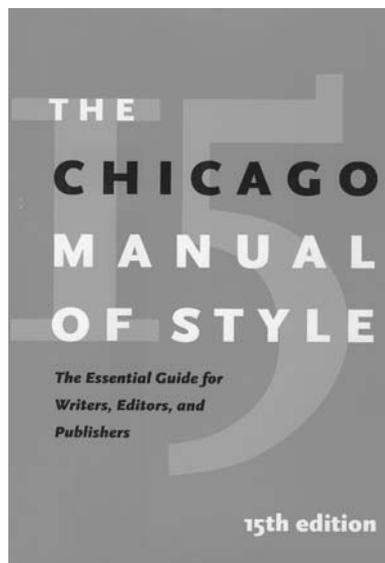


edited by Stephanie Deming and Beth Notzon



THE CHICAGO MANUAL OF STYLE. 15TH EDITION. CHICAGO: UNIVERSITY OF CHICAGO PRESS; 2003. XVII + 956 PAGES. HARDCOVER \$55.00. ISBN 0-226-10403-6.

For readers not familiar with *The Chicago Manual of Style*, a brief description would probably be helpful. The following history appears in the preface to the 14th edition, which was published in 1993:

A century ago, in the proofroom of the then very young University of Chicago Press, a solitary proofreader began jotting down on a single sheet of paper a few basic style rules. Within a few years this modest list of rules had grown into a multipage collection titled *Style Book*, and within a few more years—by 1906—a still larger collection was published, this time bearing the title *Manual of Style*.

Today, *The Chicago Manual of Style* covers much more than what is traditionally thought of as style, but the name has stuck. The guide covers the parts of scholarly books and journals; grammar, style, and usage; manuscript preparation and manuscript editing; checking proofs; rights and permissions; documentation; indexing; design and typography; composition and printing; and more.

For readers already familiar with *The Chicago Manual of Style*, here are a few notes on differences between this edition and the 14th. The most dramatic change is the addition of a 93-page chapter on grammar and usage. The first half of the chapter discusses the rules of English grammar and is organized into sections corresponding to the eight parts of speech. I was initially hesitant to explore this material, but I soon became engrossed in the straightforward explanations and many helpful suggestions for clear writing (for example, tips for limiting the number of prepositional phrases [5.174B9] and advice about “With’ used loosely as a conjunction” [5.190]). The section on grammar is followed by a 36-page glossary of troublesome expressions (for example, “forego” vs “forgo” and “precipitate” vs “precipitous”), a very brief section on bias-free language, and a brief list of prepositional idioms. (The list appears to be limited to idioms most likely to cause problems for native speakers of English;

users looking for resources for speakers of English as a second language might prefer other books previously mentioned in *Science Editor*, such as *The BBI Dictionary of English Word Combinations* [see *Science Editor* 26(4):113].)

CSE members may be particularly interested in the section on scholarly journals that has been added to the opening chapter, “The Parts of a Published Work”. Topics covered include parts of journals, design and style, indexes, and considerations peculiar to electronically published journals. The focus is on scholarly journals in general, but characteristics peculiar to scientific journals are also pointed out. This section might be a useful resource for people new to journal publishing.

The ever-increasing influence of computer technology is reflected throughout this new edition. For example, the 14th edition’s two paragraphs of advice about electronic editing have become the three-page section “Editing Online: Some Mechanics”. In another sign of the changing times, the illustrations of handwritten copyeditor’s marks that were sprinkled throughout the section “Editorial Marking” in the 14th edition have disappeared. Now, readers who want pictures must rely on the figure showing a hand-marked manuscript page (Fig. 2.3). If I were in the position of training new editors, I think I would save my copy of the 14th edition to use for illustration. Documentation of online sources is addressed in some detail, and the section “Computer Terms” in the chapter “Spelling, Treatment of Words, and Compounds” has been brought up to date.

Reorganization and rewording are apparent throughout this 15th edition, and in almost all cases I thought that the changes improved clarity. For example, the reorganization of Chapter 2, “Manuscript Preparation and Manuscript Editing”, into three main sections—“Introduction”, “The Author’s Responsibilities”, and “The Manuscript Editor’s Responsibilities”—results in a clearer conceptual overview of how authors and manuscript editors work together. And the revisions of the material on comma use make that section easier to

follow; 21 subsections have been reduced to 16 with no loss of information, and potentially unfamiliar terms have been replaced with more accessible ones—for example, “Coordinate Adjectives” becomes “Two or More Adjectives Preceding a Noun”. One of the rare changes that I did not like was the conversion of the table “Spelling Guide for Compound Words and Words with Prefixes and Suffixes” into a list; this change saves space but made it hard for me to locate the information I was looking for. In contrast, a global change in the 15th edition—each paragraph is now prefaced by an italicized run-in subheading—makes it easier to locate information on specific topics.

A brief note about the design: In some chapters, blue type is used to set off subheadings and examples embedded within paragraphs. This feature was hard on my eyes, but other readers might like the use of color. And a note about a companion Web site: readers who would like a comprehen-

sive summary of the rule changes in the 15th edition of *The Chicago Manual of Style* can consult the list at www.chicagomanualofstyle.org. The Web site also has, among its helpful resources, a question-and-answer forum on style questions in which answers are provided by the staff of the University of Chicago Press.

The dust jacket of the 15th edition carries the tag line “The Essential Guide for Writers, Editors, and Publishers”. “Essential” may be an exaggeration, but “extremely valuable” would not be. I wholeheartedly recommend this book to anyone wishing to learn about the preparation and publication of scholarly books and journals.

Stephanie Deming

STEPHANIE DEMING is an editor in the Department of Scientific Publications at The University of Texas M D Anderson Cancer Center.

Book Notes

HAND TO MOUTH: ESSAYS ON THE ART OF DENTISTRY. ERIC CURTIS. CHICAGO: QUINTESSENCE BOOKS; 2002. XII + 257 PAGES. SOFTCOVER \$38.00. ISBN 0-86715-409-8.

In this attractive and enjoyable collection of essays, dentist and dental editor Eric Curtis addresses topics ranging from dental euphemisms and jargon, to the histories of dental chairs and dentures, to the composition and connotations of saliva (“Spit Happens”), to links between dentists and golf. Most of the nearly 60 essays originated as columns in the *Journal of the Arizona Dental Association*, of which Curtis is editor, and each is preceded by a relevant piece of art or other illustration from the author’s collection or elsewhere. The essays draw on science and technology, history, economics, literature, cinema, television, the comic pages, and more to enlighten and entertain regarding dentistry in its broad cultural context. Included, for exam-

ple, are explorations of the root canal, the toothbrush, and dental floss as symbols in popular culture; observations on portrayals of dentistry in the visual arts; speculations on how world leaders’ dental problems might have affected history; reflections on dental waiting rooms and their meanings; and discussion of the significance (or lack thereof) of lilac as dentistry’s official color on academic regalia. One minor limitation: The book lacks an index, which might have aided in retrieving some of the engaging information it contains. Perhaps this minor deficiency could be remedied in a new edition. Meanwhile, *Hand to Mouth: Essays on the Art of Dentistry* offers much to those interested in interfaces of the health professions, language, and culture.

Barbara Gastel

BARBARA GASTEL teaches journalism and medical humanities at Texas A&M University. She also is editor of *Science Editor*.