A STUDY OF MECHANICS: PRESCRIPTION AND USE

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A STUDY OF MECHANICS: PRESCRIPTION AND USE

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CHAPTER I

INTRODUCTION

If we assume that language, whether spoken or written, is alive, then we must also believe that it is not stable but capable of changing continually; for physical laws tell us that organic substances are moving or developing constantly. Thus punctuation also, as an integral part of written language, is capable of movement or change. Yet it is the opinion of some that punctuation must remain within the rigidity imposed upon it by the eighteenth-century purists.\(^1\) These enlightened souls endeavored to mold our language into a definite pattern from which there was to be no variation.

Writers of the eighteenth century were motivated by some indefinable fear that their language would be lost if it were not standardized. Swift, stanchest exponent of the movement for standardization, said:

How then shall any man, who hath a genius for history equal to the best of the ancients, be able to undertake such a work with spirit and cheerfulness when he considers that he will be read with pleasure but a few years, and in an age or two shall hardly be understood without an interpreter?\(^2\)

\(^1\) Oliver Farrar Emerson, "The Written Language and the Rise of Literary English," The History of the English Language, p. 91.

Even later when hopes of standardization were waning, Thomas Sheridan addressed the Earl of Chesterfield to exert his influence for the establishment of an academy.

Suffer not our Shakespear, and our Milton to become two or three centuries hence what Chaucer is at present, the study only of a few poring antiquarians, and in an age or two more the victims of bookworms.³

For some reasons these men were so enmeshed in their own erroneous convictions that they ignored the fact that any living language is constantly growing and decaying. Their only thought was to emulate to a certain extent the practices of the French and Italians, who had in the previous century established academies for the control of their respective languages.⁴

The eighteenth-century scholar, Richard Bentley, was of the opinion that English had changed so vastly in the two preceding centuries because of the strong Latin influence, but that the language had now reached the saturation point and could be easily standardized.⁵ In accordance with this theory, Swift proposed in 1712 that a judicious choice of capable men be made who would be willing to undertake the task of purging the language of its crudities.⁶ However, fortunately

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³Ibid.
⁵Baugh, op. cit., p. 323.
⁶Ibid., p. 328.
for the language, such a selection was never made, and the establishment of the academy passed with the death of Queen Anne.

In the middle of the century it was felt by a majority that if the language were to be controlled it must come through general consent instead of by force. Yet it was lamented that there was no authority for correctness in diction and spelling or construction. Johnson's *Dictionary* soon supplied the answer for correctness in diction, and the advent of numerous grammars took place soon after the publication of the *Dictionary.*

Interest in grammar burst forth early in 1760, and it was with the publication by Joseph Priestly of *The Rudiments of English Grammar* in 1761 that the movement began. This grammar was followed a month later by Robert Lowth's *Short Introduction to English Grammar*. His grammar was so progressive that it soon led the field. At least twenty-two editions appeared during the eighteenth century, and it was imitated by many writers. James Buchanan's *The British Grammar* appeared the same year. A somewhat more elementary grammar appeared in 1763, *Grammatical Institutes* by John Ash. It was designed as an introduction to Lowth's publication. These were the best and most influential grammars of the eighteenth century despite the fact that the men who wrote them were not experts.

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7Ibid., p. 339.  8Ibid., p. 340.
Actually there was a group of rhetoricians in the eighteenth century headed by George Campbell and Thomas Sheridan, who dictated some of the unimpeachable grammatical laws that we have today. It was they who originated the various prescriptions regarding shall and will and the rules concerning the functions of transitive and intransitive verbs.

While there is much to be said for the efforts of these guardians of language, let us bear in mind that their theories were not completely new or logical, for many of them were based on the early ideas found in the writings of the early Christians, whose rules were derived from the Alexandrian Schools of the third-century B.C. These classical writings were concerned primarily with the language as it was spoken. From thence arose a system of punctuation designed for the speaker, not the writer.

The early marks of punctuation were invariably of three kinds: (1) the distinctio or positura proper corresponds analogously to our present period; (2) the media distinctio is sometimes analogous to our comma, sometimes to our colon, sometimes to our semicolon; and represents an intermediate pause between the distinctio proper and the (3) subdistinctio, which is for the most part analogous to our comma. These

9Ibid., p. 341. 10Ibid., p. 345.
11Walter J. Ong, "Historical Background of Elizabethan and Jacobean Punctuation Theory," PMLA LIX (January, 1944), 349.
three marks were written respectively above the line, somewhat above the line, and on the line.\textsuperscript{12}

We are relatively certain that these punctuation marks were meant for breath marks, like those in music because the fourth-century Ars Grammatica of Diomedes tells us that punctuation marks are to indicate "opportunity for taking breath."\textsuperscript{13} Then, too, it is simply for convenience that the distinctio proper or full stop coincides with the natural sentence endings. These marks of punctuation did not exist to bring out syntax, and similar syntactical arrangements did not always call for similar punctuation, and these early grammarians never refer to the position of a punctuation mark in terms of grammatical structure. For the most part they are content to indicate where a distinctio may, not where it must or must not, occur.\textsuperscript{14}

The tradition of these early grammarians was continuous through the Middle Ages. Donatus was the favorite author, and his name was later used as a common noun (English form do- net, donat) to designate a grammatical text or a primer.\textsuperscript{15} However, the grammatical treatises of the Middle Ages were not entirely without change.\textsuperscript{16} Writers began to lean more and more toward a recognition of sense as a determinant of punctuation.

\begin{itemize}
\item \textsuperscript{12}Ibid., p. 350.
\item \textsuperscript{13}Ibid.
\item \textsuperscript{14}Ibid., p. 351.
\item \textsuperscript{15}Ibid., p. 352.
\item \textsuperscript{16}Ibid., 353.
\end{itemize}
In the seventh century Isidore of Seville in his *Etymologiae* said that the *positurae* was a device for marking off the sense into colons, commas, and periods. This is a mixture of the new and the old, for Isidore still associates marking with breathing by saying "*positurae are so-called possibly because the voice is 'set down' for the duration of a distinction, and that the comma is inserted where the sense is not complete and nevertheless one has to breathe."\(^{17}\)

Even the grammarians of the late sixteenth and early seventeenth centuries were not so much concerned with syntax as they were with the idea of punctuating for convenience and for respiration. Richard Mulcaster notes in his *Elementarie* (1582) that the comma, colon, and period together with the parenthesis and the "interrogation"—

> ar helps to our breathing, & the distinct utterance of our speache... & therefor come in note, bycause theie ar creatures to the pen, & distinctiones to pronve by, & therefor, as theie ar to be set down with judgement in writing, so theie ar to be vused with diligence in the right framing of the teder childes mouth.\(^{18}\)

George Puttenham in the *Art of English Poesie* gives more place to sense as a determinent of punctuation but he does not neglect breathing as well:

> requisit that leasure be taken in pronuntiation, such as may make our wordes plaine & most audible and agreeable to the eare: also that he breath

\(^{17}\)Ibid. \(^{18}\)Ibid., p. 355.
asketh to be now and then relieved with some pause
or stay more or less: . . .19

There were also other grammarians, such as Ben Jonson,
Thomas Heywood, Simon Daines, and Alexander Gill, who were
not quite divorced from the idea that punctuation had no rela-
tion to syntax, but who were beginning to believe that punc-
tuation was a means of interpreting the sense of a statement;
and by the end of the Elizabethan era the previous notions of
the classical and medieval grammarians had worn thin.20

Our modern grammars are evidence of the strong influence
that the early grammatical arbiters had on our present system
of punctuation. It is not that we should be against definite
rules regarding certain matters of form, but that these rules
should be revised and modernized in keeping with our progress
in other directions. We proceed from generation to genera-
tion to stress the unimpeachable laws of punctuation, which
are not only in some instances obsolete and impractical, but
extremely difficult to master. Certainly it would be unwise
to completely disregard our present system entirely, but it
would be well to take into account the practices of certain
modern contemporary writers whose punctuation, though not al-
ways infallible, is generally good practice. Their practices
should be compared with prescription in order that some defi-
nite conclusions may be drawn which will aid the modern in

19Ibid.
20Ibid., p. 358.
reading and writing, for surely the person who writes most often is better able to employ what is most useful to him and affords better understanding to his readers than the scholar who merely revises the material which was far from progressive by the end of the eighteenth century. It is really the best authors, those who use the language and the mechanics of writing, who settle by practice what is right or wrong in writing, not these grammatical arbiters who take only a scholarly, pedantic view seemingly without considering what is being done by a majority currently. It will be the purpose of this study henceforth to report the differences between prescription and practice today by studying the rules of various handbooks and stylebooks and the usage of writers in certain magazines and newspapers; for there is virtually no agreement whatsoever among scholars, editors, and writers as to the exact uses of such mechanical aids as italics and quotation marks. What is done in various instances, and what should be done to clarify matters, will be indicated in the following chapters.
CHAPTER II

ITALICS

Ever since man learned to communicate through writing, it has been the concern of various groups to make this means of intercourse more meaningful to the recipient—at first a listener, later a reader. Thus a system of punctuation resulted and developed in conjunction with the language. Perhaps this is one reason our language today is fraught with numerous and somewhat illogical prescriptions for punctuation. The fact that punctuation has reached far beyond its elastic limit is evidenced in the conflicting practices of our modern writers. The problem of correct punctuation is not new, but what to do with current punctuation is a difficult question to settle. Grammarians openly admit this in their texts either by explanations or conflicting rules.

Particularly is this true in the case of italics. Some grammarians seem unwilling to commit themselves to establishing any definite pattern for writers to follow. Perhaps they feel that it is not within their scope, that it is their function only to ascertain and record what is decided by the practices of leading authors. From this idea comes the purpose of this evaluation. The public today is confronted daily with the media of newspapers and magazines whose punctuation
practices do not concur with the rules set down in the rhetoric books, hereafter referred to as handbooks. Our problem, then, is to decide whether the modern writer should abide by the traditional rules or the practices of contemporary writers, first, by determining certain uses of italics and quotation marks from a synthesis of the rules of certain stylebooks,1 handbooks, and practices of current magazines and newspapers; and secondly, to conclude which of these uses are most generally employed.

In this present study of punctuation only the mechanical means of clarifying words, phrases, terms, names and titles—italics and quotation marks—are considered. It should be noted, however, that this survey is not the first made in the area of current punctuation, for two other important investigations have been made, one in 1924, another in 1932.

The first study was made by Helen Ruhlen and S. L. Presssey—A Statistical Study of Punctuation.2 They recorded the frequency of the uses of these particular marks: full stops, stops within the sentence, and special marks. Their findings

1For purposes of this paper, a stylebook, as opposed to a handbook, is a guidebook designed primarily for use by editors and printers. Specifically, the two stylebooks referred to here are Marjorie E. Skillin, Words into Type, and Chicago University Press, A Manual of Style.

were based upon one hundred letters on file at the Ohio State University, fifty personal letters received by one of the authors; one issue each of World's Work, Scribner's, the Atlantic Monthly, and the New Republic; a copy of the New York Times, the Ohio State Journal, the Columbus Dispatch, The Cincinnati Inquirer. Every tenth page of these magazines was studied; of the newspapers only the front pages, as a part of the newspaper most frequently read, were considered.3

To interpret the results, the authors made a table of the three types of written work used in the survey so that a comparison of each type could be made and conclusions drawn for each instance. Their findings were that (1) quotation marks are used to enclose direct quotes but not indirect; (2) quotation marks are used to indicate the titles of themes, short stories, magazine articles, poems, and plays; but italics are employed to indicate the titles of books and magazines; (3) quotation marks may also be used to call attention to technical, foreign, or unusual words, or words used with some special meaning as ironical or humorous.4

In the second study, Current English Usage, S. A. Leonard considered both usage and punctuation by means of tabulating the results of given sentences sent to selected individuals who punctuated them as they ordinarily would.5 Leonard

selected one hundred and forty-four judges for his punctuation study; they were publishers, magazine editors, and newspaper men, the newspaper men forming by far the largest group.

From this study he made the following conclusions: (1) usage prefers quotation marks for magazine articles and either quotation marks or italics for book titles, whereas book publishers, unlike publishers of newspapers and magazines, prefer italics for book titles; (2) ship names are usually italicized but newspapers prefer quotes, evidently for speed. There is no recognizable uniformity in this instance.6

Actually, there is no recognizable uniformity in any of these instances if one judges by what he finds in newspapers and magazines. If he should look further and inquire into the prescriptions offered by stylebooks and handbook compilers, he would most likely remain in doubt about the proper uses of italics and quotation marks. Even though no definite pattern has yet emerged to settle these somewhat moot issues, two seemingly authoritative stylebooks for writers and printers, *Words into Type* and *A Manual of Style* (Chicago Press), treat the most conventional uses of italics thoroughly and for the most part are in complete accord. Because these stylebooks are perhaps the most widely used guides of their sort and because their prescriptions for italics are so nearly similar, they were used to formulate the pattern of examination

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necessary to this study. This pattern was then compared
with the prescriptions of seventeen leading college hand-
books7 and the practices of the New Yorker, Harper's and

7Because of their widespread adoption, the following
handbooks were used:

John W. Bowyer, George Bond, Ima H. Herron, and John L.
Brooks, Better College English.

Donald Davidson, American Composition and Rhetoric
(revised edition).

Norman Foerster and J. M. Steadman, Writing and Thinking,
(fifth edition).

Garland Grever, E. S. Jones, and A. L. Jones, Century


John M. Kierzek, The Macmillan Handbook of English
(revised edition!)

Alfred H. Marchwardt in collaboration with Frederick G.

James M. McCrimmon, Writing with a Purpose.

Porter C. Perrin, Writer's Guide and Index to English
(revised edition).

D. G. Sanders, H. H. Jordan, W. H. Magoon, and R. M.
Limous, Unified English Composition (second edition).

Harry Shaw, Writing and Rewriting.

W. K. Smart and D. R. Lang, Smart's Handbook of Effective

K. B. Taft, J. F. McDermott, and D. O. Jensen, The Tech-
nique of Composition (fourth edition).

Yeager, English Communication.
Time. A Manual of Style offers a complete treatment for italic type, even those special uses seldom employed by writers in general, such as stage directions, continued after titles or subheads, initials used to express the titles of catalogues, letters and numbers in legends or in text that refer to corresponding letters or numbers in accompanying illustrations, unknown quantities, and in astronomical and astrophysical matter. The two stylebooks differ in the following instances: (1) Words into Type prefers italics for the names of ships, submarines, airplanes, and works of art and sculpture, whereas A Manual of Style suggests quotation marks; (2) the latter manual also prefers such terms as *ex parte*, *in re* in italics, but Words into Type states that they are italicized if the rest of the title is roman, roman is the rest of the title is italicized. Words into Type also advocates placing the names of parties involved in legal cases in either italics or quotation marks; however, the other manual states that such names are to be italicized.

Hence it will be the purpose of this chapter to examine and define the instances in which italics are generally

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H. R. Warfel, Ernest G. Mathews, and J. C. Bushman, American College English.

Edwin S. Woolley and Franklin W. Scott with the collaboration of Evelyn Tripp Birdhall, College Handbook of Composition (fourth edition).
practiced as reported by these above-mentioned stylebooks; to determine to what extent each of these instances is considered in certain leading grammar handbooks (newspaper style sheets will be discussed separately); to illustrate the various attitudes taken by the rhetoricians; and to point out the differences in prescriptions given by the stylebooks and handbooks and the actual practices of certain magazines and newspapers.

It should be noted here that newspapers do not generally consider italics necessary because time and money are lost in setting up italic type, and because this type, to some extent, mars the effect of the page; therefore in their stylebooks no mention is made of italics in the index. Only one stylesheet of the fourteen included in this study—the Sunpapers of Baltimore—mentions italics with this preamble:

Most American newspapers do not use italics; they are not even included in the majority of stylebooks. We should make our better practice stand out by using them.  

Even though the Sunpapers' style sheet resorts to italics, its uses are not always on rapport with those generally considered in stylebooks and handbooks, especially in the instance of names of characters in plays, books, operas, and moving pictures which it prefers to italicize: "Portia was counsel for defense." It italicizes all foreign words which 

8"Italics," p. 36.
have not been Anglicized; the words Resolved and Ordered in resolutions when they appear in copy; The Sun office; and it also italicizes the titles of all journals published by the A. S. Abell Company: "the Sunpapers, The Sun, The Sunday Sun and the Baltimore Sun."9 Since the remaining stylesheets examined do not use italics but substitute quotation marks and capitals in their stead, they will be considered in the chapter dealing with the uses of quotation marks.

Words into Type and A Manual of Style have determined the following uses for italics: emphasis, differentiation, titles, Latin abbreviations, legal citations, resolutions, salutations, scientific names, unusual or technical words, and foreign words. Each of these will be considered in separate paragraphs in order to clarify the differences between prescription and practice and to formulate some newer rules for the uses of italics in both formal and informal writing.

Emphasis.—Italics may be used to emphasize a word or phrase. However, care should be taken to use italics for this purpose with discretion, for a preponderance of italics detracts from the content as a whole.

'First of all,' he shouted, 'it was not your dream.'10

But certain of our handbooks vary in their prescriptions for

9Ibid.

emphasizing words and phrases. One of the most notable exceptions is Writing and Rewriting; it is the only one of eighteen which does not list italics for emphasis. In fact, it does not approve of italics for writing, only for printing. Throughout the text words are italicized for emphasis, but they are printed, which is in keeping with the prescription;

Except in printing, the distinction in the use of italics and quotation marks for emphasizing or defining certain expressions, indicating titles, etc., is probably unimportant, because fountain pens cannot yet be made to write italics.11

Very little is to be gained then by the use of italics in writing if we adhere to this principle. What a waste of time it is even to bother with including italics in any handbook to worry teachers and students when they are only needed by printers and editors. Unfortunately, though, this is not the case in actual practice nor the prescription in the remaining handbooks examined in this study. Of these handbooks, twenty-nine per cent prefer italics unconditionally for emphasizing words or particular constructions, whereas sixty-six per cent favor the use of italics for this purpose with restraint. In this latter group, one of the more conservative handbooks presents this somewhat misleading prescription:

Italics are used to emphasize a word; this device should be used sparingly in college writing. If it is overused, it becomes a poor substitute for emphatic diction.12

Thus the college student is the only one who needs to refrain from an overuse of italics, and all other writers may italicize for emphasis at any or all times regardless of the type of writing or sentence structure. It is apparently unnecessary to phrase sentences in a manner that would be superior to the weak device of italicizing. To follow this prescription would not allow one to consider the following advice from Composition for College Students:

Italics are permissible to indicate the importance of words or phrases but they are seldom a satisfactory substitute for emphasis by structure.13

Nor could he be guided by this regulation from The Technique of Composition: "A constant use of italics for emphasis, however, is self-defeating."14 Any device for gaining emphasis must be used sparingly if it is to remain effective. Certainly, italics are permissible and sometimes quite necessary for emphasis, but as is the case in certain of our popular magazines, namely, the New Yorker and Harper's, they are used to such an extent that they lose their force. Particularly are these two magazines, of the three examined in this study, prone to overuse italics for spoken emphasis. Italics for emphasis are condoned by Porter Perrin's Writer's Guide and Index to English; nevertheless, it points out that such a "device is best used sparingly."15 Since the New Yorker has no stylebook or

14 "Italics," P7, p. 194.
15 "Italics," p. 150.
handbook for reference but some informal notes which it has collected over a number of years, this may to some extent account for its promiscuous use of italics in this respect. To illustrate this, note the following from the month of January 19, 1952.

'To tell you the truth, I love Eisenhower . . .'

'Oh my God. What shall I do?'

'Help! Help!' he shouted as he fell.

'So there you are,' she said.

'But it's very moral,' our Frenchman said.

... They had not specified what police station.

Harper's Magazine has no stylebook of its own. It uses the newest edition of Webster's Dictionary, the Chicago Manual of Style, and "a book called Words into Type." Although Harper's refers to the two stylebooks, Words into Type and A Manual of Style, whose uses were combined to form the general outline of examination in this study, either it does not appear to rely upon them in regard to emphasis, or it does not feel

19 Ibid., p. 27. 20 Ibid.
called upon to edit the selections of its contributors, thereby permitting them to emphasize somewhat with abandon.

It goes on just because we can make those changes.\textsuperscript{24}

To be sure, other people, friends and associates of his, have used him for pernicious ends, and his tolerance of them deserves reproach.\textsuperscript{25}

It is indeed the thing the European knows he knows about his country.\textsuperscript{26}

Men are not likely to voyage space but the only factors that restrain the function of Man and his evolutionary heirs are energy and the patience of God.\textsuperscript{27}

Mr. Spillane is undeniably the first author in the Hammett-Chandler, or spicy detective, lineage to put quite so much sex into the murder story.\textsuperscript{28}

Our third magazine, \textit{Time}, is more conservative in employing italics for emphasis and does not emphasize without due cause. As does Harper's, it uses the Chicago \textit{Manual of Style}, and it also refers to Fowler's \textit{Modern English Usage}, Harper's \textit{English Grammar} and \textit{Proof Reading and Copy Preparation} by Lasky.

It is possible that \textit{Time} adheres strictly to prescription in

\textsuperscript{24}John Strachey, "The Accession of a Queen," June, 1952, p. 39.\textsuperscript{25}

\textsuperscript{25}Richard H. Rovere, "Truman after Seven Years," May, 1952, p. 31.\textsuperscript{26}

\textsuperscript{26}Peter F. Drucker, "The Myth of American Uniformity," May, 1952, p. 71.\textsuperscript{27}

\textsuperscript{27}John McPartland, "No Go, Space Cadet," May, 1952, p. 69.\textsuperscript{28}

\textsuperscript{28}Mr. Harper, "After Hours," May, 1952, p. 100.\textsuperscript{29}

\textsuperscript{29}Letter from Lolita Brown, \textit{Time}, March 13, 1952.
the matter of emphasizing, or perhaps the nature of its contents may play a part in determining the lack of emphasis in this magazine. However, when necessary, Time does italicize for emphasis as seen in the following:

The border line between 'gee whiz' and Milton's tumefied dialect must exist, Pound wrote.30

'The first essential,' Pound had said, 'is the narrative movement... Everything that stops the reader must go.'31

From these various rules and examples it is safe to conclude that italics may be used for emphasizing words or constructions when necessary in writing and printing and very definitely for emphasizing direct discourse in stories.

Differentiation.--When a word, phrase, or number is used to represent itself instead of the thing or idea it usually represents, it is italicized.

Gradually the words got harder... depilatory... asthmatic... contumacious...32

This prescription is almost unanimously agreed upon by the handbooks. Only sixteen per cent suggest either italics or quotation marks for this purpose. Better College English says:

Preferably italicize words, letters, figures, phrases, and sentences, used as subjects of discussions, although you may use quotation marks instead.33

31 Ibid.
32 Ibid.
33 "Italics," p. 141.
But The Technique of Composition and English Communication let the writer decide whether he is to italicize or quote letters, words, or phrases taken out of context. Even though our stylebooks and handbooks are thus agreed that italics are used for differentiation, modern practice is not in accordance with their prescription. The New Yorker indicates words, phrases, or figures out of context with quotation marks.

The chart starts with a picture of a Burmese man with his mouth open, presumably saying "ah," the open mouth of the man being the same as the Burmese character for the sound, "ah," which is like a "c" backwards.34

Purdy explained to us that the verb "to dice" means to engage in informal races with other fast cars you happen to come across on the highway, and derives from the phrase "dicing with death" which was applied by journalists to early speed drivers.35

Harper's, on the other hand, sometimes uses italics for clarity in referring to words, phrases, or letters out of context; otherwise it seems to prefer quotation marks.

Where else could he find a scholarly determination beyond which you might expect to hear the word prairie pronounced "perara"?36

... but when he tried to think of better words, they came only in ones and twos, like "calcified" or "lactescent" or "filmed with shellac" for the eyes, 1 ... 37

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36 Bernard De Voto, "The Easy Chair," December, 1951, p. 44.
Do you, like almost everyone else in the United States, say toon (tune) and STAT-us (status)...

And full recognition is accorded, also, to the American preference for the flat "a" (as in hat) as against the broad "a" (as in father) or the long "a" (as in fate) in a number of common words.

For words or figures used as such, Time seems to rely upon italics but for letters as letters, it indicates them by quotation marks.

They got it from the word, hysteria, meaning womb.

At one point Doris Ann thought she, too, was a goner; she spelled hegira with a "j."

However, in this one isolated instance, quotation marks may have been used for clarity.

Probably either italics or quotation marks are acceptable for differentiation except in formal writing, which demands italics because our stylebooks and handbooks strongly favor italics, whereas practice apparently favors either.

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38 Norman Lewis, "Who's Mispronouncing Now?" October, 1951, p. 95.

39 Ibid.


41 Ibid.

42 For purposes of this study, formal writing may be considered that writing done primarily by scholars, compilers of texts and manuals, contributors to scholarly journals, lexicographers, and pedagogues, as opposed to that writing which is done by students, journalists, novelists, and contributors to the slicks and various other lesser publications.
Titles.—Titles of books, including full-length plays, cycles of poems, long poems, magazines, newspapers, journals; long musical compositions, operas and oratorios; the names of ships, airplanes, and works of art are italicized.

His new one, The Thurber Album, is a gently humorous grab bag of reminiscence. . .43

Orson Welles cast her as Helen of Troy in a Paris production of his own version of Faust.44

Then, just to make certain, she began combing Made- moiselle, the Atlantic Monthly, Time, and The New Yorker.45

Hecht's family of magazines now includes: School and College Management, a monthly. . .46

Milan's La Scala heard Alban Berg's national opera, Wozzeck, for the first time last week.47

When he reported for duty on the Coal Queen, he saw a dirty and one-stacker, "a piece of marine junk."48

Renior's Young Girl with Flowers in Her Hat went for $64,000.49

However, this practice is not always followed, italics sometimes being used for the titles of poems, stories, and articles when the book or magazine in which they were published is not

mentioned, and quotations sometimes being used for all titles; nevertheless, the distinction is a useful one and worth observing.50 Concerning these various literary titles, seventy-seven per cent of the handbooks favor italics, but the remaining twenty-three per cent state that although the practice of italicizing such titles is current, it is permissible to quote them because newspapers and magazines do, or that the quoting of such titles marks the writing as informal, whereas to italicize marks it as formal. Musical compositions are italicized by forty-four per cent of texts; the remaining fifty-six per cent do not mention musical compositions under italics. However, for the names of vessels, airships, and trains, seventy-two per cent italicize names of ships whereas only twenty-seven per cent mention airplanes or airships, and only eleven per cent state that trains or railroad cars should be italicized. Of these eighteen texts, twenty-two per cent do not include ships, railroad cars, or planes in the italic category. Fifty per cent are definitely in favor of italics for names of works of art; fifteen per cent favor either italics or quotation marks; the remaining thirty-five per cent do not prescribe italics at all for works of art. Even a cursory glance at these preceding figures indicates that much is to be done in the way of establishing some definite but not inflexible rules regarding all kinds of titles.

50 Bowyer, Bond, Herron, and Brooks, op. cit., p. 140.
To illustrate better the lack of agreement and utter confusion found in our handbooks examine the following rather nebulous passages:

Mark Titles of Publications, Movie and Stage Productions, Songs, and the names of Airplanes, Ships, and Trains with italics.51

If one relied upon this handbook as his only source for the punctuation of titles, he might well italicize the title of any published work, complete or published in part. He would also be prone to italicize short poems, such as "Fog", and perhaps any novelty song as he would a long musical composition. Perhaps *Time* chanced upon this prescription, for it commonly italicizes novelty song titles:

They tell her she ought to go to work on songs like *Wheel of Fortune* and *Cry.*52

Peggy Lee's *Lover* has sold over two-hundred and fifty thousand copies.53

In the fifth edition of *Composition for College Students*, the following titles are italicized: book titles, periodicals, etc., and the names of ships.54 "Periodicals, etc.," is exceedingly difficult to interpret by teacher or student alike, and is equally vague as Smart's statement: "Italics are used to indicate the titles of books, magazines, poems,

51 McCrimmon, *op. cit.*, p. 393.
54 "Italics," *op. cit.*, p. 714.
musical compositions, and the like." The person confronted with these rules will probably wonder why the authors took the trouble to include them in their texts for they are of no value if one desires a specific answer. The first general statement regarding italics in College Handbook of Composition is rather misleading, but a later paragraph clarifies it to some degree.

Italics are used to indicate titles, names of ships, and the like. . . . Indicate titles of separate publications, such as periodicals, books, pamphlets, and newspapers; and also titles of musical compositions in italics.

Yet we wonder what is meant by the term "musical composition." Such a lack of definite terminology in these handbooks is lamentable. Another questionable prescription for italics is found in the Scribner Handbook of English. "Book titles, titles of publications, musical selections, and works of art are italicized." This is misleading because "titles of publications" is easily misconstrued. How many recital programs, articles, essays, short stories, short poems, excerpts are published daily that do not require italics. To italicize such titles would call undue attention to these publications and leave the reader confused, but how much more confused is the person who attempts to apply such a rule. Some of the

57"Italics," p. 314.
handbooks do not treat certain titles and names generally
requiring italics, such as musical compositions, works of
art, and aircraft. There is no mention of musical compo-
sitions in the italics section in American College English.
However, in it italics are preferred for the names of steam-
ships, aircraft, and works of art; and also the titles of
books, magazines, newspapers, long poems, and plays. 58
Davidson's American Composition and Rhetoric, too, does not
indicate what is preferable for titles of musical composi-
tions. Perhaps music is considered art by this handbook; if
so, musical works should be italicized, for it definitely
states that works of art should be italicized. Writing and
Thinking also omits works of art and aircraft in its italics
section. It prefers italics to quotation marks in indicating
titles of books, newspapers, magazines, operas, and other
musical compositions; then it says "Use either italics or quo-
tation marks for literary titles." 59 This statement might
well astound one if he did not read further and learn that
the "best practice in formal writing is to use italics for ti-
tles of books, magazines, operas, and symphonies. 60 Quotation
marks are used to enclose the titles of poems, stories, plays,
 essays—if they are not printed as whole works—articles,

60 Ibid.
paintings, songs, lectures, and motion pictures, and subdivisions of books. Seldom do the authors come forth with a definitive statement about titles as does Harry Shaw in Writing and Rewriting:

Titles of magazine articles, short stories and short poems are usually put in quotation marks rather than italics. When both the title of an article (or story or poem) and the magazine in which it appears are given, in order to distinguish them always use quotation marks to indicate the former and underline the latter. 61

The Century Collegiate Handbook prefers italics for the quoted titles of books and periodicals; 62 however, in a footnote it states that titles may be set off merely by capitalizing the principal words in letters and other informal writing. Often in letters titles are written entirely in capitals. For titles of plays, musical compositions, works of art, motion pictures, radio programs either italics or quotation marks are correct; but the names of ships are italicized. 63 The Technique of Composition states that the titles of books, magazines, full-length plays and long musical compositions are italicized; but short poems and short musical compositions are quoted. The names of ships are either italicized or quoted. It does not refer to works of art. 64 Better College English says: "Preferably put names of musical

63 Ibid.
compositions, works of art, ships, and airplanes in italics, though you may use quotation marks instead."65

Our magazines are no more consistent in their practices than our handbooks in their rule-making. For instance, the New Yorker in treating literary titles, such as those of books, plays, and long poems, uses either italics or quotes. Invariably the titles of newspapers and magazines appear in italics, but other titles are quoted regardless of the length. This may indicate that the New Yorker distinguishes kindred matter by italicizing it.

A Tribune editorial cartoon . . . showed "Chicago, the Convention Queen," as a female figure draped in long robes of virginal white.66

His column on the News editorial page is titled, "Strictly Personal," . . . 67

On the table was a copy of Crocodile, the Russian satirical magazine.68 . . . in the manner of H. L. Mencken's "Prejudices" in his Smart Set days.69

Then note its policy with titles of books, plays, musical compositions (long or short) and works of art:

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65"Italics," p. 139.
67Ibid., p. 48.
68Lillian A. Seidel, "Was Malik Surprised?" February 9, 1952, p. 34.
He was always planning to write a book to be called "Medical References in Elizabethan Literature."  

I still think "The Shrike" is a remarkably interesting and effective play.  

The first performance of the Metropolitan Opera's new production of "Carmen" last week was sensational.  

Anything at all seems to do for him--"Gianna Mia," "It's All in the Game," "My Blue Heaven,". . .  

In fact, he said he hadn't had a single idea for the new work until, wandering through the Metropolitan Museum of Art one day, he happened to stop in front of "The Adoration of the Magi,". . .  

In listing the names of ships, titles of chapters, articles, or poems, it seems to follow most newspaper styles.  

In 1912, Isidore and his wife, Ida, went down on the Titanic.  

"A Forward Glance?" Brooks might better have called his last chapter "What Happened to the Nineteenth Century?"  

His most ingenious effort was also his first one--a poem of four stanzas, "Violin,". . .  

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Harper's is more formal in its treatment of names and titles except those of musical compositions and plays, which are quoted.

Quite rightly, these later articles have been published under the title of Eisenhower's Creed.78

It is interesting then, to find the BBC journal, The Listener. . .79

Mr. Cort was foreign editor of Life magazine for ten years, and is the author of the Great Union, a defense of the federal Atlantic union. . .80

'Indeed,' says Keynes, 'the booty from the Golden Hind may fairly be considered the fountain and origin of British foreign investment.'81

Almost surely John Gielgud will bring "The Winter's Tale" here.82

The "King and I" is not a musical comedy; it is billed a "musical play."83

The effect was that of a latter day "Madame Butterfly," without the song hits.84

However, in its book section solid capitals are used for initial captions. When the books are referred to in the review,

84Ibid.
their titles are italicized. *Time Magazine* by far seems to be the most traditional of these three magazines in the employment of italic type, for in most instances it concurs with the handbook and stylebook prescriptions. However, the editors of *Time* and *Life* use a rather unusual system of punctuation when referring to those publications, such as

Chambers rose to be senior editor of . He wrote many cover stories, edited various departments, and for wrote a notable series of articles on the development of Western Man, etc.85 which is evidently their prerogative. Titles of other publications, titles of plays, names of ships and musical compositions, and titles of works of art are italicized.

The Thurber Album has some fine stuff about his city editor on the Columbus Dispatch.86

Her night club act was proving just as much a hit as her Broadway debut last month in *New Faces of 1952*.87

In the current issue of *Skyline* magazine, Vice-President Ray Rice of North American Aviation, Incorporated explains why the "thermal barrier" can only be pushed ahead but never completely overcome.88

. . . on New Year's Day, 1942, he reported to his new home, USS Trigger. There is the feat of Commander Sam Dealey's Harder . . .89

France's wealthiest collectors and dealers battled it out. Renoir's *Young Girl with Flowers in Her Hat* went for $64,000; Van Gogh's *The Thistles* for $47,000; Fragonard's *The Girl with the Dogs* for $30,000.90

Yet in this same issue, reproductions of some of the paintings at this auction were captioned: Cézanne's "Apples and Biscuits" and Renoir's "Young Girl with Flowers in Her Hat."91

Aside from the many confused prescriptions and practices surrounding the actual punctuation of titles and names, there is also lack of agreement in regard to the article preceding the titles of books, periodicals, and newspapers. A number of the handbooks do not mention this at all, but even those that do are not in harmony.

An article at the beginning of a title should be italicized, although it is permissible to not italicize an article at the beginning of a newspaper or magazine title.92

But this prescription found in *Composition for College Students* is as meaningless as the following from *American College English*:

A, an, and the are italicized in the titles of books, but not in the titles of newspapers and magazines. The name of the city in a newspaper title is sometimes italicized, but more often not. The adopted form must appear consistently throughout an essay or book.93

91Ibid.
92"Italics," M2, p. 714.
93"Mechanics," H38, p. 239.
Unified English Composition places its regulation for articles in a footnote.

In designating titles of magazines the best contemporary practice is not to italicize an article which comes at the beginning of the title, and in the titles of newspapers, not to italicize the article or the name of city. 94

In the College Handbook of Composition attention is given to the only, but the information regarding it is not especially helpful:

An article the in the title of a literary, musical, or artistic should not be omitted and should be capitalized and italicized. 95

Two other texts which concern themselves with the name of the city preceding the title of a newspaper are The Macmillan Handbook of English and Better College English. However, these texts are not in mutual accord. The former handbook says that the name of the city which forms a part of the newspaper title is not usually italicized. 96 The other text points out that if the name of the city is not a part of the title of the newspaper, it is never italicized. It goes further, saying that in titles The should not be added where it does not belong. It is rarely used as the first word of a newspaper title and is often not used on a magazine title. 97

95"Mechanics," 97a., p. 262.
96"Titles," 11a, p. 292.
97"Italics," p. 140.
Obviously there is little agreement, and some rhetoricians are saving themselves time and effort by omitting these somewhat confusing principles from their texts. Nevertheless, articles preceding titles are constantly dealt with by students, scholars, writers, printers and librarians. Our writers in the magazines examined are prone to exclude the article as a part of the title and very often the name of the city unless they know that is considered a part of the title, and certainly it is difficult to prove whether the name of the city is a part of a newspaper's title or not. In one particular instance in our magazines, there is this disagreement. *Time* always puts *The New Yorker*, whereas the *New Yorker* itself and *Harper's* always omit the. The article preceding newspaper titles and the name of cities are not italicized; just the distinguishing name by which the newspaper is commonly referred to is italicized.

Even the circulation of the *New York Daily News*, more than twice that of the *Tribune*, must annoy him sometimes. . . 98

Subsequently, Mrs. Loudin turned it over to the *Fairmont West Virginian*. 99

Five days later, on Bastille Day, Dr. Mundel read in the *Fairmont Times* a board announcement of her dismissal "for the good of the college." 100

100 *Ibid.*
The Tribune no longer bothers to print its editorial "Program for Chicagoland." 101

Considering the facts about titles and the articles preceding them, certain conclusions can be drawn for formal writing only; for it is the consensus of opinion that italics are always preferred in formal writing, whereas quotation marks are substituted in informal. The titles of complete literary works or publications are italicized. Long musical compositions are italicized and also the names of ships, but names of works of art seem to be in a state of transition, being italicized and quoted with an equal preference, but the names of aircraft and trains need not be distinguished by either of these devices, since less than fifteen per cent of the handbooks include them. The limiting the before the titles of books, magazines, or newspapers is capitalized and italicized only when it is considered a part of the title. The names of cities preceding the titles of newspapers are capitalized but not italicized unless they are considered a part of the title.

Latin abbreviations.—Certain Latin words and abbreviations not commonly used in English printing and writing should be italicized.

101 Liebling, op. cit., p. 33.
Bissell did some library work this time and like his fellow-grubbers in the River series, passes his share of historical nuggets, e. g., in the 1790's there were some 1,300 stills in West Pennsylvania. 102

It is interesting that even though the abbreviation e. g. is considered familiar enough not to warrant italics, Time italicizes it; but this could be done for the purposes of clarity since the Chicago Manual of Style points out that when necessary e. g. may be italicized. 103 Only sixteen per cent of the handbooks refer to the italicizing of Latin abbreviations. (The others make no specific reference to them). The New Yorker, from issues examined, is void of Latin abbreviations. On the other hand Harper's occasionally uses Latin abbreviations and italicizes them in accordance with prescription: "They can be assembled by anyone (sic!) from typical standard sections." 104 Time, also as previously indicated, uses italics for Latin abbreviations, such as:

There were rumors that Jacques Duclos was in disgrace with his party for "lack of vigilance," i. e., getting caught. 105

Then it may be concluded without hesitation that Latin abbreviations unless Anglicized are always italicized.

103"The Use of Italics," Par. 53, p. 50.
104Peter Blake and Robert Osborn, "How To Tell a Modern House," Harper's, November, 1951, p. 50.
Legal citations.—The names of parties involved in legal cases may or may not be italicized, as pointed out in the differences between the Chicago Manual of Style and Words into Type:

The docket for today reads: No. 777, Shannon vs. Shannon or Shannon vs. Shannon.

Time Magazine bears this out in this instance:

After each had settled into a high-back leather chair, Vinson hunched forward and read from the calendar: No. 744, Youngstown Sheet and Tube Company, et. al., versus Charles Sawyer. . .

The two remaining magazines do not illustrate this particular usage of italics, probably because the nature of their contents seldom deals with the reports of legal proceedings, as is the wont of a news magazine. Nor do our handbooks even mention what is done in the case of legal citations. Perhaps they feel that the student confronted with this rule would be unduly burdened with the learning of it. Since further evidence of modern practice is lacking, it may be assumed that italics or quotation marks are used for legal citations.

Resolutions.—In resolutions italicize the words Resolved or Ordered:

Resolved: That This Organization Will Vote against Federal Aid for Public Schools.

Nevertheless, only sixteen per cent of the handbooks mention this particular instance for an italics; similarly it is not

often found in current magazines. None were discovered in this study that would replace the traditional convention of italicizing the words **Resolved** and **Ordered** in resolutions.

**Salutations.**—The salutations of addresses are italicized, and the salutations of letters may be. Also, in signatures, but not elsewhere, italicize the title added to the signer's name.

Sirs: Mr. Chairman, Friends;

Sincerely yours,
James Jackson, **Teacher**

As in the preceding case, handbooks do not stress this rule, nor is it readily illustrated in our magazines. Only one rather insignificant instance was noted, from *Harper's*. Its letter section always begins: To the Editors. Such an example does not prove that an editorial letter in *Harper's* would begin with **Dear Reader** and be signed with an italicized title after the signature, but it is likely.

Since we have no further evidence to support such a contrary view, it is supposed that the conventional prescription is still applicable, especially since salutations of addresses, etc., would be considered formal writing.

**Scientific names.**—The scientific or Latin names for genera, species, and varieties are generally italicized except in medical texts because an abundance of italics in such would detract from the textual matter.

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Everyone knows that the giant redwoods of California (*Sequoia gigantea*) live to a great age.\(^1\)

Still, just five per cent of our handbooks are in accord with this prescription. The remaining ninety-five per cent omit the mention of this usage. This may be another case of not wishing to overburden the student with rule mastery or not believing that such a usage is commonly practiced. In view of modern practice, this latter statement is apparently untrue. It is probable that the authors deliberately overlooked it for reasons best known to them. Neither the *New Yorker* nor *Time's* treatment of scientific terminology was discovered; however, *Harper's* in keeping with the stylebooks and handbooks italicizes scientific names:

... a belief that widespread on the floor of the abyssal plain lay the *Urechleim*, a protoplasmic half-living matter representing that transition between the living and non-living out of which more complex life had ... developed.\(^2\)

Examined and pronounced upon by Professor Huxley, it was given the name of *Bathybius haechelii* in honor of his great German colleague.\(^3\)

Reviewing this quickly, one immediately surmises that scientific terms are italicized.

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\(^3\) *Ibid.*, p. 73.
Unusual or technical words or words with special meaning.--Italics may be used for the first occurrence of words with special meanings or technical words.

... the other a wider automobile highway which winds around the circumference and goes off toward the mines at Monteponi and Gonesa, which provide the main living of the Iglesiente. 111

For unusual words or words with special meaning, no reference is made by the handbooks. Technical words are favored as italicized in five per cent, if they are used in formal writing. This lack of understanding and determining the correctness or incorrectness of italics in such cases is even better illustrated by magazine policy such as that of the New Yorker.

The Tribune now has to import boxers from places as remote as Memphis and Los Angeles for its "regional" championships. 112

Its creator, the late Ettore Bugatti--"le patron" to his worshippers--was an Italian who built cars in Alsace. 113

Harper's, too, employs quotation marks:

"In France," says Jouvenal, 'the typical intellectual was not the professor, but much rather the *homme de lettres*, which Americans call the "free lance." 114

Likewise, Time uses quotation marks:

112 Liebling, op. cit., p. 51.
114 Grattan, op. cit., p. 35.
Drs. Bullock and Cowles conclude that the pit is a sort of "heat eye," sensitive to the infra-red rays that come from warm objects.115

A glass of water only one degree above or below room temperature is clearly "visible" to the sensitive pit.116

Then unusual words or words with special meanings are quoted, but technical words are italicized.

**Foreign words or phrases.**—Foreign words or phrases, but not whole sentences appearing in the text should be italicized unless they have become Anglicized.

Although he dresses in conventional dark suits and lives a conventional family life in Englewood, New Jersey, with his wife, *née* Allene Hall, there is something bizarre, and even a bit raffish about him.117

Unanimous agreement is found in the case of foreign words in handbooks and current magazines. The *New Yorker*, *Harper’s* and *Time* consistently italicize foreign words as demonstrated in the following examples, one from each magazine.

He studied little, dividing the greater part of his time between the kind of *fin-de-siècle* aestheticism that was then fashionable in under-graduate circles and less. . .118

Although these volumes have different prices, depending upon the binding and general décor. . . unlike theatre seats, they give you the same view of the stage.119

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116Ibid.
118Ibid., p. 44.
To Purdy, as to most addicts, Nuvolari is Il Masetro, "indisputably the greatest driver who ever lived." 120

However, the New Yorker in this one instance italicizes a whole foreign sentence, thereby violating the generally conceded rule:

He'd a crooked little dislodged smile. "Ita magnum est ut latinum uno verbo exprimi non possit." 121

Thus foreign words are always italicized.

In examining the evidence for the use of italics, we may state that italics are used in the following instances in formal writing and occasionally in informal writing: emphasis (sparingly), differentiation, book titles, magazines, newspapers, plays, names of ships, and long musical compositions. Works of art are either italicized or quoted. Names of airplanes and railroad cars need not be italicized and legal citations may or may not be, depending upon whether the rest of the citation is italicized or not. In formal and informal writing resolutions, scientific names, foreign words and phrases are italicized. But words with special or unusual meanings are quoted.

CHAPTER III

QUOTATION MARKS

Another of the means by which writing has been made more meaningful to the reader is through the use of quotation marks. Although it was stated in the last chapter that quotation marks seem to characterize informal writing, this statement is not without limitations, for quotation marks have certain conventional uses, which are not determined by the nature of the writing to which they are applied. It will be the purpose of this chapter to determine the principal uses for quotation marks in both formal and informal writing as found in *Words into Type* and *A Manual of Style*; to compare the handbook prescriptions with the practices of the *New Yorker*, *Harper's* and *Time*. Following this evaluation we will consider practices of newspapers by examining the stylesheets\(^1\) of the *Denton Record-Chronicle*, the *Dallas Morning News*, and the *New York Times*. From the results of this evaluation we shall attempt to determine the most common uses of quotation marks for all levels of modern writing.

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\(^1\)A stylesheet may be defined in this paper as a guide compiled by a particular newspaper or press association to direct the reporters and typesetters in matters of style. Even though such guides are generally called stylebooks by the newspapers themselves, they will be stylesheets here to distinguish them from the term stylebook previously defined as a guide for writers and printers.
Before the most common uses for quotation marks are stated it is necessary to point out that quotes are always used for direct quotations and direct discourse; however, some writers of fiction—William Saroyan, William Carlos Williams, and others—do not use quotation marks for this purpose, but the practice is not common and the dropping of them is confusing.2

Mohney! my uncle said with contempt. I tell you, Aram, mohney is nawthing. You cannot bribe God.3

However, there are many uses for quotation marks which are not agreed upon so universally as those for direct quotations and direct discourse, such as those for words or phrases following entitled, endorsed, or signed, for definitions of foreign words, and for the treatment of slang and nicknames. Our two stylebooks, Words into Type and A Manual of Style, differ in regard to quoting nicknames and slang. Words into Type says that slang is best avoided, but if used, it should not be set off in apologetic quotes,4 whereas no mention is made of slang and its treatment by A Manual of Style. This latter stylebook also fails to include nicknames in its quotation mark category, and although Words into Type includes nicknames, it restricts the use of quotation marks to

2Perrin, op. cit., p. 720.
4Skillin, op. cit., p. 293.
enclose such names depending upon the context in which they are used. However, since both slang and nicknames are discussed in some of our handbooks, the prescriptions concerning them were included with those for the other uses of quotation marks synthesized from our two stylebooks. Thus quotation marks are used to enclose the following: words and phrases following endorsed, entitled, and signed, except where the words would be ordinarily distinguished by italics; titles of articles, essays, poems, sermons, lectures, songs, short musical compositions, and works of art. Sometimes they are employed to enclose the names of ships and nicknames, depending upon how and in what context they are used; words, letters, or figures used as such. But quotation marks should not be used to enclose slang, humorous, or ironical words.

Words or phrases following entitled, endorsed, or signed.—When words or phrases follow entitled, endorsed, or signed, they are enclosed in quotation marks, except of course, where the words would be regularly italicized.

The article was entitled "Why Honesty?"

No mention is made of this rule in the handbooks, but it is widely used and must therefore be acceptable.

English translations of foreign words or definitions of words.—Translations of foreign words or the definitions of words are usually quoted.
Depend once meant "hang down."  

Only eleven per cent of the handbooks, The Macmillan Handbook and Writing and Thinking, mention the definitions of words or the translations of foreign words. Nevertheless, our magazines frequently practice this. Note the following from the New Yorker and Time, respectively:

He found three common Maranaw words that among them contained all the consonant sounds in the language--"Malabanga," "the name of a neighboring town;" "karatasa," "paper;" ...  

This kind of talk is a bit heady for Liz, and she experiences darshan, "a certain electro-magnetic flow."  

Since two of our handbooks lean toward this practice of distinguishing definitions of words and explanations of foreign words, and because modern practice bears it out, it is acceptable for both formal and informal writing, and probably should not be dispensed with even in newspaper writing.

Technical or unusual words.--An unusual or technical word, presumably unfamiliar to the reader, may be enclosed in quotation marks. Technical words, however, should not be quoted in matter addressed to persons familiar with such expressions, and in formal writing such distinctions should be made only at first reference.

5 Foerster and Steadman, op. cit., p. 203.  
6 Rice, op. cit., p. 57.  
If you have read anything about psychosomatic medi-
cine you have heard of "accident-prone" drivers.®

Twenty-two per cent of the handbooks do not provide for tech-
nical or unusual words in the quotation mark category. One
of these, Scribner Handbook of English, states that present
practice prefers italics for technical words.® Sixteen per
cent include both technical and unusual words under quotation
marks. Composition for College Students and Better College
English mention only technical words. Smart's Handbook of
Composition states that quotation marks are used to enclose
words used in a "different" sense, and technical words when
used in general writing.® McCrimmon's Writing with a Purpose,
American College English, The Macmillan Handbook, and the
Century Collegiate Handbook prefer to quote words or terms
used in a special sense. The remaining handbooks have no
prescription for the quoting of technical or unusual words or
terms used in a special sense. The use of quotation marks
for technical or unusual or words with special meanings is
supported by the practices of our magazines, as illustrated
by the following examples from the New Yorker, Harper's and
Time respectively:

®Lincoln Dryden, "How to Drive a Car," Harper's
June, 1952, p. 83.

9"Quotation Marks," p. 310.

10"Quotation Marks," p. 323.
They inserted in the play . . . a couple of Nubian slaves, who showed up in the last act as delivery-men, or what are known as "sight gags;" . . .

The heart of Dr. Gibbon's newest heart-machine is a series of four pumps and a battery of corrosion-proof stainless steel wire screens, which serve as the "lung."12

The charcoal sample that was thus dated came from an excavated pit at Stonehenge, the great "megalithic cromlech" on England's Salisbury Plain. . . .13

It may be said in regard to these particular terms that though a minority of the handbooks prefer that such words be italicized, the majority of handbooks as well as modern practice favor the quoting of unusual or technical words or words used in a special sense.

**Titles.**—Quotation marks are used to enclose the titles of short stories, chapters of books, short poems, articles, sermons, short plays, radio programs, moving pictures, essays, works of art, the names of ships.

Bret Harte's "Outcasts of Poker Flat" is soon to be premiered.

Hardy's first chapter in *Tess of the D'Urbervilles* is entitled "The Maiden."

Mr. Howard's "Late Night Final" appeared in our March issue.14

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Frederick Lewis' "The Big Change," in our Centennial number was based upon it.15

We read O'Neil's "Where the Cross Is Made."

Do you ever listen to "We the People"?

"Room for One More" with Cary Grant and Betsy Drake is one of those "family" pictures, . . . 16

We read Emerson's "Manners."

They are better at any . . . such as "Gondola," with its small red moons and planets suspended, swaying inside the entire structure.

We boarded the SS "Isabelle."17

Our handbooks all agree that titles of minor literary works are quoted, but their rules for the many other names and titles are inconsistent and often vague. Thirty-eight percent of the handbooks do not include songs or musical compositions under quotation marks; seventy-seven percent omit the titles of motion pictures. Only one handbook mentions the quoting of titles of radio programs. Thirty-two percent omit the titles of poems, and only eleven percent suggest that works of art should be quoted. Even in some instances, when prescriptions are given, they are vague. Examine the following from Composition for College Students:

15 Ibid., p. 8.


Titles of books and plays may be quoted but are preferably italicized. . . . It is customary to distinguish between the titles of books and periodicals and the titles of chapters and articles within the books and periodicals by using italics for separate publications and quotations for the chapters and articles. 18

It is to be wondered then if any kinds of titles should be quoted unless they are chapters or articles. Another nebulous rule for the quoting of titles is this one from Geist and Summers:

Quotation marks are used for the titles of pieces of writing which are not published separately but are parts of published wholes. 19

This prescription from the *Collegiate Handbook of Composition* creates doubt about what specific names and titles are quoted.

Titles of literary, musical, and artistic works may be enclosed in quotation marks, but the preferred practice is to italicize the titles of whole publications or works, and to use quotation marks for titles of chapters, articles, etc. 20

The *Century Collegiate Handbook's* prescription condones either italics or quotation marks for the titles of works of art, short musical compositions, plays, moving pictures, or radio programs; but for poems or stories in a collection, articles in magazines, or book chapters, it prefers quotes. The two most definite handbooks with regard to quotation marks are *English Communication and Writing and Thinking*.

18 "Italics," p. 714.
Both prefer to quote the titles of chapters, musical compositions, short poems, articles, the names of ships. Smart is by far the most nebulous because he says:

Quotation marks are sometimes used to enclose words spoken of as words; names of ships; and titles of books, plays, and the like.21

It would be very difficult to follow such a prescription. Modern practice is in accord, for the most part, with the general rules for quoting titles. The New Yorker quotes the titles of the following: poems, radio programs, moving pictures, works of art, books, musical compositions, and chapters.

The big Weil issue of the Lit. was that of December, 1927, which carried a five-page poem, entitled "Symphony," under his name.22

Among other things, "The Chicago Theatre of the Air" presents condensed versions of musical shows like "The Student Prince" and "No, No, Nanette."23

It's somewhat difficult nowadays to get very worked up about conditions that prevailed in British public schools in 1834, and for that reason "Tom Brown's School Days," an English film, may seem inconsequential.24

There is also a "Still-Life with a Mirror," very cool and pale. . .25

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21"Quotation Marks," p. 323.
22Weil, op. cit., p. 45.
23Liebling, op. cit., p. 36.
25Coates, op. cit., p. 60.
The last lesson in "U Sein," in which the Burmese words for "example," "proud," "blind," "friend," and "kind heart," are taught ends: . . . 26

Then the white-tie Villon would step to the microphone and intone "Only a Rose." 27

The volume that contained "Wee Willie Winkle," "Baa, Baa, Black Sheep," and "The Drums Fore and Aft" . . . also contained "American Notes." 28

Among the chapter headings were "Carl Sandburg, Poet of the Streets and of the Prairie," "Sherwood Anderson, Cornfed Mystic, Historian of the Middle Age of Man," . . . and "Ben Hecht, Pegliacci of the Fire Escape." 29

_Harper's_ is more traditional in its employment of quotation marks for various titles. This conservatism is illustrated by these examples of titles of short stories, articles, essays, poems, and works of art:

"Nobody Say a Word" is the first story _Harper's_ has published by MARK VAN DOREN, . . . 30

JON NIÉLSON, the illustrator of "Avez-vous des Souris?", has recently returned from one of his many trips abroad. . . . 31

Reading John Perry's agreeable essay on "Weekend Camping," P&O was reminded that this issue will reach you in July.--32

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26Rice, _op. cit._, p. 56.
27Liebling, _op. cit._, p. 36.
29Ibid., p. 30.
30"Personal and Otherwise," July, 1951, p. 10.
Ruml hasn't pondered Goethe's "Faust" for nothing.33

"Homo Sapiens" is the first poem by GARMAN HARBOT-TIE to appear in Harper's.34

... he made Richardson's Marshall Field Building and Louis Sullivan's Auditorium as familiar names in the history of American art as Ryder's "Jonah and the Whale" or Whistler's "White Girl."35

Our third magazine, Time, quotes no titles; instead it italizes them:

Every U. S. schoolboy knows Birches.36

... and last week his Between Two Worlds was picked as the only amateur 16-mm. film to represent Britain at the August festival in Venice.37

The first time it happened to Trigger, Tokyo Rose claimed her sunk, then played a recording of Rocked in the Cradle of the Deep.38

Last week, We the People gave a 30-minute preview of the kind of political fighting General Eisenhower may expect when he steps into the political ring.39

By the time Mrs. Winning's four years were up, the Prince was reading Pilgrim's Progress. In time, he read Carl Sandburg's Abe Lincoln Grows Up and the Gettysburg Address.40

36 "Books," October 9, 1952, p. 76.
In some cases—as with the Oliviers' not knowing whether they're playing Shaw's Cleopatra or Shakespeare's—a bright idea collapses right at the start.

Quotation marks may be then employed for these titles: short stories, chapters, articles, poems, short and long musical compositions, works of art, radio programs, moving pictures, essays, and sometimes the names of ships.

Nicknames.—The quoting of nicknames depends quite largely upon how and in what context the name is used. In most instances in which a nickname would be appropriate, a nickname would be recognized as such without the use of quotes.

They used to call him "Legs."

Only one text, Writing and Thinking, prescribes quotation marks for nicknames; the remaining handbooks do not mention nicknames. However, the quoting of such names is confirmed to some extent in modern practice by the practice of Time.

Thousands of students have known him as a hearty man who wore a hearing aid that sputtered so much he was affectionately called "the Buzzer."

At school there was a big, bony-faced girl. The other children called her "Stewguts," . . .

She took Akihito to meet General MacArthur ("Honorable Across the Moat"), driving him in her own car.

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42 "Education," June 2, 1952, p. 44.
Differentiation.—Sometimes quotation marks are used to differentiate words, phrases, letters, and figures used out of context.

I will gladly leave the replacement by a pretentious "2" or "3" of the honest "1" in our "1900" to the capable paws of Starzan and other comics and atomics. 45

Fifty per cent of our handbooks state that words used as words may be quoted. No mention is made of differentiating letters, phrases, or figures used as such by using quotation marks. Our magazines agree with the handbook preference of quoting for differentiation. Note the following example from the New Yorker:

"Malabanga," "the name of a neighboring town;"
"paganada, " "to learn," . . . 46

. . . and certain words like "Californiay," "hum" (home), and "purity" . . . are reiterated until they begin to sound like humorous mispronunciations on a radio program. 47

The quoting and italicizing of the word itself in the first example above is somewhat confusing and perhaps uncalled for. Italics or quotes should be sufficient to distinguish the words; here the use of both leads more to confusion than clarity. Harper's, too, seems to be inconsistent in its choice of devices for distinguishing words, letters, or phrases as such.

46 Rice, op. cit., p. 57.
47 Gibbs, op. cit., p. 53.
To the American, for instance, "class society" means a society without social mobility.\textsuperscript{48}

Somehow that first French teacher trained us so thoroughly in pursing our lips for oo and, instead whistling through them that the French u has never been any trouble.\textsuperscript{49}

Although containing not a single u sound it fairly bristles with r's . . .\textsuperscript{50}

\textit{Time}, as we saw in the preceding chapter, seems to use italics and occasionally quotation marks.

As the words flew by—\textit{retrousse} . . . \textit{shibboleth} . . . \textit{oleaginous} . . . Then she cautiously added a "g". \textsuperscript{51}

Since differentiation seems to be in a state of change, it is permissible to use either italics or quotes; but in formal writing italics would probably be more used.

\textbf{Irony and Slang}.—Do not call attention to words used in an ironical, humorous, or unconventional manner. Attention should not be called to words not accepted as formal English or to words used in an ironical or humorous sense. This principle is violated by some handbooks which prefer to quote slang; however, just one handbook, \textit{Current English Composition}, mentions that words used in an ironical sense should


\textsuperscript{49}Lloyd Frankenburg, "Avez-vous des Souris?" May, 1952, p. 51.

\textsuperscript{50}\textit{Ibid}.

\textsuperscript{51}"Education," June 2, 1952, p. 43.
be distinguished by quotation marks.\textsuperscript{52} Harbrace very definitely states that such words should not be quoted.\textsuperscript{53} According to some handbooks the practice of using quotation marks around a slang word or phrase as a sort of apology for using it is not commendable, but twenty-seven per cent of our handbooks do not agree with this statement. One of these is \textit{Writing and Thinking}, which says that slang is quoted and does not distinguish between the levels of writing.\textsuperscript{54}

Several other handbooks are more conservative and make certain reservations regarding the use of slang and its distinction. \textit{Unified English Composition} says:

Good taste would indicate that the introduction of slang and colloquialism in formal and dignified style is out of place. On the other hand, to report the conversations between college students, carpenters, oil field workers, in formal, grammatically correct sentences would, to say the least, give an air of unreality to the conversations. The best rule to adopt in this matter is to avoid using slang and the colloquial expressions in formal writing; and when reporting conversations or writing informally to use such expressions when it is natural to do so, and to omit the quotation marks.\textsuperscript{55}

\textbf{But College Handbook of Composition} states:

\begin{enumerate}
\item \textsuperscript{52}"Quotation Marks," p. 499.
\item \textsuperscript{53}"Quotation Marks," p. 154.
\item \textsuperscript{54}"Quotation Marks," p. 201.
\item \textsuperscript{55}"Quotation Marks," p. 276.
\end{enumerate}
Do not use quotes for humor, for emphasis, or as an apology for slang. Slang is out of place in formal writing; if you use it in informal writing, accept the responsibility for it.  

The *Macmillan Handbook* is more favorable to the use of slang and the quoting of such.  

Use quotation marks to enclose words spoken of as words or slang expressions used in formal writing. ... Remember that even quotation marks do not justify the use of slang in formal writing, and in informal writing if it is vivid, use it without apology.  

*Better College English* and *The Technique of Composition* are agreed that slang should be enclosed in quotation marks.  

The former handbook makes this statement:  

In formal writing, quotation marks are used to enclose words not recognized as a part of standard vocabulary. If your writing is somewhat informal, however, and a colloquialism or even a slang word serves your purpose, you may use it without the apology implied by quotation marks. ... if your purpose may be served as well by a word from standard vocabulary, you should avoid colloquialisms or slang anyway.  

Slang is not often employed by magazines, but in one instance this appeared in *Time's* "Medicine" section:  

She also learned that "blowing up a joint" means smoking marijuana.  

Slang is best avoided in formal writing, and in informal  

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57 "Quotation Marks," p. 338.  
writing it would be recognized as such without calling attention to it by the use of quotation marks.

It may be said in regard to quotation marks then that they are best used to enclose direct quotations, direct discourse; words or phrases following entitled, signed, or endorsed; titles of short stories, articles, chapters, essays, songs, short poems, works of art, the names of ships (in informal writing); nicknames; differentiation; and slang (in formal writing), but not for humor or irony. The names of ships will most likely be italicized in formal writing as well as technical words.

What might be called a liberal force is eliminating italics from our language without coercion of any kind, for this process of discarding italics and substituting quotation marks is being done inductively. Without realizing it, the public is being indoctrinated into a new scheme of punctuating certain kinds of titles and names by our newspapers. Their plan is not necessarily detrimental, but by their deliberate violation of the older conventions of punctuation, present punctuation is in a somewhat chaotic state. To illustrate more clearly what newspapers are doing, we will examine three newspaper stylesheets and the practices of the newspapers guided by them. Actually, fourteen newspaper stylesheets were examined in this study to determine a newspaper policy in general, but this discussion and its conclusions
were based primarily upon those papers to which there was immediate access. These papers, the New York Times, the Dallas Morning News, and the Denton Record-Chronicle, are much alike in practice with two notable exceptions. The book review supplement of the New York Times is rather formal, italicizing foreign words and sometimes the names of books, and quoting words used in some special sense. The Dallas News stylesheet says that when necessary a word may be quoted for special emphasis; however, this must be little practiced for there is no recent evidence of this. These differences may serve to illustrate to some degree that newspapers do not follow the same rules. Each paper is governed by its own style, and in some cases there is a mixture of style when news is received over the teletype and locally, for the teletype circuits send out their own stylesheets. This is a rather distressing situation, which needs to be rectified. Newspaper people, themselves, do not seem to know what should be done in order to standardize newspaper style, but they do feel that some system should be evolved that would be consistent and fulfill their needs. However, they do not feel that the problem of newspaper non-conformity is for them alone to settle. Yet we wonder if they would adhere to the prescriptions some other agency for standardization suggested

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60 "Punctuation," p. 22.

for them to follow since they long ago abandoned the traditional means of punctuation. Of course, newspapers have a different purpose in mind from that of the ordinary writer, for the newspaper is written to meet the needs of people with seventh grade reading level, who, naturally, are not concerned with the niceties of style, but with understanding the news. Thus, these average readers will be little concerned with any changes newspapers may make. Those readers who notice the discrepancies of style in the various papers are the ones who will appreciate standardization. Newspaper people believe that in the next five years or so, some definite changes will be made and all papers will follow the same procedures, especially if they receive their news via teletype.62

The International News Service in Ohio has the largest single state teletype circuit in existence, and it was the first such in the nation.63 For the most part, the three press associations, International News Service, the Associated Press, and United Press, are said to be similar in their style preferences, but whether these three associations will join forces to set a standard style is doubtful.64 Most likely it will be some newspaper association, and from all indications they would welcome pertinent suggestions from any

62 Ibid.
63 Ibid.
64 Ibid.
source. Since the larger metropolitan newspapers which include the News and the Times are wired for the teletype circuits of all three of the press associations, it is important that the association style sheets be nearly alike in prescription. However, it is impossible to determine the exact policy of all these associations because the United Press and International News Service style sheets for general distribution were not available. Therefore, this discussion of newspaper practice will be based primarily upon the Associated Press style sheet and the individual style sheets of the New York Times and the Dallas Morning News, because the Denton Record-Chronicle uses the Associated Press exclusively. Bearing this in mind, it may be said that in general newspapers do not use italics nor do they quote the titles of newspapers, mystery plays, and cantatas; nor the names of ships, planes, animals, or statues. In a few instances mottoes, resolutions, slang or figurative language may be quoted, but such practice is not condoned by Associated Press or by the New York Times, Dallas Morning News, or the Denton Record-Chronicle.

In the style sheet of the New York Times the following are quoted:

Acts, sketches, etc., books, hymns, lectures, speeches, etc., . . . magazines, articles, movies,

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operas, paintings, pamphlets, plays, and revues, and popular songs. 66

Its practice is better illustrated from the following examples of a book, play, revue, opera, moving picture, and a painting:

... some wonderful things, from the "Iliad" and "War and Peace," have been written about it. 67

As the author of "Harvey" and "Mrs. McThing," the Denver mother-playwright is bound to have her fling. 68

It has been revealed that extensive changes in "Wish You Were Here" have been made since the musical's opening. 69

Castle Hill's claim to the American premiere of Gluck's "Le Cadi Dope" has been disputed by Emanuel Balaban. 70

"Taxi," Ratoff explained, "has three stars--a boy, a girl and New York." 71

... the most popular painting here is his "Battle of the Ammiraglio Bridge." 72

Less inclined to quote various names and titles is the Dallas Morning News. It uses quotation marks to enclose the titles of books, plays, and motion pictures, but it does not quote the titles of pamphlets, articles, public addresses, historical documents, or newspapers, magazines, or periodicals.

66 "Punctuation," p. 29.
69 Ibid.
70 Ibid., p. 7.
71 Ibid., p. 1.
72 Ibid., p. 2.
"Sunrise Island" is for the eight-to-twelve year-old group. . .73

There is still a Broadway project alive to make a musical out of O'Neill's tragic "Desire Under the Elms."74

Johnny Downs . . . is back on the screen now in "Pleasure Island."75

However, the News stylesheet fails to mention that it often employs quotation marks to call attention to slang, words used in a special sense, or unusual words, as illustrated by the following:

The most striking fact of the poll, is its proof that money invested in college training does "pay off."76

This is still another form of rebellion against the "man's world" in which women do indeed presently live.77

Whereas the average income for grads of the "Big Ten" of the Middle West was $5,176, . . .78

. . . yet a printed note reveals one to be extraordinary, a towering "behemoth."79

The Denton Record-Chronicle does not have a stylesheet which it has compiled; instead it follows the one sent by the Associated Press, which as previously mentioned, prefers

75Ibid.
77Ibid.
78Ibid.
79Ibid.
quotes for the titles of books, plays, poems, songs, speeches, etc. It also includes the quoting words or phrases used ironically or in some other than their true significance.  

Although these various words, names, etc., may be quoted, they are not often found in copy in this particular newspaper, but the following are representative of its policy:

Miss Gordon, one of Broadway's foremost actresses, opened two hit plays, "Over 21" and "Years Ago."  

Together they have turned out six screen plays, including "A Double Life," "Adam's Rib" and "The Marrying Kind."  

Program included "Washington Post March" by Sousa . . . "All Glory Be to God on High" by Bach, arranged by Harvey . . . "Lights Out March" by McCoy, "Huntingtower Ballad" by Respighi . . .  

This is the idea of St. John Terrell, 35-year-old producer and father of a show business hybrid known as the "music circus."  

As to the theater-in-the-round technique, Terrell feels this inspires a more natural way of acting than the "flat" single direction theater.  

Of "The Damned" Spillane says, "I wish I had written this book," . . .  

This newspaper style of omitting italics and replacing them with quotation marks and capital letters is being slowly

81 June 23, 1952, p. 4.  
82 Ibid.  
83 July 14, 1952, p. 3.  
84 July 15, 1952, p. 4.  
85 Ibid.  
86 July 13, 1952, p. 4.
adopted in other fields of writing. Already the New Yorker is inclined to pattern its style after that of the newspaper.

If one sets out to write for newspapers exclusively, he may adopt their very liberal style, but such style is not altogether welcome in other types of informal writing today. It would probably be best to let the newspapers decide what procedure they are going to adopt before switching over to their rather unconventional manner of ignoring convention.

But in other fields of writing it is far more practical for the writer to follow a convention of examples of modern writing and prescription in using quotation marks because in formal and informal writing quotation marks have established a rather definite place.

They are commonly used to enclose the titles of minor literary works, short songs, or musical compositions, plays, speeches, motion pictures, and radio programs. Sometimes they are used to enclose: the titles of works of art, the names of ships, slang, nicknames; words used as words; and words used in a special sense.

Nicknames and slang should be omitted in formal writing altogether, but if they are included, they should be quoted. Although it is correct to quote the names of ships, unusual words, and titles of works of art in formal writing, they will nevertheless appear italicized in most instances.
CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

In a study of this sort, it would be unwise to omit any factors which might refute or unbalance the results. In the two surveys prior to this, the investigators concluded that quotation marks have taken the place of italics in almost all kinds of writing, even though magazine and book editors still feel inclined to italicize book and magazine titles. These findings were based upon letters, newspapers, magazines, and responses to sentences distributed for investigation; but prescription was ignored. No line of demarcation was drawn between newspaper and magazine style. The newspaper and its style should be considered as a separate and distinct field of writing, not related to the modern writing practiced by scholars, authors, and students. Newspaper practice cannot be lumped together with the practices of other writers because the two are not congruous and therefore cannot be accurately compared. Formal, informal, and newspaper style should be considered separately if there is to be any accuracy in expressing conclusions.

In formal writing one expects to find italics used to distinguish certain kinds of words, phrases, names, and titles, but this is not to imply that if italics were omitted
in formal writing and replaced by quotation marks, the writing would on this basis become bad. Good writing is recognizable by its quality and does not require the aid of either italics or quotation marks to characterize it, for it is set off sufficiently by its structure. These two mechanical aids merely assist the reader in comprehending. A good writer may feel compelled to use quotation marks in an instance where others have used italics without any particular reason save his own; nevertheless, his deviation from the norm would not lessen the quality of his material. However, it is far superior as a whole for writers to follow a particular pattern in using italics or quotes, but it is not imperative. It has been proved in this study that certain of our once highly favored prescriptions have lost their eminence because of the wide application of some newer method of punctuation by our modern writers. Of course, it is not true that all writers have departed from tradition, but many will change to the newer style of less italicizing and more quoting, and even though it is not absolutely incorrect to follow the practices of modern writers in deciding a particular style of writing, it would be advisable to compare those practices with prescription in order to get a better understanding which will enable one to arrive at a truer conclusion. Then, too, it is feasible to examine some of the current magazines to see in what respects they agree with convention, keeping in mind
at all times that although the handbooks were compiled with an eye toward eventual standardization of the language, they are not sacred and need a new breath of life. One should not take the regulations of only one text literally, nor should he be led entirely by the practices of one magazine, for he might, as in the case of *Time*, italicize without regard to any prescribed rule; or perhaps, as the *New Yorker*, italicize so seldom that the appearance of italics almost jars one. Actually, *Harper's* is more in line with both tradition and modern thinking in the matter of using italics and quotes, and might be considered one of the best examples of modern writing to follow at the present.

As was said in the beginning, it is not the purpose of this investigation to dispense with that which has been acceptable since the eighteenth century, but merely to revise these somewhat antiquated principles for the present-day writer. Thus the conclusions will be based upon the evidence in the two preceding chapters and divided into formal, informal, and newspaper writing.

In formal writing emphasis may be indicated by applying italics to those words and phrases which need to be stressed. However, it should be remembered that the use of italics for emphasis is somewhat self defeating because it has a tendency to lessen the quality of the writing. This is borne out in the handbook prescriptions. Even though ninety-six
per cent favor the use of italics for emphasis, at least seventy-five per cent prefer that emphasis be secured through structure.

Words or phrases to be differentiated should be italicized in formal writing since eighty-two per cent of the handbooks favor this prescription, and it is also supported by the practices of two of our magazines.

All the handbooks still favor italicizing the titles of books, newspapers, magazines, long poems, plays, and infrequently the names of ships, works of art, and musical compositions. However, fifty per cent of the handbooks state that quotation marks may be substituted in these instances but that modern practice still favors italicizing of such. Works of art, titles of plays, and names of ships are less frequently italicized than any of the other names and titles in our three magazines. *Harper's* and *Time* still italicize the names of ships, but only *Time* italicizes the names of works of art and the titles of plays. It would not be incorrect in formal writing, therefore, to quote the titles of works of art or the names of ships, but they will most likely be found italicized in college themes, theses, and scholarly writing.

Very little information is to be found regarding names of parties involved in legal causes except those prescriptions found in the *Manual of Style* and *Words into Type*. Perhaps this information is lacking because the lay writer is little
concerned with the intricacies of legal proceedings, and only those closely associated with law need information about it. Thus if there is to be a change in the italicizing the names of parties involved in legal cases or in legal citations, it will be the law profession which recommends such a change.

Much like legal citations are resolutions and salutations. They have very limited usage, and are seldom needed by the ordinary writer except when he might need to write a formal letter; then he would italicize the title following his signature. Also, if a person is called upon to form a resolution, the words Resolved and Ordered would be italicized. Otherwise, it is unlikely that this rule is much applied, but it is evidently still valid.

Latin abbreviations and foreign words are italicized. This rule applies mostly to formal writing; however, there is no trend at present to omit italics from either foreign abbreviations or words. However, the definitions of foreign words are enclosed in quotation marks whereas the word itself is italicized. But a few of the handbooks point out that the words, too, may be enclosed in quotes. For purposes of clarity it would be better to abide by the old prescription of italicizing such words.

An overwhelming majority of the handbooks prefer italics for technical words, but practice favors italics or quotes.
For unusual words or words with special meaning, quotation marks are preferable. However, in formal writing all these terms will most likely be italicized in a majority of instances even though it is acceptable to quote them.

Somewhat like Latin abbreviations are scientific names. Such names are either foreign or have been coined from some proper noun and are therefore italicized. Scientific names are always italicized except in some medical texts or in material designed for persons familiar with such names in which case they would be unnecessary. However, biology, botany, zoology, and bacteriology texts are replete with italicized scientific names, but this may be done for purposes of instruction.

In formal writing quotation marks are also often necessary, especially when indicating direct quotations, direct discourse, the titles of chapters, articles, short stories, short poems, short musical compositions, nicknames, and slang, or after words following *endorsed, signed, or entitled*. It should be pointed out though that slang is not really acceptable in formal writing unless speech of actual persons is being recorded. Otherwise words from standard vocabulary should be substituted.

In informal writing the titles of books, magazines, newspapers, plays, poems, musical compositions, and the names of works of art and ships are often just quoted. Better
practice favors the italicizing of the titles of large literary compositions but in friendly or business letters italics are often dispensed with. Magazine practice favors the quoting of plays, works of art, poems, essays, musical compositions, moving pictures, radio programs, but the names of ships are still italicized.

Unusual or technical words or words with special meanings are quoted in informal writing as are slang or colloquial words. However, in informal writing slang is often recognized as such without the aid of quotation marks. Foreign words and Latin abbreviations and scientific terms are seldom used by informal writers, but from all indications of prescriptions and practice such terms would be italicized.

Newspapers avoid the use of italics altogether and use quotation marks sparingly except when quoting directly or when indicating the titles of books, magazines, plays, moving pictures, poems, songs, works of art, lectures, speeches, and occasionally sermons and mottoes. Very rarely are quotation marks used to indicate emphasis, nicknames, or words used in a different sense in newspaper writing. Sometimes newspapers place the names of other newspapers in quotation marks but never their own newspaper. Ship names are always capitalized, and the use of foreign words or Latin abbreviations is restricted. Perhaps, they avoid such terms because a large number of their readers would not understand such.
Upon examining the conclusions, these recommendations might be in order. Until prescription and practice are compared on an equal basis by rhetoricians and writers alike, it would be best for persons to first determine the level at which they wish to write and pattern their style accordingly. Those who write formally should abide by the standard prescriptions; those who write informally should look to some of the better magazines; those who write for newspapers must look to the stylesheets of the particular papers they write for. There is no real standard today if one judges from what he finds in handbooks and practice because there is no uniformity anywhere. Like the eighteenth-century writers, we should begin to strive for standardization.
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