his MOUTH</i> ¹ , <i>p. one's FOOT</i> ¹ in it, one's SHOULDER to the wheel, hand to the PLOUGH ¹ ; (with less or no idea of physical motion in space) bring into some relation or state, as <i>p. yourself</i> , the matter, in (to) my hands, time he was <i>p.</i> (began to go habitually) to school, <i>p. it</i> (to offer it for sale, on the market, <i>p. O-hello on (the stage)</i> , produce it, <i>p.</i> (add) milk to your tea, should <i>p.</i> (price) it at 2/6, puts (estimates) the circulation at 60,000, <i>p.</i> (translate) it into Dutch, cannot <i>p. it into</i> (express it in) words, what a way you have of putting things!, puts (sets) no value on my advice, I <i>p.</i> (base) my decision on the grounds stated, <i>p.</i> (apply) it to a good use, <i>p.</i> (imagine) yourself in his place, <i>p.</i> (substitute) the will for the deed, <i>p. a good FACE</i> ¹ on it, <i>p. an end, period, stop, to it</i> , stop it, <i>p. a check or stopper on it</i> , a veto on it, check it, forbid it, <i>p. an end to</i> (destroyed) himself or his life, <i>p.</i> (stake) money on a horse, <i>p. his money into</i> (invested it in) land, <i>p.</i> (submit) the case to him, to the vote, I <i>p. it</i> (appeal) to you, I <i>p. it to you</i> (invite you to acknowledge) that you were after no good, dues were <i>p.</i> (imposed) on cattle, every insult was <i>p.</i> (inflicted) on him, don't be <i>p.</i> upon (victimized) by him, <i>p.</i> (lay) the blame on me, <i>p. him</i> (caused him to be) at his case, in fear of his life, out of temper, on his guard, on his mettle, <i>p. him</i> (make him speak) on (his) oath, <i>p. the servants on</i> (allow them) board wages, <i>p. the proposal into shape</i> , <i>p. his NOSE</i> ¹ out of joint, a few words will <i>p.</i> (make) the matter right, always manages to <i>p. me</i> (make me appear) in the wrong, <i>p. out of COUNTENANCE</i> ¹ , must have <i>p.</i> (made) the clock fast (by advancing hands), <i>p.</i> (subject) them to death, torture, ransom, expense, inconvenience, the test or trial, the rack, the sword, confusion, shame, land was <i>p. into or under</i> (sown with) turnips, <i>p.</i> (set) him to mind the furnace, what has <i>p. him on meddling</i> (induced him to meddle)?, on this wild scheme?, <i>p. my horse to or at</i> (invited him to jump) the fence, (of horse & fig. of person) must be <i>p. through</i> (made to perform) his paces, <i>p. him</i> (make him read) through.
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entries on 1700 pages. The *CCELD* was set in an inelegant version of Times, with an electronically slanted italic.

The grammatical information which was reinforced by corpus evidence was shown in a separate narrow column to the right of the main text. This innovation was intended to allow the non-specialist reader to concentrate on the main definition, while the teacher or linguist could make use of the specialist grammatical information. The readability of grammatical patterns in the extra column is marred however by the all-capital, telegraphic style in which the grammatical information is set, which resembles a piece of computer code or printout. No guidance was given at the foot of page to explain the abbreviations used. Verb-pattern information as such was not a novelty: A. L. Hornby's *Idiomatic and Syntactic English Dictionary* (later the *Oxford Advanced Learner's Dictionary*, figure 40) had introduced these in 1942, but as codes in the entry which referred to a schema in the prelims; Hornby did not systematize word patterns for other grammatical classes.

Recent design developments

The integration of corpus-derived information into mainstream dictionaries and the extent to which the scope for typography has been enhanced by computerized composition and digital fonts is shown by comparing the typography of the sixth edition of the *COD* (1974) with that of the *New Oxford Dictionary of English* (1998). The sixth was the first edition of the *COD* to be edited by full-time lexicographers at Oxford University Press, rather than freelancer editors. Competition from new rivals such as the *Hamlyn Encyclopedic World Dictionary* (based on Clarence L. Barnhart's *American College Dictionary*) required a more up-to-date word-list and clearer presentations.

British dictionary formats were restricted by book trade preference. The first edition of the *COD* had been crown octavo (approximately 18 × 12 cm), and an increase to demy octavo (21 × 14 cm) was the most that would have been acceptable in 1974. The first edition had achieved compression at the expense of a clear microstructure. The *COD* effectively eliminated sense numbering; the verb *put* in the *OED* divided into 30 senses followed by a further 23 phrasal verbs, in *COD* all main senses are listed under '1.' and all phrasal verbs are listed under '2.' (figure 41). A bold Latin face was used for headwords, and also for derived forms, which contrasted well with the text modern. Stress and occasional pronunciation information was carried on the headword (stress position was by the unusual device of a raised point, normally a syllabification indicator). But the (constructed) example phrases, which the dictionary relied on to illuminate its terse definitions, were set in italic, with the headword reduced to an abbreviation:

purpose ... Object, thing intended, as *could not effect my p., this will answer (or serve) our (or the) p. ...*

In long runs the combination of italic, abbreviation, and bracketed amplifications produced an unnavigable mass. Some relief was provided in later editions, which introduced more normal sense division, although the introduction of the swung dash to replace the headword produced almost as telegraphic an effect as the abbreviations it displaced (figure 33).

gāme¹ *n.* **1.** (Form of) contest played according to rules and decided by skill, strength, or luck; **ROUND**¹ 1 ~; **SQUARE** 2 ~; **be on, off**, one's ~, play well, badly; **beat** person at his own ~, outdo him in his chosen procedure; **not in the ~**, unlikely to succeed; **play the ~**, (lit. or fig.) observe the rules, behave honourably; ~ **that two can play**, behaviour that can be copied to one's disadvantage; **play a good, poor ~**, be skilful or not. **2. pl.** (In antiquity) athletic, dramatic, and musical contests, gladiatorial etc. shows; athletic contests (*Highland G~s*, *OLYMPIC G~s*). **3.** Scheme, undertaking, etc., followed up like a ~; *was playing a deep, double, winning, losing, etc.*, ~; *so that's your little ~*; *spoilt my ~*; **the ~ is up**, success now impossible; **play one's ~**, advance his schemes unintentionally; ~ **not worth CANDLE**; **give the ~ away**, reveal intentions. **4.** Policy, line of action; (sl.) prostitution. **5. pl.** Dodges, tricks, (*none of your ~s!*). **6.** Single portion of play forming a scoring unit in some contests, e.g. bridge or tennis (~ **all**, one ~ scored to each side); equipment for a ~; winning score in ~ (~ **and**, short for ~ *and set* in tennis); state of ~ (*the ~ is four all, love three, etc.*). **7.** Jest (**make ~ of**, ridicule); diversion, spell of play (*a ~ of ball*); piece of fun (*was only playing a ~ with you*). **8.** Hunted animal, quarry, object of pursuit or attack (*fair ~*, legitimately to be pursued or attacked); (collect.) wild animals, birds, fish, etc., hunted for sport or food, flesh of these (**big ~**, lions, elephants, etc.). **9.** Kept flock (of swans). **10.** ~ **act, law** (usu. pl.), regulating killing and preservation of ~; ~ **bag, ~book**, for holding, recording, ~ killed by sportsman; ~ **ball**, state of ~ in fives etc. at wh. one point may win; ~ **chips**, thin potato chips served with ~; ~ **cock, ~fowl**, of kind bred for cockfighting; ~ **keeper**, man employed to take care of ~, prevent poaching, etc.; ~ **law**, = ~ **act**; ~ **licence**, to kill or deal in ~; ~ **preserver**, landowner etc. who breeds ~ and applies ~ laws strictly; ~ **tenant**, lessee of shooting or fishing; ~ **theory**, mathematical analysis of conflicts; ~ **warden**, person locally supervising ~ and hunting. [f. OE *gamen*, OS, OHG, ON *gaman*]

gāme² *a.* Like a gamecock, spirited (DIE² ~; as ~ as **Ned Kelly**, (Austral. colloq.) very brave); having the spirit or energy *to do*; *ready for*. [f. GAME¹ in obs. sense 'fighting spirit']

gāme³ *v.i. & t.* Play at games of chance for money, gamble; **gaming-house, -table**, frequented for gambling; hence ~ **STER** (-ms-) *n.* [ME, f. GAME¹]

gāme⁴ *a.* (Of leg, arm, etc.) lame, crippled. [18th c. dial., of unkn. orig.]

Figure 42. *Concise Oxford Dictionary*, specimen page prepared in 1973 for the sixth edition. Detail of entries for *game*. (100%)

Figure 43. *Concise Oxford Dictionary*, sixth edition 1973. Detail of entries for *game*. (100%)

care of game, prevent poaching, etc.; ~ **law**, = *game act*; ~ **licence** (to kill or deal in game); ~ **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*]

gāme² *a.* Like a gamecock, spirited (DIE² *game*; as ~ as **Ned Kelly**, (Austral. colloq.) very brave); having the spirit or energy *to do*; valiantly ready *for*; hence ~ **LY**² (-mli) *adv.*, ~ **NESS** (-mn-) *n.* [f. GAME¹ in obs. sense 'fighting spirit']

gāme³ *v.i.* Play at games of chance for money, gamble; **gaming-house, -table**, (frequented for gambling); hence ~ **STER** (-ms-) *n.* [ME, f. GAME¹]

The sixth edition improved navigation within entries by introducing a secondary bold. Headwords were set in Baskerville bold series 312, bold items within the entry in Baskerville semibold series 313. Although the basic Baskerville roman provided a clear text, albeit one with a very small x-height, the differentiation between bold and semibold, especially after the Monotype-set text was repro-pulled and printed by web-offset lithography, was minimal (figures 42–3). The bold and semibold fonts in any case seem to have been designed to provide alternative bold faces for series 169, rather than to work together as two distinguishable weights. Their redeeming feature is their visibility: the bold ranging figures used for sense-division numbers stand out against the light roman, as does the semibold used for idiomatic phrases and regular examples of usage. Simple examples that demonstrated a pattern rather than a phrase were still set in italics, but these were few in number. The advantage gained by this use of semibold was compromised by the continuing use of the swung dash, and the interference of symbols such as the double vertical bar to indicate a usage particular to British English. The use of the swung dash also required an indicator to be added to the headword where the swung dash stood

for the base form of the word before inflection.⁷⁸ In these cases the reader has the task of decoding the headword and then reconstructing the form that the swung dash (and any additional text) is meant to represent:

galvaniz | e ... (fig.) ~ *e into action*, ... hence ~ A'TION

Note that the abbreviated form requires the addition of the *e* that is not included in the base form of the headword to reconstruct the full form of the headword. It is difficult to accept the space-saving value of this opaque system when the same column includes the lengthy etymology (where all elements are in small caps to indicate that entries for these words exist elsewhere in the dictionary):

galvanometer ... [f. GALVANISM + -O- + -METER]

A further lack of differentiation occurs with the metalanguage, a by-product perhaps of the small typographic repertoire available for such a complex task. While the part-of-speech information in abbreviations that directly follows the headword is italicized, other grammatical label or subject-field label information is in the base roman font, within parentheses. This adds to the considerable number of parentheses, some of which are nested:

game ... spirited (DIE² ~; as ~ as Ned Kelly, (Austral. colloq.) very brave);

Problems occur when the whole of an element within an entry cannot be typographically coded in its 'natural' form. In the example above (taken from the specimen pages), the cross-reference coding of small capitals overrides the bold used for phrases, and the swung dash, which does not vary according to its typographic context, cannot really indicate any style at all. *Die game*, as the reader must reconstruct it, loses all the typographic marking that distinguishes it as a phrase. All this jeopardizes the reader's perception of the phrase *die game* as having a similar status to the phrase *as game as Ned Kelly*, but not the same geographic currency. The solution adopted in the printed book was to spell out 'DIE² game' – clarity was achieved at the expense of consistency. In short, while the precision of the text is not in doubt and the attempt to provide the reader with a visible form of navigation is a genuine one, the amount of decoding and reconstruction that the reader has to do makes this a daunting dictionary to consult.

The *New Oxford Dictionary of English (NODE)*, based on corpus evidence and recent research in the nature and organization of the lexicon in psychology, cognitive linguistics, and philosophy of language, uses a greater range of typographic effects than the earlier *COD*.⁷⁹ The most significant are the use of paragraphing within the entry, which allows signalling by type size, indent, and marginal mark, and a rigorous attempt to minimize ambiguity by separating the typefaces used for definition and information text from those used for metalanguage. Digital typesetting has removed the earlier constraints of font availability, and SGML mark-up has provided a tagging structure to which a complex typography can be mapped (figures 44–6).

NODE provides a more complex sequence of sense definitions than the linear model followed by *COD*. Senses are not only numbered, but follow a branching tree system where each main meaning ('core sense') is followed by subsidiary meanings ('subsenses') that are related to it.

78. See Svendsén 1993, p. 221.

79. The corpus used was the British National Corpus of about 100 million words.

compositional analysis /kəmˈpɒzɪtʃənəl ˈæŋəlɪs/

constituent: the component elements of the armed forces.
-ORIGIN mid 17th cent.: from Latin *componere* 'putting together', from the verb *componere*, from *com-* 'together' + *ponere* 'put'. Compare with **COMPOUND**.

compositional analysis /kəmˈpɒzɪtʃənəl ˈæŋəlɪs/

► **noun** [mass noun] Linguistics the analysis of the meaning of a word or other linguistic unit into discrete semantic components.

compony /kəmˈpɒni/ ► **adjective** [usu. postpositive] Heraldry divided into a single row of squares in alternating tinctures: a *bordure compony*.
-ORIGIN late 16th cent.: from French *composé*, from Old French *comprendre*, from Latin *componere* 'put together'.

comport' /kəmˈpɔːt/ ► **verb** 1 (**comport oneself**) formal conduct oneself; behave: *articulate students who comport themselves well in television interviews*.
2 [no obj.] (**comport with**) archaic accord with; agree with: *they do all that nature and art can do to comport with his will*.
-ORIGIN late Middle English (in the sense 'tolerate'): from Latin *comportare*, from *com-* 'together' + *portare* 'carry, bear'.

comport² /kəmˈpɔːt/ ► **noun** another term for **COMPOTE** (in sense 2).
-ORIGIN late 19th cent.: apparently an abbreviation of French *comportier*, variant of *compotier* 'dessert dish'.

comportment ► **noun** [mass noun] behaviour; bearing.
-ORIGIN late 16th cent.: from French *comportement*, from the verb *comporter*, from Latin *comportare* (see **COMPORT'**).

compose ► **verb** [with obj.] 1 write or create (a work of art, especially music or poetry): *he composed the First Violin Sonata four years earlier*.
► write or phrase (a letter or piece of writing) with great care and thought: *the first sentence is so hard to compose*.
► form (a whole) by ordering or arranging the parts, especially in an artistic way: *compose and draw a still life*.
► order or arrange (parts) to form a whole, especially in an artistic way: *make an attempt to compose your images*.
2 (usu. **be composed**) (of elements) constitute or make up (a whole): *the National Congress is composed of ten senators*.
► be (a specified number or amount) of a whole: *Christians composed 40 per cent of the state's population*.
3 calm or settle (oneself or one's features or thoughts): *she tried to compose herself*.
► archaic settle (a dispute): *the king, with some difficulty, composed this difference*.
4 prepare (a text) for printing by manually, mechanically, or electronically setting up the letters and other characters in the order to be printed.
► set up (letters and characters) in this way.
-ORIGIN late Middle English (in the general sense 'put together, construct'): from Old French *composere*, from Latin *componere* (see **COMPONENT**), but influenced by Latin *compositus* 'composed' and Old French *poser* 'to place'.

USAGE For an explanation of the differences between **compose** and **comprise**, see **USAGE** at **COMPRISE**.

composed ► **adjective** having one's feelings and expression under control; calm.
-DERIVATIVES **composedly** adverb.

composer ► **noun** a person who writes music, especially as a professional occupation.

composite /kəmˈpɒzɪt/ ► **adjective** 1 made up of various parts or elements.
► (especially of a constructional material) made up of recognizable constituents: *modern composite materials*.
► (of a railway carriage) having compartments of more than one class or function. ► Mathematics (of an integer) being the product of two or more factors greater than unity; not prime.
2 (**Composite**) relating to or denoting a classical order of architecture consisting of elements of the Ionic and Corinthian orders.
3 [usu. *kompəzant*] Botany of, relating to, or denoting plants of the daisy family (Compositae).
► **noun** 1 a thing made up of several parts or elements: *the English legal system is a composite of legislation and judicial precedent*.
► a composite constructional material. ► /kəmˈpɒzɪt/ a motion for debate composed of two or more related resolutions.

2 [usu. *kompəzant*] Botany a plant of the daisy family (Compositae).
3 (**Composite**) [mass noun] the Composite order of architecture.
► **verb** [with obj.] [usu. as noun **compositing**] combine (two or more images) to make a single picture, especially electronically: *photographic compositing by computer*.
-DERIVATIVES **compositely** adverb, **compositeness** noun.
-ORIGIN late Middle English (describing a number having more than one digit): via French from Latin *compositus*, past participle of *componere* 'put together'.

composition ► **noun** 1 [mass noun] the nature of something's ingredients or constituents; the way in which a whole or mixture is made up: *the social composition of villages*.
► the action of putting things together; formation or construction: *the composition of a new government was announced in November*. ► [count noun] a thing composed of various elements: *a theory is a composition of interrelated facts*. ► archaic mental constitution; character: *persons who have a touch of madness in their composition*. ► [often as modifier] a compound artificial substance, especially one serving the purpose of a natural one: *composition tiles*. ► Mathematics the successive application of functions to a variable, the value of the first function being the argument of the second, and so on: *composition of functions, when defined, is associative*. ► Physics the process of finding the resultant of a number of forces.
2 a work of music, literature, or art: *Chopin's most romantic compositions*.
► [mass noun] the action or art of producing such a work: *the technical aspects of composition*. ► an essay, especially one written by a school or college student.
► the artistic arrangement of the parts of a picture: *lightly sketching in the compositions for his paintings*.
3 [mass noun] the preparing of text for printing by setting up the characters in order. See **COMPOSE** (sense 4).
4 a legal agreement to pay a sum in lieu of a larger debt or other obligation: *he had been released by deed on making a composition with the creditors*.
► a sum paid in this way.
-DERIVATIVES **compositional** adjective, **compositionally** adverb.
-ORIGIN late Middle English: via Old French from Latin *compositio(n)-*, from *componere* 'put together'.

compositor /kəmˈpɒzɪt/ ► **noun** Printing a person who arranges type for printing or keys text into a composing machine.
-ORIGIN late Middle English (originally Scots, denoting an umpire or arbiter): from Anglo-Norman French *compositour*, from Latin *compositor*, from *composit-* 'put together', from the verb *componere* (see **COMPOSITION**).

compos mentis /kəmˈpɒz ments/ ► **adjective** [predic.] having full control of one's mind: *are you sure he was totally compos mentis?*
-ORIGIN early 17th cent.: Latin.

compossible ► **adjective** rare (of one thing) compatible or possible in conjunction with another.
-ORIGIN mid 17th cent.: from Old French, from medieval Latin *compossibilis*, from *com-* 'together with' + *possibilis* (see **POSSIBLE**).

compost ► **noun** [mass noun] decayed organic material used as a fertilizer for growing plants.
► a mixture of this or similar material with loam soil and/or other ingredients, used as a growing medium.
► **verb** [with obj.] make (vegetable matter or manure) into compost: *don't compost heavily infested plants*.
► treat (soil) with compost: *we turned clay soil into almost workable soil by composting it*.
-ORIGIN late Middle English: from Old French *composte*, from Latin *composita*, *compositum* 'something put together', feminine and neuter past participle of *componere*.

compost heap (N. Amer. also **compost pile**) ► **noun** a pile of garden and organic kitchen refuse which decomposes to produce compost.

composure ► **noun** [mass noun] the state or feeling of being calm and in control of oneself: *she was struggling to regain her composure*.
-ORIGIN late 16th cent. (in the sense 'composing, composition'): from **COMPOSE** + **-URE**.

compote /kəmˈpɒt. -ot/ ► **noun** 1 [mass noun] fruit preserved or cooked in syrup.
2 a bowl-shaped dessert dish with a stem.
-ORIGIN late 17th cent.: from French, from Old French *composte* 'mixture' (see **COMPOST**).

compound' ► **noun** /kəmˈpaʊnd/ 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** /kəmˈpaʊnd/ [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 parts or individuals in combination.
► **verb** /kəmˈpaʊnd/ [with obj.] 1 (often **be compounded**) make up (a composite whole); constitute: *a dialect compounded of Spanish and Dutch*.
► mix or combine (ingredients or constituents): *the groundnuts were compounded into cattle food*. ► reckon (interest) on previously accumulated interest: *the yield at which the interest is compounded*.
2 make (something bad) worse; intensify the negative aspects of: *prisoners' lack of contact with the outside world compounds their problems*.
3 Law forbear from prosecuting (a felony) in exchange for money or other consideration.
► settle (a debt or other matter) in this way: *he compounded the case with the defendant for a cash payment*.
-DERIVATIVES **compoundable** adjective.
-ORIGIN late Middle English **compound** (verb), from Old French *compon-*, present tense stem of *comprendre*, from Latin *componere* 'put together'. The final -d was added in the 16th cent. on the pattern of *expound* and *propound*.

USAGE The sense of the verb **compound** which means 'make (something bad) worse', as in *this compounds their problems*, has an interesting history. It arose through a misinterpretation of the phrase **compound a felony**, which, strictly speaking, means 'forbear from prosecuting a felony in exchange for money or other consideration'. The 'incorrect' sense has become the usual one in legal uses and, by extension, in general senses too, and is now accepted as part of standard English.

compound² /kəmˈpaʊnd/ ► **noun** an area enclosed by a fence, in particular:
► an open area in which a factory or large house stands. ► an open area in a prison, prison camp, or work camp. ► S. African a fenced area containing single-sex living quarters for migrant workers, especially miners. ► another term for **POND**.
-ORIGIN late 17th cent. (referring to such an area in SE Asia); from Portuguese *campon* or Dutch *kampong*, from Malay *kampong* 'enclosure, hamlet'; compare with **KAMPONG**.

compounder ► **noun** a person who mixes or combines ingredients in order to produce an animal feed, medicine, or other substance.

compound eye ► **noun** an eye consisting of an array of numerous small visual units, as found in insects and crustaceans. Contrasted with **SIMPLE EYE**.

compound fracture ► **noun** an injury in which a broken bone pierces the skin, causing a risk of infection.

compound interval ► **noun** Music an interval greater than an octave.

compound sentence ► **noun** a sentence with more than one subject or predicate.

compound time ► **noun** [mass noun] Music musical rhythm or metre in which each beat in a bar is subdivided into three smaller units, so having the value of a dotted note. Compare with **SIMPLE TIME**.

comprador /kəmˈprɑːdɔː/ (also **compradore**) ► **noun** a person within a country who acts as an agent for foreign organizations engaged in investment, trade, or economic or political exploitation.
-ORIGIN early 17th cent. (denoting a local person employed in a European household in SE Asia or India to make small purchases and keep the household accounts): from Portuguese, 'buyer', from late Latin *comparator*, from Latin *comparare* 'to purchase', from *com-* 'with' + *parare* 'provide'.

a cat | ɑː arm | e bed | e hair | ə ago | ɔː her | ɪ sit | i cosy | i see | ɒ hot | ɔː saw | ʌ run | ʊ put | uː too | ʌt my | ɑː how | eɪ day | ə no | ɪ near | ɔː boy | ʊə poor | ʌɪ fire | ʌɪə sour

Figure 44. *New Oxford Dictionary of English*, 1998. (82%)

compound¹ ► **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 parts or individuals in combination.

► **verb** /kəm paʊnd/ [with obj.] **1** (often **be compounded**) make up (a composite whole); constitute: *a dialect compounded of Spanish and Dutch.*

■ mix or combine (ingredients or constituents): *the groundnuts were compounded into cattle food.* ■ reckon (interest) on previously accumulated interest: *the yield at which the interest is compounded.*

2 make (something bad) worse; intensify the negative aspects of: *prisoners' lack of contact with the outside world compounds their problems.*

3 law forbear from prosecuting (a felony) in exchange for money or other consideration.

■ settle (a debt or other matter) in this way: *he compounded the case with the defendant for a cash payment.*

– DERIVATIVES **compoundable** adjective.

– ORIGIN late Middle English *compoune* (verb), from Old French *compoun-*, present tense stem of *compondre*, from Latin *componere* 'put together'. The final *-d* was added in the 16th cent. on the pattern of *expound* and *propound*.

USAGE The sense of the verb **compound** which means 'make (something bad) worse', as in *this compounds their problems*, has an interesting history. It arose through a misinterpretation of the phrase **compound a felony**, which, strictly speaking, means 'forbear from prosecuting a felony in exchange for money or other consideration'. The 'incorrect' sense has become the usual one in legal uses and, by extension, in general senses too, and is now accepted as part of standard English.

compound² /'kɒmpaʊnd/ ► **noun** an area enclosed by a fence, in particular:

■ an open area in which a factory or large house

■ a military attack in force: *the army was engaged in a push against guerrilla strongholds.* ■ an advertising or promotional campaign: *TV ads will be accompanied by a colour press push.* ■ [mass noun] forcefulness and enterprise: *an investor with the necessary money and push.* ■ (a **push**) informal something that is hard to achieve: *we're managing on our own but it's a push.*

– PHRASES **at a push** Brit. informal if absolutely necessary; only with a certain degree of difficulty: *there's room for four people, or five at a push.* **get (or give someone) the push (or shove)** Brit. informal be dismissed (or dismiss someone) from a job. ■ be rejected in (or end) a relationship. **push at (or against) an open door** have no difficulty in accomplishing a task. **push the boat out** see **BOAT.** **push someone's buttons** see **BUTTON.** **pushing up the daisies** see **DAISY.** **push one's luck** informal take a risk on the assumption that one will continue to be successful or in favour. **when push comes to shove** informal when one must commit oneself to an action or decision: *when push came to shove, I always stood up for him.*

► **push ahead** proceed with or continue a course of action or policy: *he promised to push ahead with economic reform.*

push along Brit. informal go away; depart.

push someone around (or about) informal treat someone roughly or inconsiderately.

push in go in front of people who are already queuing.

push off 1 use an oar, boathook, etc. to exert pressure so as to move a boat out from a bank.

2 informal go away.

push on continue on a journey: *the light was already fading, but she pushed on.*

push something through get a proposed measure completed or accepted quickly.

– ORIGIN Middle English (as a verb): from Old French *pousser*, from Latin *pulsare* 'to push, beat, pulse' (see **PULSE**). The early sense was 'exert force on', giving rise later to 'make a strenuous effort, endeavour'.

pushbike ► **noun** Brit. informal a bicycle.

push-button ► **noun** [usu. as modifier] a button that is pushed to operate an electrical device: *a push-button telephone.*

pushcart ► **noun** a small handcart or barrow.

pushchair ► **noun** Brit. a folding chair on wheels, in which a baby or young child can be pushed along.

pusher ► **noun 1** informal a person who sells illegal drugs

Figure 45. *New Oxford Dictionary of English*, 1998. Detail of entry for *compound* showing a usage note. (100%)

Figure 46. *New Oxford Dictionary of English*, 1998. Detail of entry for *push* showing phrasal verbs. (100%)

NODE achieves this through a system of paragraphed sense divisions in the style of the *OED*. Main senses are numbered, using an extra bold sans serif figure; the subsidiary senses have their own paragraph, indented and in smaller type. Subsidiary senses run on within their paragraph, separated by a solid black square. The main numbered senses are equivalent to the *OED*'s numbered sense divisions, and there is an equivalent higher level of division by grammatical category (part of speech). Grammatical categories are not numbered, but are introduced by a right-pointing solid black arrowhead. Subsequent grammatical categories again begin new paragraphs, but the arrowhead hangs on the same alignment as the headword itself, reinforcing its status as a 'repeat' of the headword. The grammatical category divisions are thus clearly distinguished, as are the subsidiary senses, but neither utilize a level of numbering, so that only a single level of sense-division numbers is required. The grammatical category labels following the arrowhead are spelt out in full.

Metalanguage is presented, with two exceptions, in a light condensed sans serif that has a tendency to recede visually, thereby giving prominence to the stronger serif type of the definitions. The exceptions are those items which are structurally significant for the entry. The first exception is the grammatical category labels that follow the

Lovelock /lʊv lok/, **Jack** (1910–49) New Zealand athlete. He won the 1,500 metres at the 1936 Olympics in a world-record time of 3 minutes 47.8 seconds.

loveorn /lʊv laɔrn/ *adj.* terribly unhappy because of unrequited love or difficulties with love —**love-ornness** *n.*

lovely /lʊvli/ *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.*

WORD KEY: SYNONYMS
See Synonyms at **goodlooking**.

lovemaking /lʊv maykɪŋ/ *n.* **1. SEXUAL ACTIVITY** sexual activity between lovers, especially sexual intercourse **2. COURTSHIP** courtship or wooing (*dated*)

love nest *n.* a place, such as a small flat or secluded house, where lovers can be together

love potion *n.* a magical drink intended to stimulate sexual desire in the person who consumes it, for the person who gives it

lover /lʊvə/ *n.* **1. SEXUAL PARTNER** sb's sexual partner, especially if the two are not married to each other **2. SB HAVING LOVE AFFAIR** either of two people involved in a love affair (*often used in the plural*) **3. SB DEVOTED TO PARTICULAR THING** sb who is devoted to or very much likes a particular thing (*often used in combination*) ◦ *opera-lovers*

WORD KEY: CULTURAL NOTE
Lady Chatterley's Lover, a novel by English writer D. H. Lawrence (1928). Lawrence's last novel, it describes an aristocratic woman's search for love and sexual satisfaction after her husband is crippled in war. The novel's notoriety, and the fact that the publishers of the first unexpurgated British edition were prosecuted for obscenity in 1960, has obscured its many qualities, including its insightful analysis of contemporary social and political values.

lover's knot *n.* = **love knot**

love seat *n.* a small sofa that seats two people

lovesick /lʊv sik/ *adj.* listless or distracted because of love —**lovesickness** *n.*

lovey-dovey /lʊvli dʊvi/ *adj.* showing affection in an excessive or excessively sentimental way (*informal*) [From pet-forms of LOVE and DOVE]

loving /lʊvɪŋ/ *adj.* **1. SHOWING AFFECTION** showing or feeling affection **2. DONE WITH CAREFUL ATTENTION** done

low¹ /lɔ/ *adj.* **1. WITHOUT GREAT HEIGHT** relatively little in height between the top and bottom ◦ *a low fence* **2. CLOSE TO THE GROUND** located close or closer than usual to the ground or the base of sth ◦ *The sinking sun was low in the sky* **3. BELOW AVERAGE** below the average or expected degree, amount, or intensity ◦ *The lowest rainfall in fourteen years* **4. CONTAINING SMALL AMOUNT** having or containing a relatively small amount ◦ *low in calories* **5. WITH LITTLE MONETARY VALUE** small in monetary value ◦ *low prices* **6. LACKING MONEY** lacking resources, especially money (*informal*) ◦ *Can you lend me some cash, I'm a bit low* **7. OF BAD QUALITY** bad in quality or having little value ◦ *low standards* **8. OF LITTLE IMPORTANCE** having little importance or urgency ◦ *low priority* **9. NEAR DEPLETION** approaching or near depletion ◦ *We're low on supplies* **10. TURNED DOWN OR DIMMED** adjusted so that there is less of sth ◦ *low lighting* **11. QUIET** at a quiet, soft, or hushed level ◦ *a low murmur* **12. MUSIC DEEP IN PITCH** with a relative pitch that is closer to bass than soprano sounds ◦ *Her singing voice was a low soprano* **13. SMALL** small or relatively small ◦ *a low risk* **14. NEAR BOTTOM OF SCALE** near the beginning or bottom of sth measured on a scale ◦ *The temperature was in the low 80s* **15. DISPIRITED** melancholy, hopeless, or dispirited ◦ *in low spirits* **16. LACKING PHYSICAL STRENGTH** lacking in physical strength or vitality ◦ *feeling low after a dose of flu* **17. CLOTHES SHOWING NECK AND CHEST** cut to show more than usual of the wearer's neck and bosom ◦ *a low neckline* **18. AUTOMOT PROVIDING SLOW SPEED** providing a relatively slow speed ◦ *a low gear* **19. LACKING STATUS** lacking status or rank, or closer to the bottom of a class system **20. UNCOMPLIMENTARY** unfavourable or uncomplimentary ◦ *a low opinion of someone* **21. UNPRINCIPLED** without principles or morals **22. VULGAR** full of vulgarity or coarseness **23. GEOG NEAR EQUATOR** near to the equator **24. BIOL NOT COMPLEX** simple in organic structure **25. PHON PRONOUNCED WITH LOW TONGUE** pronounced with the tongue lying low on the bottom of the mouth ◦ *a low vowel* ■ *adv.* **1. IN LOW POSITION** in or to a low position, state, degree, or level ◦ *Turn the gas down low* **2. NEAR GROUND** near or nearer to the ground ◦ *flew low over the trees* **3. WITH A DEEP PITCH** with a low or deep pitch ◦ *Play it a semitone lower* **4. QUIETLY** in a soft or quiet way **5. AT SMALL PRICE** at a low or small price ■ *n.* **1. STH LOW** sth such as a position or degree that is low ◦ *Sales dropped to an all-time low* **2. METEOROL BAD WEATHER REGION** a region of low barometric pressure that results in bad weather **3. UNHAPPY PERIOD** an unhappy or unfortunate experience or period of sb's life [12thC. From Old Norse *lāgr*. Ultimately from an Indo-European word meaning 'to lie', which also produced English *lie*, *lager*, and *fellow*. The underlying idea is of lying flat.] —**lowness** *n.*

WORD KEY: SYNONYMS
See Synonyms at **mean**.

low² /lɔ/ *n.* **MOOING SOUND OF COW** a characteristic mooing sound made by a cow or similar animal ■ *vt.* (*lowe*:

Figure 47. *Encarta World Dictionary*, 1999. (92%)

arrowhead marker, which are set in a bold condensed sans serif to reinforce each major division of the entry. The second is the small-capitals labels that introduce paragraphs of phrases, derivatives, and origin. These are reinforced by a short marginal rule, again hanging on the same alignment at the headword. Definition text is set in seriffed roman, with seriffed italic for examples. Within these, bold italic is used to indicate a fixed phrase or idiom, as opposed to an illustrative quotation from the corpus. All variant forms, derived forms, and compounds use a smaller size of the extra bold sans serif used for headwords.

Encyclopedic and usage information is separated off from the main definitions, and set in a tinted panel. Such 'features' have always been a part of marketing dictionaries, and can be treated as integral but visibly different parts of the entry proper, as in *NODE*,

enmesh ● v. (usu. **be enmeshed in**) entangle.
 – DERIVATIVES **enmeshment** n.

enmity ● n. (pl. **-ies**) the state of being an enemy; hostility.
 – ORIGIN ME: from OFr. *enemi(s)tie*, based on L. *inimicus* (see **ENEMY**).

enned /'eniəd/ ● n. rare a group or set of nine.
 – ORIGIN C16: from Gk *enneas*, *enned-*, from *ennea* 'nine'.

ennoble ● v. give a noble rank or title to. ▶ give greater dignity to; elevate.
 – DERIVATIVES **ennoblement** n.
 – ORIGIN C16: from Fr. *ennoblit*.

ennui /ɒn'wi:/ ● n. listlessness and dissatisfaction arising from boredom.
 – ORIGIN C18: Fr., from L. *in odio(n)-*, from *mihi in odio est* 'it is hateful to me'; cf. **ANNOY**.

enology ● n. US spelling of **OENOLOGY**.

enormity ● n. (pl. **-ies**) **1** (the **enormity of**) the large scale or extreme seriousness of (something bad). ▶ (in neutral use) great size or scale. **2** a grave crime or sin.
 – ORIGIN ME (orig. in the sense 'deviation from rectitude'); via OFr. from L. *enormitas*, from *enormis*, from *e-* 'out of' + *norma* 'pattern, standard'.

USAGE **enormity**
 In its earliest sense **enormity** meant 'a crime' and some argue that it should therefore continue to be used only of contexts in which a negative moral judgement is implied. Nevertheless, in modern English **enormity** is increasingly used neutrally, as a synonym for **hugeness**, and the use is now broadly accepted in standard English.

enormous ● adj. very large.
 – DERIVATIVES **enormously** adv. **enormousness** n.

enosis /'ni:ʊsɪs, 'ɛnɪsɪs/ ● n. the political union of Cyprus and Greece, as an aim or ideal of certain Greeks and Cypriots.
 – ORIGIN 1920s: from mod. Gk *henōsis*, from *hena* 'one'.

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 /ɒ 'papijɒt/ ● adj. & adv. (of food) cooked and served in a paper wrapper.
 – ORIGIN from Fr.

en passant /ɒ pa'sɑ:nt, 'pasɒ/ ● adv. by the way.
 – PHRASES **en passant rule** (or **law**) Chess the rule that a pawn making a first move of two squares instead of one may nevertheless be immediately captured by an opposing pawn on the fifth rank.
 – ORIGIN C17: Fr., lit. 'in passing'.

en pension /ɒ 'pɛnsjɒ/ ● adv. as a boarder or lodger.
 – ORIGIN Fr. (see **PENSION**).

Figure 48. *Concise Oxford Dictionary*, tenth edition 2000. (100%)

or set in a way that leaves them visually stranded, as in the *Encarta World Dictionary* (figure 45). In the latter, the visual impact of the heading and rules that distinguish encyclopedic and usage information (oddly called 'word keys') detaches these items from the entry to which they belong. *Encarta*'s potentially useful sense-discrimination labels also suffers from a crudeness of typographic format: while the bold condensed sans serif font is highly visible and gives clear punctuation and structuring to the entry, the all-caps style is uncomfortable. These sense-discrimination labels also seem to be confused with register labels, so that the entry for *lame* is apparently divided:

lame ... **1. OFFENSIVE TERM** ... **2. OFFENSIVE TERM** ...
3. UNCONVINCING ... **4. OFFENSIVE TERM** ...

Interestingly, while every single subsense of *lame* is considered potentially or actually offensive by *Encarta*, none are by *NODE*, which uses the more traditional sense divisions of:

1 (of a person or animal)
2 (of an explanation or excuse)

The tenth edition of the *Concise Oxford Dictionary*, published in 2000, is based on *NODE*, and has a similar, but more compressed, design (figure 48). Core senses and subsenses are run on, separate paragraphs only being used for phrases, derivatives, and origin. Abbreviations are used for grammatical terms and in etymologies. The use of graphic marks to establish the status of following text has not been standardized between *COD* and *NODE*, although the structures the marks indicate are the same: grammatical categories are signalled by arrowheads in *NODE*, by bullets in *COD*; subsenses by solid squares in *NODE*, by arrowheads in *COD*.

Pointers for the future

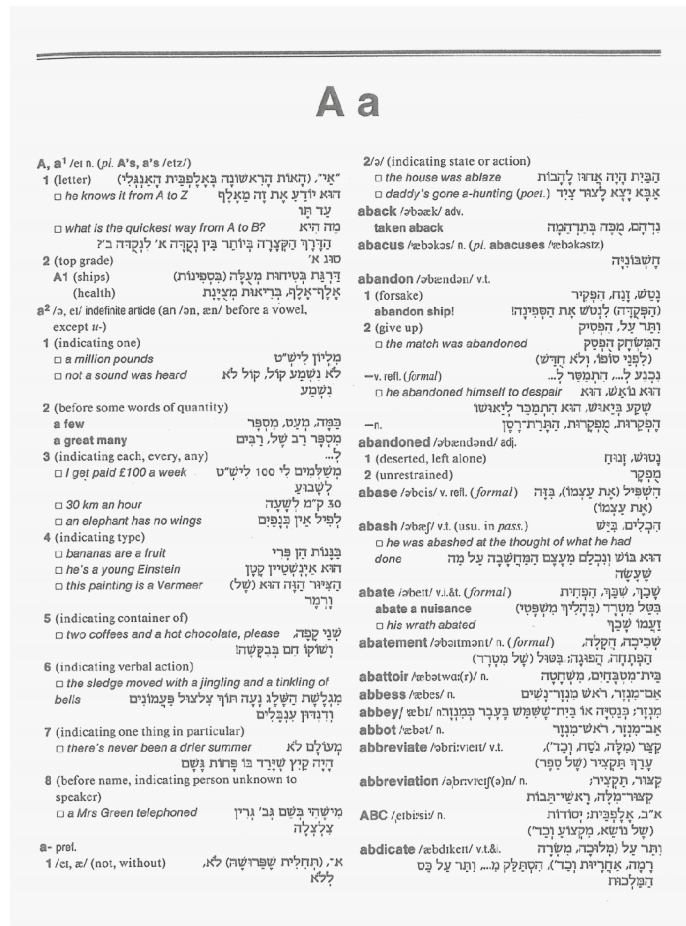
NODE shows that the text design of British dictionaries is currently more advanced than that of American trade dictionaries, where the last real innovator in presentation was the *American Heritage Dictionary* (1969). The *American Heritage Dictionary* lacks the branching-tree sense-division of *NODE* and the sense-discrimination labels of *Encarta*; entries are contained in single paragraphs with the exception of synonym and usage information, which are contained in separate ruled-off paragraphs. The *American Heritage*'s strength seems to lie in the clarity of its illustrations, most of which are, it seems, photographic updatings of images in the familiar *Century* and *Webster* idiom, and a particularly generous page design (figure 49). In common with other contemporary American reference books, the *American Heritage*'s choice of typefaces and layout detail strikes a British designer as magazine-like: Futura bold is used for headwords, and a centred alignment is used for illustration captions.

If the *American Heritage* and *Encarta* dictionaries represent the state of the art in dictionary illustration, it is clear that the next challenge for designers will be the integration of images that go beyond the conventional thumbnail drawings or photographs of plant and animal species, architectural features, and heraldic terms. The description of language in English dictionaries is more and more concerned with the context



Figure 50. *Oxford Starter French Dictionary*, 1997, detail. (90%)

Figure 51. *Oxford English–Hebrew Dictionary*, 1996. (55%)



on English dictionaries, even allowing for the fact that most learners of English as a foreign language do so with specialist learner's dictionaries. Randolph Quirk was able to define a dictionary in 1973 as

a definition-specifying register of the linguistic or generic (as opposed to the proper) words of the national (as opposed to regional) standard (as opposed to slang) language.⁸⁰

Dictionaries, even small dictionaries, are under pressure to encompass more than this: Caribbean, South African, and Australian English have now being recorded and described with as much care as British or American usage, and parts of these vocabularies need to be incorporated into what were seen as 'standard' English dictionaries. Trade dictionaries are published with much marketing hype – the words that are 'in' and the words that are 'out' of a new edition are discussed on the news pages of daily newspapers, not just in book reviews. There is pressure on page designs to be 'feature-rich', to give a marketing edge. This can distort the hierarchy of information values, as it does in the *Encarta* dictionary, or be kept under control, as it is in the *COD* tenth edition. Typography that clearly separates metalanguage and quotation from definition, that can clearly reflect structures of meaning and instantly indicate the status of usage, cope with demands for 'interest' on the page, and can still pass the traditional tests of legibility, compactness, and printability, will remain essential.

80. 'The social impact of dictionaries in the UK', in Raven I. McDavid and Audrey R. Duckert, *Lexicography in English*. Annals of the New York Academy of Sciences, 211 (1973) cited in Bailey 1987, p. 127. Quirk describes widely-held beliefs about the authority, unity, and prescriptive nature of the dictionary.

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Figures 1, 3, 7–10, 13, 14, and 16 are reproduced from the facsimile editions listed below. The following figures are reproduced from books in the Bodleian Library, University of Oxford: fig. 1: 3021 d.95/123 (facsimile of Bodl. MS Junius 32), aiiij^r; fig. 2: Douce I 243, A5^r; fig. 3: 3021 e.307, pp. 74–5; fig. 4: Mal 754 (2), G2^v; fig. 5: Mal 754 (1), F8^v; fig. 6: 8° A 59(2) Art., L1^r; fig. 11: 302 f.42; fig. 20: 30254 d.19, p. 115. Photography of items in the *OED* library is by Paul Lucas of Thomas-Photos, Oxford.

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