

COPY-EDITING
For Editors, Authors, Publishers

(第三版)

编校、著作指南

编者、作者、出版者必读

JUDITH BUTCHER 著

清华大学出版社





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編輯、著作權南

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BY JACQUELINE SUTHERLAND

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出版前言

这是一本经典的编校和著作手册。她在英国已有三十多年的历史，自1975年第一版问世以来就好评如潮，两次再版，多次重印，已成为广大作者、编者、出版工作者人手必备的经典工具书，时至今日，她仍具有其他同类书无法比拟和不可替代的权威性。

此版本在前一版的基础上，经过大量修改和重新编排，致力于为广大的作者、编者以及出版者提供最新最实用的参考信息，以适应国际出版界的最新发展需求。

该书内容全面而详尽：从稿子的准备到加工再到排版，从书稿的文前页到各级标题、图表、附录、索引、引用文字及参考文献，从书的整体编排体例到编辑加工的标记规范，从文史类的书籍到理工类、经典类、法律类及文艺类的书籍，从多个作者合作或多卷的书籍到书的重印和再版……一应俱全，面面俱到，堪称编辑出版界的“百科全书”。通过本书可以看到：

（1）国外著名出版社是如何在每一个环节上严格要求作者和每位编校出版工作者的；

（2）每一种出版物的出版全过程是有着怎样具体而严格的规定。

“创造一流的出版物”是所有作者、编者及出版工作者的共同心声，也是所有读者对各出版单位和机构的共同呼吁。我们希望通过该书的引进，能为中国的出版界注入一股新鲜的血液，与目前国内已有的同类书籍构成互补，共同促进我国出版事业的健康蓬勃发展。

值得一提的是，该书的出版得到了清华大学出版社前任总编辑庞家驹先生的大力支持和推荐，在此深表谢意！另外，为了更好地服务于广大读者，我们有幸请到我国翻译专家、南开大学教授刘士聪先生对该书进行翻译，预计翻译版将于2005年上半年与读者见面，敬请关注！

清华大学出版社外语事业部
2004年6月

Preface to the first edition

Copy-editing is largely a matter of common sense in deciding what to do and of thoroughness in doing it; but there are pitfalls an inexperienced copy-editor cannot foresee. Some years ago I wrote a handbook for use within the Cambridge University Press, so that new copy-editors could benefit from the accumulated experience of their predecessors rather than having to learn by making their own mistakes; and it has now been suggested that such a book might be of use in other firms.

It is impossible to write a handbook suitable for every publisher or every kind of typescript. This book is based on my experience at Penguin Books and the Cambridge University Press, where copy-editors work on the premises and see a book through from the estimate stage until the proofs are passed for press. Freelance copy-editors and others working to a more limited brief – or commissioning editors who wish to do their own copy-editing – will be able to make use of the parts relevant to their own job; the things to be done remain the same, although the same person may not do them all.

As I am not writing primarily for authors, I have not, for example, explained the reasons for choosing one system of bibliographical references rather than another. By the time the book reaches the copy-editor the system is chosen, and the copy-editor's job is to make sure that it works efficiently, by eliminating certain faults in it. Publishers now realize more and more, however, that authors must be briefed early and adequately. If your publisher does not already have a good set of notes on style for its authors, do prepare one: not all authors will be prepared to follow your instructions, but many of them will be grateful for any guidance you can give.

It is difficult to decide how to arrange a book of this kind, but it seemed best to cover first the things that are common to all books, and to leave the more complex material until later, rather than to adopt a more strictly logical order. Chapter 1 outlines the copy-editor's function. Chapters 2–5 cover this in more detail in relation to the three stages at which the copy-editor works on the book: the preparation for an esti-

Preface to the second edition

mate or the setting of specimen pages; the main copy-editing stage, at which the text and illustrations are prepared for the printer; and the proof stage. Chapter 6 discusses some difficult points of spelling, capitalization and other things collectively known as house style. Chapters 7–9 treat the various parts of the book in more detail: preliminary pages, headings, tables, notes, indexes and so on. Chapters 10 and 11 cover more complex material such as bibliographical references, quotations, poetry and plays; chapter 12 books with more than one author or in more than one volume. Chapters 13 and 14 deal with specialized subjects: science and mathematics, classical books, books on law and music. The final chapter gives some points to look out for when preparing reprints and new editions.

Many people have given me good advice during my years in publishing; and it would take too much space to thank them all individually. I am especially indebted to those who have written parts of this book: Michael Coles compiled the chapter on science and mathematics, Gillian Law wrote the section about books on law, and Jeremy Mynott the one on classical books; Mrs M. D. Anderson made the index.

Authors of this kind of book lay themselves open to the charge of not following their own precepts. Alas, both my copy-editor and I are fallible, and I should be grateful if you would let me know of any errors, omissions or better ways of doing things.

Preface to the second edition

I have taken the opportunity to include the new British Standard proof correction marks and to revise the information about US copyright legislation. Innumerable smaller changes have been made throughout the book.

Preface to the third edition

I was delighted to be asked to prepare this new edition. In the second edition the amount of resetting and repaging had to be kept to a minimum; but this edition has been entirely revised and reset.

I have, however, kept the original coverage, even though most copy-editing is now done by freelance editors or copy-editors who may work to a house style and a standard design, and at only one stage of the book or journal's production. Since they work on their own, they need written guidance both on copy-editing in general and on how their own work fits in with what other people may be doing to typescripts at different stages.

As before, the book is a collaborative effort.

Lynn Hieatt has written a section on typescripts produced by the author on disk (1.2); there is a section on unbiased, non-sexist writing (6.2); and there are five new appendixes: those on Hebrew, on Arabic, and on Islamic and other calendars were written by Roger Coleman, Susan Moore and Iain White respectively.

Christopher Scarles has revised his material on copyright and permissions; Sheila Champney has masterminded and co-ordinated the revision of chapter 13, with the help of Michael Coles, Karin Fancett and Jane Holland (geology), Jane Farrell (medicine), Peter Hammersley (computing), Sandi Irvine, Jacqueline Mitton (astronomy) and Mairi Sutherland. Susan Moore has revised the section on classical books, Gillian Law her section on books on law, and many people have given me expert advice.

I was asked to include more examples, and have done this, particularly in chapter 10, where I have also altered the layout to try to make the information easier to find.

I did consider whether to say more about US and other alternatives to the British style and practice that I have outlined in the book; but style and practice vary so much, both within Britain and throughout the world, that it seemed best to keep the book simple – listing the problems the copy-editor faces and giving one or two possible solutions. I have found that it is more difficult for inexperienced copy-

editors to recognize a potential problem than it is for them to discover the appropriate solution.

The index is fuller and therefore easier to use; it was made by Michèle Clarke.

In addition to those already mentioned, I should like to thank the following: Henry Hardy and Sandi Irvine sent me long and very helpful lists of suggestions based on the second edition; Susan Moore, Robert Campbell, Gillian Clarke, Nicola Harris and Lesley Ward commented in detail on the whole of the draft of the third edition. Janet Mackenzie provided advice on Australian practice and Mike Agnes on American practice. John Trevitt read much of the draft and answered innumerable questions about production and design. Lynn Hieatt and other people at Cambridge University Press and elsewhere have gone to immense trouble to comment on parts of the draft and answer my questions. Mary Piggott of the Society of Indexers commented on chapter 8. Victoria Cooper and Penny Souster advised me about the music section (14.3) and provided the music examples. I am very grateful to them all, and to my copy-editor, Jenny Potts. I did not follow all the advice I was given; and the book, except in the sections written by other people, expresses my own views.

Despite all our efforts, there may well be errors, omissions or better ways of doing things; and I should be very grateful if you would let me know of any, so that I can continue to improve the book.

Contents

List of illustrations viii

Preface to the first edition ix

Preface to the second edition x

Preface to the third edition xi

1 Introduction 1

- 1.1 What copy-editing is 1
- 1.2 Typescripts: hard, electronic and camera-ready 3

2 Estimates and specimen pages 29

- 2.1 Briefing the designer 30
- 2.2 Marking the typescript for an estimate 36
- 2.3 Specimen pages 38

3 Preparing the typescript for typesetting 41

- 3.1 Various legal aspects 41
- 3.2 How much copy-editing to do 43
- 3.3 Writing to the author 45
- 3.4 Marking up the typescript 48
- 3.5 Complete, self-explanatory copy 55
- 3.6 A well-organized and consistent book 63
- 3.7 Copyright permissions and acknowledgements 69
- 3.8 Before passing the typescript on 73
- 3.9 Jacket and cover copy 74

4 Illustrations 76

- 4.1 What needs to be done 80
- 4.2 Line illustrations 83
- 4.3 Maps 90
- 4.4 Graphs 93
- 4.5 Halftones 95

5 Proofs 99

- 5.1 How to read proofs 101
- 5.2 How to mark corrections 105
- 5.3 Minimizing the correction cost 107
- 5.4 Allocating the cost of corrections 109
- 5.5 The author's corrected proof 110
- 5.6 Second proof 117
- 5.7 Camera-ready copy 118
- 5.8 Jacket or cover proof 118
- 5.9 After passing proofs for press 118

6 House style 120

- 6.1 Abbreviations 120
- 6.2 Bias and parochialisms 125
- 6.3 Capitalization 130
- 6.4 Cross-references 133
- 6.5 Dates and time 134
- 6.6 Foreign languages 136
- 6.7 Italic 139
- 6.8 Measurements 142
- 6.9 Money 143
- 6.10 Numbers 144
- 6.11 Proper names 148
- 6.12 Punctuation 151
- 6.13 Safety 158
- 6.14 Spelling 159
- 6.15 Miscellaneous points 162

7 Preliminary pages 167

- 7.1 Half-title 168
- 7.2 Verso of half-title 170
- 7.3 Frontispiece 170
- 7.4 Title page 170
- 7.5 Verso of title page 171
- 7.6 Dedication and epigraph 177

Contents

- 7.7 Contents list 177
 - 7.8 Other lists 179
 - 7.9 List of illustrations 180
 - 7.10 List of tables 180
 - 7.11 Preface, foreword, introduction 180
 - 7.12 Acknowledgements 181
 - 7.13 List of abbreviations 181
 - 7.14 Other items 182
 - 8 Indexes 183**
 - 8.1 What needs to be done 184
 - 8.2 General organization 186
 - 8.3 Style within the entry 195
 - 9 Other parts of a book 202**
 - 9.1 Page numbers 202
 - 9.2 Running heads 203
 - 9.3 Headings 207
 - 9.4 Footnotes and endnotes 210
 - 9.5 Tables 215
 - 9.6 Appendixes 224
 - 9.7 Glossaries 225
 - 10 Bibliographical references 226**
 - 10.1 Short-title system 228
 - 10.2 Author–date system 251
 - 10.3 Reference by number only 258
 - 10.4 Author–number system 260
 - 10.5 Lists of further reading 261
 - 11 Literary material 262**
 - 11.1 Quotations 262
 - 11.2 Poetry 271
 - 11.3 Plays 272
 - 11.4 Anthologies and collections of essays 276
 - 11.5 Scholarly editions 277
 - 11.6 Translations 284
 - 12 Multi-author and multi-volume works 287**
 - 12.1 Books with more than one author 287
 - 12.2 Works in more than one volume 294
 - 13 Science and mathematics books 299**
 - 13.1 General points 300
 - 13.2 Nomenclature 303
 - 13.3 Units 312
 - 13.4 Astronomy 314
 - 13.5 Biology 318
 - 13.6 Chemistry 323
 - 13.7 Computing 326
 - 13.8 Geology 332
 - 13.9 Medicine 334
 - 13.10 References 337
 - 14 Other special subjects 339**
 - 14.1 Classical books 339
 - 14.2 Books on law 349
 - 14.3 Music 355
 - 15 Reprints and new editions 368**
 - 15.1 Reprints 368
 - 15.2 New editions 370
 - 15.3 Preliminary pages 371
 - 15.4 Illustrations 374
 - 15.5 Permissions 375
- Appendixes*
- 1 Checklist of copy-editing 376**
 - General 376
 - House style 378
 - Preliminary pages 380

Running heads 382	3 Abbreviations for states in the USA 397
Subheadings 382	4 Phonetic symbols 399
Footnotes and endnotes 383	5 The Russian alphabet 400
Tables 383	6 Old English and Middle English letters 401
Numbered or unnumbered lists 384	7 French and German bibliographical terms and abbreviations 402
Other tabulated material 384	8 Mathematical symbols 405
Appendixes 385	9 Hebrew 408
Glossary 385	10 Arabic 411
Index 385	11 Islamic and other calendars 416
Jacket/cover copy 385	12 Electronic typescript information sheet 419
Bibliographical references 386	13 Proof correction symbols 421
Literary material 387	<i>Glossary 425</i>
Science and mathematics 388	<i>Select bibliography 443</i>
Illustrations 389	<i>Index 445</i>
Reprints 390	
New editions 391	
Proof stage 392	
2 Book sizes 396	

1 Introduction

1.1

WHAT COPY-EDITING IS

There are three kinds of editing.

1 *Substantive editing* aims to improve the overall coverage and presentation of a piece of writing, its content, scope, length, level and organization. The editor may suggest improvements for the author to make, or may (by agreement with the author) rewrite and rearrange the material, suggest better illustrations, and so on. The editor at this stage will normally look out for legal problems such as libel and plagiarism.

2 *Detailed editing for sense* is concerned with whether each section expresses the author's meaning clearly, without gaps and contradictions. It involves looking at each sentence, the author's choice of words, the punctuation, the use of abbreviations, comparing the data in tables with the relevant text, checking text against the illustrations and their captions, and so on. The editor will at this stage look out for any quotations or illustrations that may need permission from the copyright owner, and will also look out for other legal problems.

3 *Checking for consistency* is a mechanical but important task. It may to some extent be done at the same time as 2. It involves checking such things as spelling and the use of single or double quotes (see section 3.6), either according to a house style or according to the author's own style; checking the numbering of illustrations, tables and notes, and any cross-references to them, and also the consistency of bibliographical references.

'Copy-editing' usually consists of 2 and 3, plus 4 below.

4 *Clear presentation of the material for the typesetter* involves making sure that it is complete and that all the parts are clearly identified: for example the grade of each subheading, which pieces of text (such as long quotations) should be distinguished typographically from the main text, and where tables and illustrations should be placed. The copy-editor may also size the illustrations, mark type sizes, and so on.

The same person may do all four of these things, or they may be split in various ways. Those who do the substantive editing may be called

1 Introduction

editor, commissioning editor, journal editor, developmental editor, and so on; those who carry out the jobs in categories 2–4 may be called editor, desk editor, production editor, subeditor or copy-editor. For the sake of simplicity I have called the latter copy-editors, and the people who brief them commissioning editors.

The main aims of copy-editing are to remove any obstacles between the reader and what the author wants to convey, and also to save time and money by finding and solving any problems before the book is typeset, so that production can go ahead without interruption.

Different publishers work in different ways, according to the kinds of material they publish. This book is based on the most complicated kind of publication, where the design and house style are not standardized and the copy-editor has to make decisions about stylistic conventions and obtain advice on points of design; when I say ‘ask the designer’ I mean that you should ask someone who has the necessary technical knowledge, if you do not have it yourself. I have also written as though the copy-editor is directly in touch with the author, though in some cases this will not be so.

For simplicity’s sake I have used British examples, but copy-editors working in other countries can substitute their own conventions, such as proof correction symbols. The problems remain the same, even if the solutions may be different.

In book publishing, copy-editors may be involved at three stages. Soon after the book has been accepted for publication, they should look at the typescript to see whether the author’s word processor might be used to correct some recurring faults of consistency, style or layout (see section 1.2) before copy-editing starts, and whether there are other general changes which the author should be asked to approve in advance (see section 3.3). At this stage the copy-editor can also brief the designer and production department as to any complications to be taken into account in designing the book and planning its production (see chapter 2).

After working through the typescript and illustrations in detail (see chapters 3 and 4), the copy-editor may read a proof or collate the author’s proof with a proofreader’s, ensuring that the author’s corrections are comprehensible and consistent with the existing material, and that they can be incorporated without great difficulty or expense. The

copy-editor tries to see that the cost of corrections is allocated fairly between author, typesetter and publisher, and to ensure that any additional material, such as an index, is legible, well organized and consistent (see chapters 5 and 8).

The good copy-editor is a rare creature: an intelligent reader and a tactful and sensitive critic; someone who cares enough about perfection of detail to spend a long time checking small points of consistency in someone else's work but has the judgement not to waste time or antagonize the author by making unnecessary changes.

Copy-editors are not usually experts on the subject of the work, but they must be able to interest themselves in it in order to try to put themselves in the position of the intended readers. Authors are so familiar with their subject, and may have written a book over so long a period, that they cannot see it as it will appear to someone else; and the copy-editor will often see where an author has been repetitious or ambiguous, has omitted a step in the argument or failed to explain a point or spell out an abbreviation.

Although the copy-editor's main interest is likely to be an editorial one, the job involves production considerations too. Knowing the book in detail, one can make the author's intentions clear to the designer and typesetter; and realizing the constraints within which the typesetter has to work, one can explain to authors why it may be impossible to carry out their wishes in exactly the way they propose. It is this joint role which gives the job its fascination.

1.2

TYPESCRIPTS: HARD, ELECTRONIC AND CAMERA-READY

In this book the word 'typescript' is used to describe the material that the copy-editor works on, whether it is word-processor printout, typewriter-produced copy or electronic files. Most material that reaches a publisher will be in one of the following forms:

1 *Hard-copy typescript* (see section 1.2.1): word-processor printout, typewriter-produced copy or even handwritten manuscript copy, the copy-edited version of which will eventually be keyed by a typesetter; often called simply 'manuscript'.

2 *Electronic typescript* (e.t.s.) (see section 1.2.2): electronic files pre-

1 Introduction

pared by the author and submitted on disk or tape, which may be dealt with in any of several ways:

- processed by a typesetter as they are, with little or no copy-editing or design
- copy-edited and designed on a hard-copy printout, then corrected by the author before being processed ('output') by a typesetter (see pp. 14–23)
- copy-edited and designed on a hard-copy printout, then corrected by a typesetter before being processed (see pp. 13–14)
- copy-edited, corrected and possibly even designed on screen before being processed by a typesetter (see p. 24)

3 *Author-generated camera-ready copy* (c.r.c.) (see section 1.2.3): camera-ready copy prepared by the author to the publisher's specifications, which may be dealt with in one of two ways:

- sent for making film and printing after minimal copy-editing and design (there may have been copy-editorial and design comment at a preliminary stage)
- fully copy-edited and designed on a first draft, after which a final version is submitted by the author

Some so-called camera-ready copy may be material that is presented to the publisher as electronic files produced on a desk-top publishing system or a specialized typesetting package, which often require no further intervention before being output. These electronic camera-ready copy files are usually accompanied by a hard-copy printout for the typesetter's reference.

1.2.1 **Hard-copy typescript**

A hard-copy typescript ('hard' in that it is presented on the hard medium of paper) will be keyed by a typesetter from copy that has copy-editor's marks and corrections throughout and that is accompanied by a design specification for founts, layout, and treatment of tables and illustrations (see chapters 2 and 3).

Most hard-copy typescripts are prepared by authors using word processors. When authors use their systems knowledgeably and their

printers provide clear and unambiguous output, and when the authors have followed any publisher's specifications for general layout and style, there are many respects in which typescripts prepared in this way are easier for the copy-editor to work with than typewriter-produced copy.

The major benefit of typescripts prepared on word processors is that, if the copy-editor has an opportunity to look carefully at the typescript at an early stage and can request corrected pages from the author, some of the traditional copy-editorial headaches and problems of presentation can be eliminated before copy-editing begins. For instance, one can ask authors to provide double-spaced copy for notes or bibliography, if they were originally single-spaced, to amalgamate several subsections of a bibliography or to subdivide an unacceptably dense one. Authors using their word processor's search-and-replace facility carefully can eliminate many inconsistencies. One can also ask an author to remove such things as *op. cit.* references from the notes and replace them by author-short-title references (see section 10.1). Similarly, if you can define at an early stage the (seemingly inevitable) problems of inconsistent or inappropriate hyphenation, spelling and capitalization, the author can be asked to search for the terms and change them as agreed throughout the text and send a new printout before you begin work on the typescript in earnest. It would be a relatively simple task for an author, for example, to apply an '-ise' style consistently (though this must be done carefully, since otherwise one could end up with 'size' becoming 'sise', or 'seize' becoming 'seise'), to correct a habitual misspelling of a word or name, or to locate all author-date references to a specific year and effect an alteration. By using the word processor's facilities, a careful author should be able to find *all* instances of a given characteristic – something that very few copy-editors can guarantee they have done. If the author is going to be asked to make some changes of this sort and to provide an entirely new printout before copy-editing begins, you can ask, for instance, that inappropriate italic or bold face be replaced by normal roman, or that other basic changes be made throughout.

Once copy-editing has begun, however, tell the author not to generate and send updated pages to be substituted, since the copy-editorial work already done on the original sheets would then have to be trans-