COMMAND OF
SENTENCE-PATTERNS

SHEFFIELD
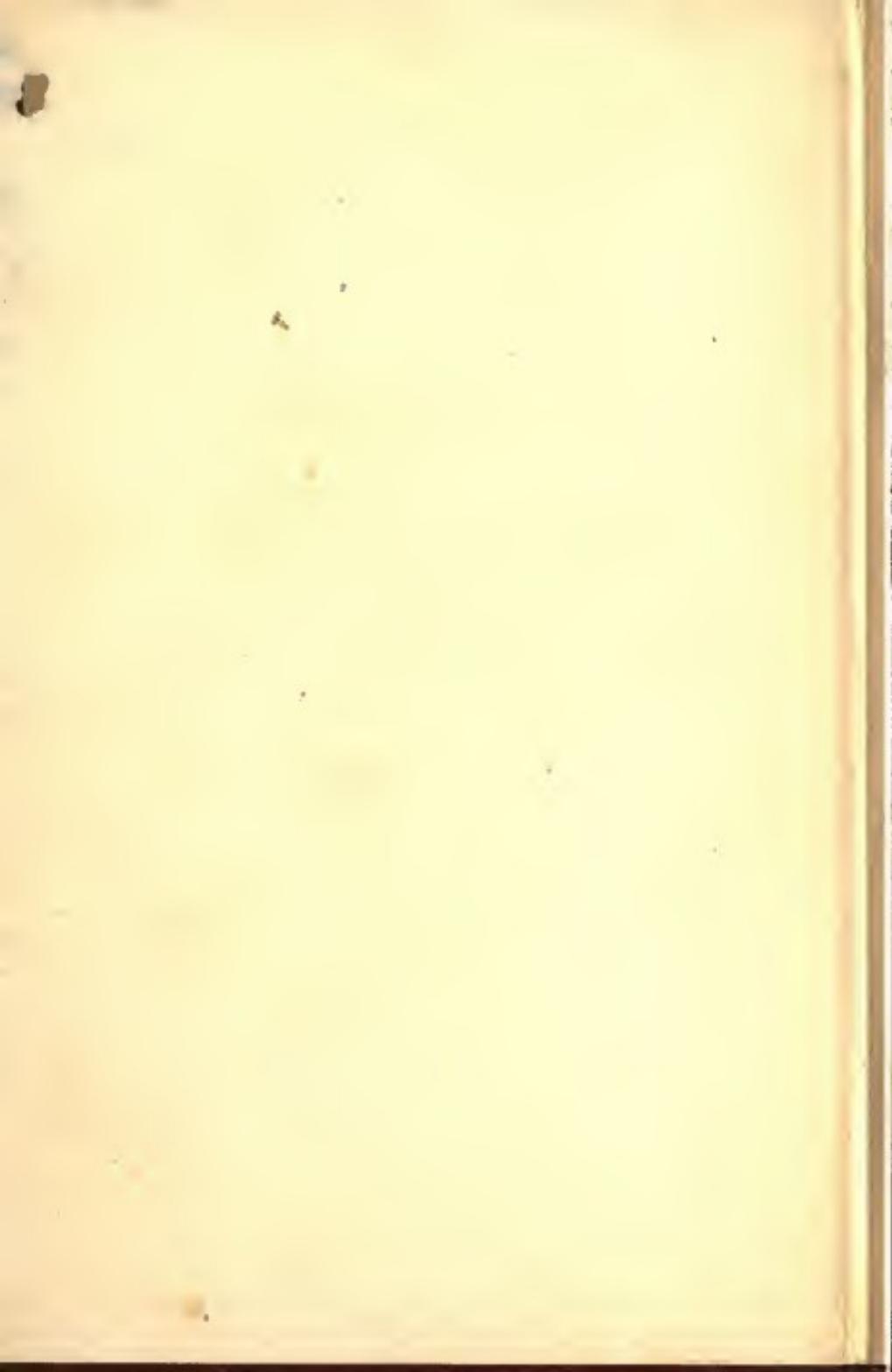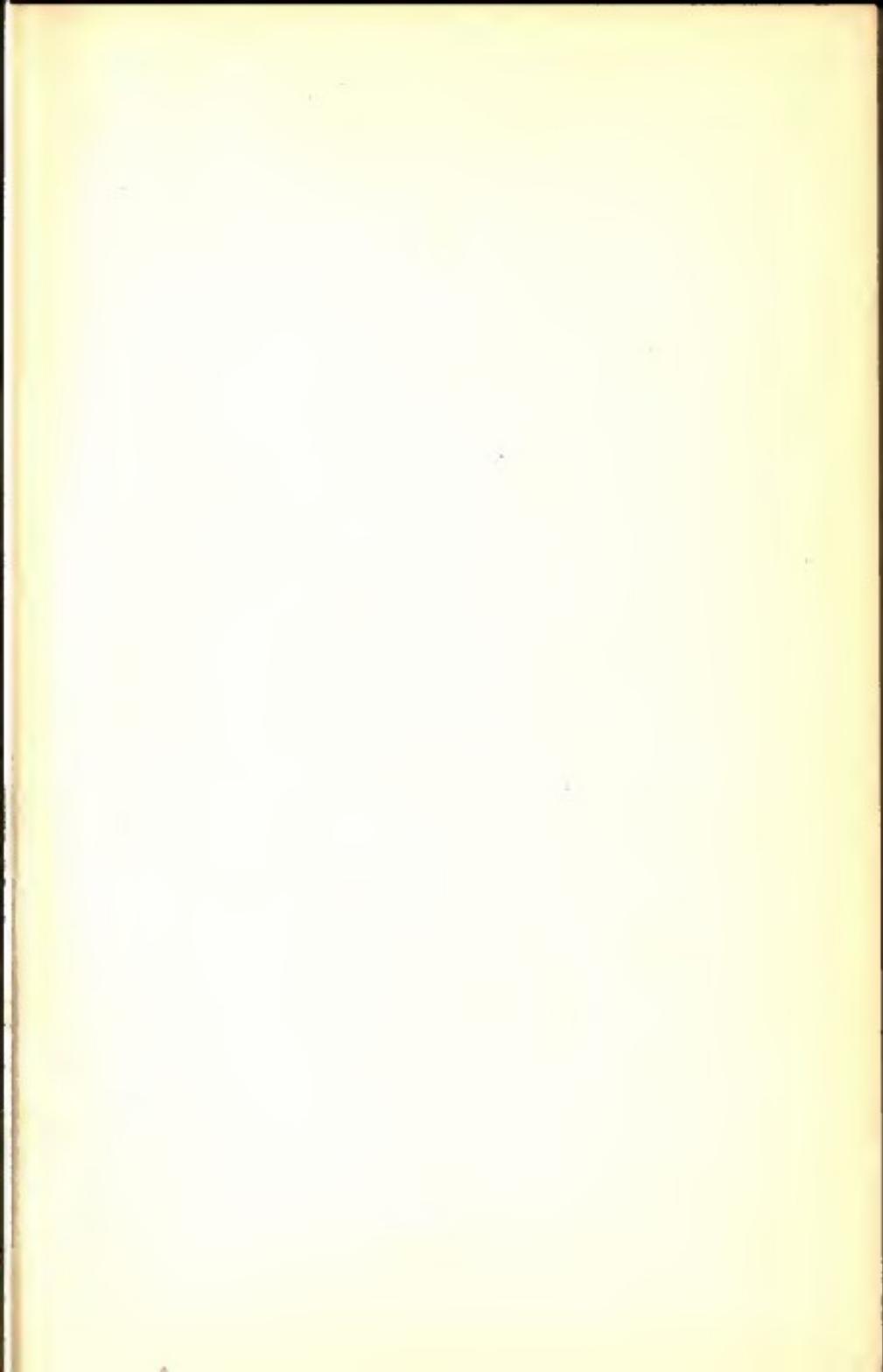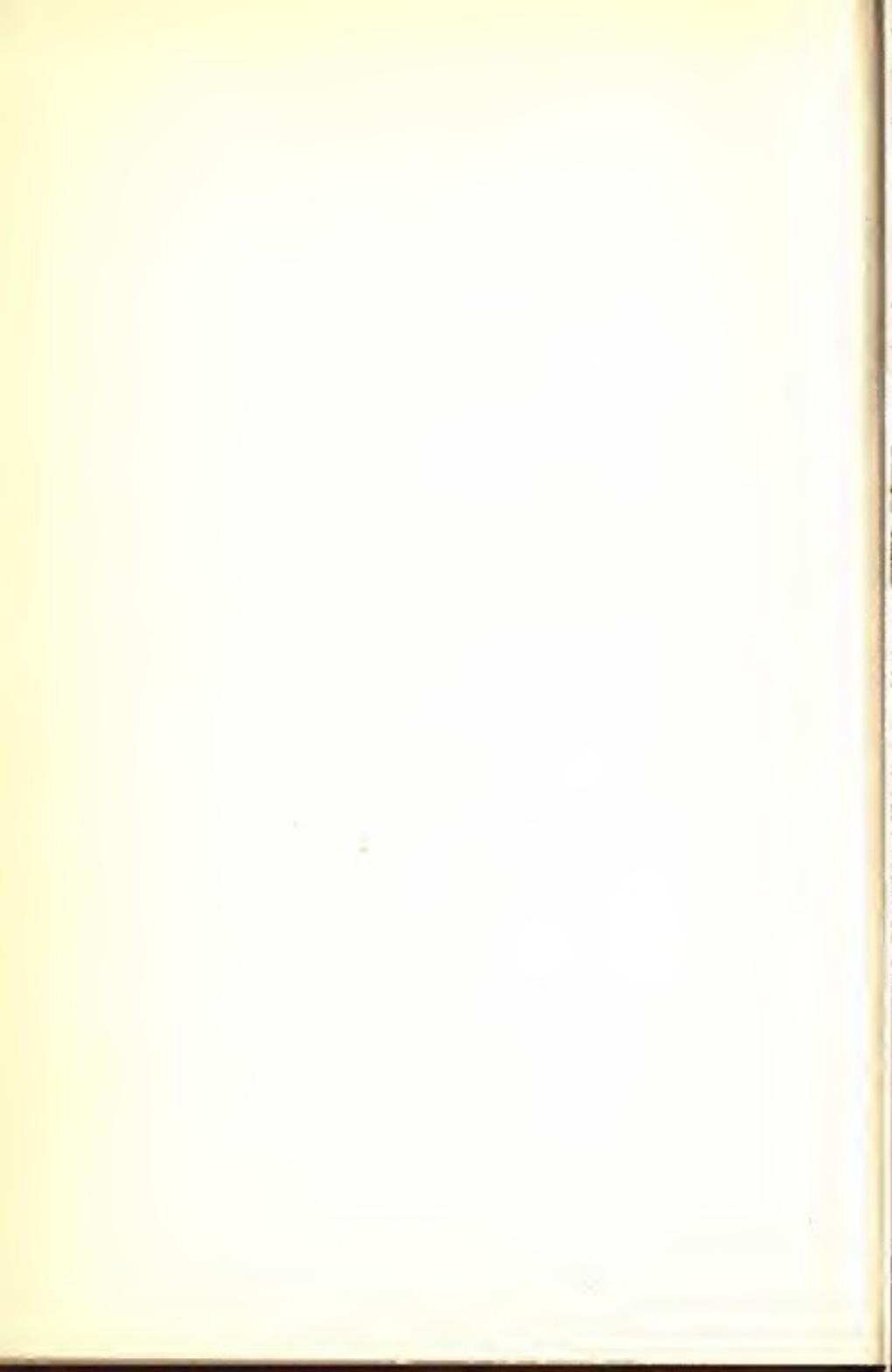
Command of Sentence-Patterns

AN ENGLISH GRAMMAR ON
NEW PRINCIPLES

BY

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For language, being the great conduit whereby men convey their discoveries, reasonings, and knowledge from one to another, he that makes an ill use of it, though he does not corrupt the fountains of knowledge, which are in things themselves, yet he does—as much as in him lies—break or stop the pipes whereby it is distributed to the public use and advantage of mankind.—Locke: Essay Concerning Human Understanding

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PART THREE

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PREFACE

This textbook goes beyond the usual treatment of English Grammar in that it presents grammatical word-forms and their patterns in phrase and clause as a working outfit of resources for expressing thought. It is intended for the later years in high schools, for normal schools, and conceivably for the freshman year of college—for students, that is, who need, as their speech-habits mature, a more precise and intimate grasp of grammatical relations.

Language lessons in the early grades give the pupil a general notion of the sentence as displaying subject and predicate, clauses, phrases, and connectives—with words figuring as "parts of speech." In high school the student finds his work (especially his reading) progressively involving him in thought that makes more and more exacting demands on language. From this point on, then, grammar should aim at giving him insight into sentence-forms as representing *ways of thinking*. It should recognize his growth in language-power as partly a matter of his vocabulary —of learning new words for new ideas—and partly a matter of his command of sentence-patterns—that is, of phrase and clause forms to express varying and complex thought.

Too much importance can hardly be attached to language-study at this stage. The learner's attention to the fitness of one or another sentence-form is the beginning of his critical discrimination. It treats the thought not as found in the first word-formula that presents itself but as using *alternatives of wording* to find for itself an expression that is really effective. This means that grammar can give the student, through his own native speech-medium, a grasp of what is most essential in logic. The superior logical training once claimed for Latin was due to the fact that books on Latin Grammar cannot shirk the distinctions of thought to which inflected words give constant

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formal cues. But the same distinctions appear in our mother
tongue—marked less profusely, perhaps, but adequately; and it
is a birthright of all young people, not a privilege of the college-
bound, to get the training in accurate thought-processes that
can be won from an accurate use of their own speech-resources.
The method by which this book makes grammar teach logic is
at each step to explain first the kind of sense-relation that is in
question, and then the adjustment of wording to convey that
relation; so that the student sees at each step first the expressive
need, then the speech-mechanism for meeting that need.

Grammar teachers have of late been getting rather confusing
advice on the way to make sentence-study really develop a dis-
criminating "sentence-sense." "In general," says the report on
Reorganization of English, "the grammar worth teaching is the
grammar of use—of function in the sentence—and the grammar
to be passed over is the grammar of classification—of pigeon-
holing by definition."[1] Much virtue in that "In general"!
If we are here being advised to describe sentence-factors *by use only*,
then we are being told to discard such terms as "noun" and
"adjective," which carry implications as to sense and form as
well as to use. If we are being advised to describe words *only as
used*, that is another matter. It is then a wholesome warning
against regarding the word as *in itself* nailed down to one part of
speech rather than as susceptible of several part-of-speech uses.
The real opposition for grammar to make is not one between use
and classification, but one between barren classifying and fruit-
ful classifying. It is not barren classifying to note the real sub-
junctive and predicate nominative in *if he go; that was he;* nor

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[1] Teachers of English can hope that this able report by the National Joint Com-
mittee on *Reorganization of English in Secondary Schools* (Bureau of Education,
Bulletin No. 2 for 1917) will bring about a general abatement of formal grammar
in the lower grades. Grammar is not an elementary subject. Conventional text-
books make it seem elementary by playing up the obvious, and stopping short
where fruitful distinctions begin. The result is that young people come to the age
of analysis encumbered with a sort of grammatical phrenology, with terms that
have grown stale and shophandled without familiarizing them with the forces of
phrase and clause which really matter.

to identify *however* as conjunction in *However, he was tired,* and as adverb in *However tired he was.* And since the old-fashioned term "parsing" should mean nothing more than classifying which really explains, this book continues to employ the word, trusting to the examples and the teacher's good sense to keep the practice that it stands for at the desired minimum.

Another confusion of counsel appears in the very limited meaning which some textbook writers are giving to "functional grammar." The only illuminating sense of "functional" as applied to grammar is that which regards it as displaying the ways in which word-forms are drawn into meaningful patterns. Grammar so taught does more than supply formal labels—for example, labels to "sub-clause," "participle," and "appositive" constructions. It leaves the student sensing differences of force in these constructions, so that he uses them with a "feel" for their special values. In some quarters, however, grammar is called "functional" only in so far as it describes "correct" usages as against faulty ones. This would invite a mere drill-master's attitude toward grammar-study. The fact is that even correctness is best won as a by-product of "sentence-sense." In proportion as the student becomes really interested in expressing himself happily and resourcefully he will simply slough off whatever goes against his own expressive purpose. And it is easier to interest him in the expressiveness of his sentences than in their "correctness" from a purist point of view.

No textbook, of course, supplants the teacher. If the textbook can assure for the student a total view of the system of sentence-relations, the teacher alone can assure the student's grasp of the practical bearings of that view in his own sentences. This is a matter of selecting for emphasis in that in the total picture which is pertinent to some aroused concern, and since this varies for different students (and for the same student at different times) no one should lay down a stereotyped method of using the text-book. The present author's experience suggests the following plan as yielding permanent results:

(a) Give a half-year to the textbook exclusively. Until grammar is mastered in its main outlines, it should be studied intensively, not grudgingly attached to the study of composition, still less of literature, which calls for a very different spirit of approach. This textbook, its author hopes, has so far escaped dryness in its explanatory sections as to hold the student's interest until he has grasped its conception of the subject as a whole. Its definitions are to be simply *understood* for the part they play in the explanation, not memorized and recited—except as a follow-up for careless understanding. The student's grasp can be sufficiently tested at each step by the exercises.

(b) Treat the book thereafter as a desk-book for continual and systematic reference. The mass of concisely arranged detail in Chapters III to IX is not to be memorized, any more than a dictionary is to be memorized. Several tabulations of inflectional detail are put into the Appendix, in order not to swell such topics disproportionately in the text. *Let the student's reading and especially his writing make the occasions for turning to the grammar.* It is surprising how much of the essentials can be brought into notice simply by setting a student to reading aloud. His grammatical obtuseness will betray itself in mistaken stresses and intonation. In connection with writing it is safe to say that the teacher will ultimately keep the emphasis upon clauses—upon the precise functions of sub-clauses, the ways of reducing and expanding clausal force, and the consequent values of relative and connective words.

In the Exercise Book accompanying this grammar the teacher will find suggestions for planning the classroom work from day to day. Each exercise is prefaced by a summary which assures attention to the irreducible essentials which the student must carry away. The sentences displayed in the exercises are ample for giving the student opportunity to show that he *can* apply his grammatical knowledge independently. But the only sentences that can make him *want* to apply his knowledge are the sentences that he needs, to compose effectively or to read understandingly. The

exercise sentences, therefore, should at all times be supplemented by sentences drawn from the student's writing and reading.[1]

Four sets of distinctions as to word-use and one as to word-form get in this grammar a recognition for their full importance where other school grammars treat them casually and superficially if at all. They are—

(1) The distinction between "words, semi-words, and sentence-words."

(2) The distinction of the three kinds of word-relation: "predicative, additive, and composite."

(3) The ranking of grammatical factors within subject and predicate as "kernel, adjunct, and subjunct."

(4) The degrees of "predicative force" that appear in clauses, semi-clauses, and appositives.

(5) The distinction between words of variable form (which give "typical or untypical" parts of speech) and words of fixed form (which give "unstable" parts of speech).

Each of these sets of distinctions calls for a comment.

1. School grammars written on traditional lines put all words on a par as units of grammatical analysis. The result is that pupils are distracted from the real structural factors of the sentence by being held up to pay an exaggerated attention to mere word-fragments, such as *the* and *been* in "The bell has been tolling." The differences between a semi-word, a word, and a sentence-word are more important than their bare common nature as "words." In missing this point the pupil loses something of his grammatical scale of values.

2. Conventional grammar applies the blanket term "phrase" indiscriminately to three such different word-groups as (a) *faithful dogs*, (b) *dogs and cats*, and (c) *might have been found*, without noting that they involve three quite distinct kinds of word-relation. Yet these three kinds of relation—"predicative," "additive," and

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[1] Accurate writing and reading can be brought into play simultaneously by setting the student to paraphrasing sentences that need interpretation. See R. M. Gay, *Writing through Reading.*

"composite"—should be clearly identified as representing different sorts of grammatical complication, each of which is carried out in quite a range of constructions.

3. In the part-of-speech names "noun," "verb," "adjective," "adverb," grammar has descriptive terms for certain word-types which in their characteristic uses display the functional ranks that appear between the words, say, in such a grammatical pattern as—

$$\overset{1}{coals} \ \overset{2}{glowing} \ \overset{3}{brightly}$$

But since the word-function that appears in each of these ranks may be discharged by word-forms of various types, we urgently need names which will refer each to *the function* alone without carrying implications (as "noun," "adjective," etc., do) as to the word-form. Anyone can see in Otto Jespersen's *Modern English Grammar* what a gain the author has made in clean-cut accuracy by using the function-names "principal," "adjunct," "subjunct" in describing English constructions. The present grammar has taken advantage of his pioneering step, by adopting the terms kernel, adjunct, and subjunct to indicate the ranking among factors of syntax. It is a step that makes it easier, on the one hand, to use the part-of-speech names where they clearly apply, and on the other to do what modern educators keep calling upon us to do —namely, describe word uses without classifying the word-forms.

4. "Predicative force" has been recognized by various scholars as existing not only in the explicit predicates of clauses but (in a lessened degree) in certain infinitive and participle constructions and even in appositives. Teachers of composition take account of this fact when they show the learner how to "reduce predication" in sentences that are encumbered with sub-clauses. But conventional grammars have made nothing of it, although the varying of predicative force is a resource of style without which a writer hardly comes to maturity. The present grammar shows predicative force as varying not only in degree but in kind, so that as "modal force" we meet it in the mood of verbs, in modal adverbs, and in conditional clauses. An important organizing

principle of speech is thus recognized where it appears throughout the grammatical field, and not (as in conventional schoolbooks) only where Lindley Murray recognized it in the eighteenth century.

5. In applying the part-of-speech names to English words school grammars are obliged to direct attention to word-forms used now as one part of speech, now as another. But they give the student nothing to go by in judging when the construction before him is that of an *untypical* part of speech and when it is that of an *unstable* part of speech. Only in the former case can we speak of *the same word* as used now as one part of speech and now as another. The present grammar gives some care to this common source of confusion—as one that follows from unnoticed differences between words of variable form and words of fixed form.

The distinctions here summarized, with the terminology by which they are identified, make it possible for this grammar to tell more important facts about the behavior and structure of English sentences than any school text now in the field. At the same time the book has nothing unorthodox about it as linguistic science. The author has no pet theory that he is offering to the school public. The key ideas for the innovations just mentioned may be found in the writings of recognized specialists in language—especially of Henry Sweet, Hermann Paul, Wundt, Sütterlin, and Jespersen. The fact that these ideas have not found their way into school grammars represents a real anomaly in the history of science. In the case of the natural sciences the general frame-work of fact for each science was first established by the research of specialists and then popularized by school textbooks. In the case of linguistic science the procedure has been reversed. School textbooks have from classical times on made of grammar a popular discipline, but the philological and psychological frame-work of fact which alone could make grammar a science is the creation of the last few decades. As a real science it can now take its place only by making terms with a nomenclature that has become entrenched in pedagogical tradition. School gram-

mars, therefore, are still written by teachers who have facility
with the antique nomenclature rather than familiarity with the
science. It is the outstanding claim of this book that it does not
allow a Ptolemaic terminology to get between the student and
the Copernican view of speech-forms.

The author's own views on terminology were worked out in
the course of his service on the Committee on Nomenclature of
the National Council of English Teachers.[1] To some teachers it
may appear that grammar becomes harder in this book because
it makes use of a score of new or unfamiliar terms. A difficulty
in terms, however, arises in two ways. It may be a mere tax on
memory to have the appropriate word for a given distinction. Or
it may be an uncertainty as to *which* distinction is meant when the
word may refer to more than one. The second difficulty is much
the more serious: it represents an unnecessary and discouraging
confusion. School texts are continually betraying the pupil into
this sort of difficulty by the fact that their fewer terms preserve
a seeming simplicity at the cost of glossing over distinctions
which in the end cannot be dodged. The present book really
proves easier in the end, in that it equips the pupil to talk about
syntax in terms that match each grammatical meaning with one
unambiguous word.

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mission to quote copyrighted matter: The Atlantic Monthly
Company, Dodd, Mead and Company, George H. Doran and
Company, Henry Holt and Company, The John Lane Company,
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matter is given in the footnotes.

<div align="right">ALFRED D. SHEFFIELD</div>

CAMBRIDGE, MASS.
January, 1929.

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[1] See *Grammar and Thinking* (Putnam's, 1912) for a general discussion of the logic
of speech, and the paper on "Grammatical Concepts and their Names" in *The
School Review*, March, 1913. Otto Jespersen's *Philosophy of Grammar* (1924) offers
a fresh and comprehensive analysis that displays marked agreements with, as well
as some interesting divergences from, the scheme outlined in the present book.

PART ONE

THE SUBJECT-MATTER OF GRAMMAR
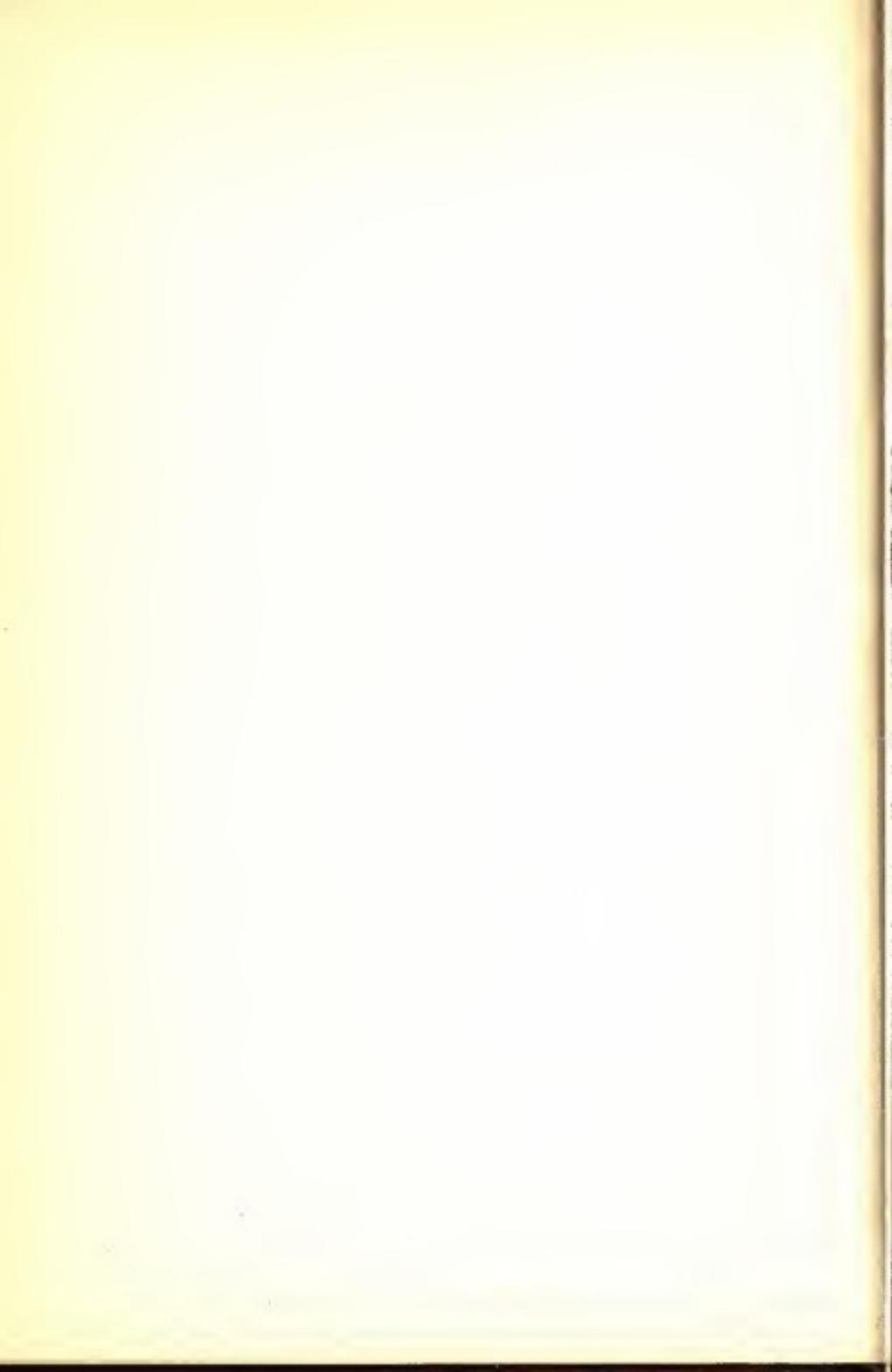
INTRODUCTION TO PART ONE

THE AIM OF GRAMMAR-STUDY

1. LEARNING THE DIALECTS OF THOUGHT

Any person, just by growing up among English-speaking people, will pick up the commoner speech-forms, and may be said to "know the language." But he will not have a real "command of English." In order to get this he must take a larger view of the language. He must take account of the differences between table talk, baseball talk, shop talk, and book talk of several styles. These differences are partly a matter of diction. Each circle of interest has a range of ideas with a corresponding range of words that amounts to a special "style of talk." They are also a matter of "thought-patterns." Each style of expression has special groupings of words that correspond to the distinctive ways in which its ideas are organized.

Notice, for example, how the four passages that follow differ one from another in the styles of sentence that they show:

(a)

"What would you do," asked Charlotte, "if you saw two lions in the road, and they stood on each side, and you didn't know if they was loose or if they was chained up?"

"Do?" shouted Edward, "I should—I should—I should —" His boastful accents died away into a mumble. "Dunno what I'd do."

"Shouldn't do anything," I observed.

"If it came to *doing*," remarked Harold, "the lions would do all the doing there was to do."

"But if they was good lions," rejoined Charlotte, "they would do as they would be done by."

"Well, but how are you to know a good lion from a bad one?" said Edward. "The books don't tell you, and the lions ain't marked any different."[1]

[1] Kenneth Grahame, *The Golden Age.* The John Lane Company.

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(b)

I was about to rise and lead Nupee still farther into the gloom when the jungle showed another mood—a silent whimsy, the humor of which I could not share with the little red man. Close to my face, so near that it startled me for a moment, over the curved length of a long, narrow caladium leaf, there came suddenly two brilliant lights. Steadily they moved onward, coming up into view for all the world like two tiny headlights of a motor-car. They passed, and the broadside view of this great elater [beetle] was still absurdly like the profile of a miniature tonneau with the top down. I laughingly thought to myself how perfect the illusion would be if a red tail-light should be shown, when to my amazement a rosy red light flashed out behind, and my bewildered eyes all but distinguished a number![1]

(c)

A late lark twitters from the quiet skies;
And from the west,
Where the sun, his day's work ended,
Lingers as in content,
There falls on the old, gray city
An influence luminous and serene,
A shining peace.

The smoke ascends
In a rosy-and-golden haze. The spires
Shine, and are changed. In the valley
Shadows rise. The lark sings on. The sun,
Closing his benediction,
Sinks, and the darkening air
Thrills with a sense of the triumphing night—
Night with her train of stars
And her great gift of sleep.[2]

(d)

And as, in that gray monastic tranquillity of the villa, inward voices from the reality of unseen things had come abundantly; so here, with the sounds and aspects of the shore, and amid the urbanities, the graceful follies, of a bathing-place, it was the reality, the tyrannous reality of things visible, that was borne in upon him.[3]

[1] William Beebe, Jungle Peace. Henry Holt and Company.
[2] W. E. Henley, "Margaritae Sorori." In Poems, Charles Scribner's Sons.
[3] Walter Pater, Marius the Epicurean. The Macmillan Company.

We need only read these passages aloud to notice that between (a), (b), (c), and (d) there are notable differences in the patterns of the sentences. We notice, too, that the ideas in (a) and (b) are on the whole more simply ordered, and stand in more easily grasped relations, than the ideas in (c) and (d); and that passage (d) weaves together ideas that are more abstract than those, say, in passage (b): compare such ideas as *tranquillity, reality, aspects, urbanities, things visible* with such concrete ideas as *jungle, red man, curved, caladium leaf, brilliant lights, broadside, profile, tonneau*. It is evident that different "weaves" of thought are apt to make very different demands upon language. A reader who responds understandingly to passages like (a) and (b) may grow confused and lost in passages like (d). The thought-relations in one passage may be as much harder to grasp than the thought-relations in another as chess is harder than dominoes. And this means that the word-patterns in one must show more complex or subtle arrangements than they show in the other.

"Dialects of thought." In fact, if we look over the whole range of English, past and present, we must realize that there have been and are various "modes" of English speech. We have always used the term "dialect" in referring to the special modes of speech that characterize the English of certain localities; it may be helpful here if we use the term "dialect" in a broad sense, to refer to the distinctions, small in detail but important in total effect, that give distinct varieties of English for distinctive modes of thought. We ought, indeed, to recognize "dialects of thought"; that is, modes of speech that are characteristic of special strains of thinking and feeling. Just as in music there are varieties of scale and key that give distinctive effects to special types of composition, so in language there are varieties of diction and word-patterning that give these special strains of expression.

Really to "know the language," therefore, means knowing these "dialects of thought." It means knowing not simply the

common word-patterns that are described in elementary language-study but the resources that language has for varying the patterns in order to get important expressive differences. It means realizing how different kinds of thinking make special demands for simple or complex word-patterns. Otherwise the student will find, as time goes on, that there are circles of interest where he feels himself not merely uninformed but ill at ease, as if his speech-habits were cramping his movement among ideas. *It is the purpose of grammar, as this book presents it, to display the adjustments of speech to the varying forms of thought.* Some of them can be immediately felt; others must first be learned; all of them can be put at the student's command by a little systematic attention. He can then "tune in" at will on the thinking that goes on around him.

Historical, social, and literary "dialects." In the widest sense that we can give to the word "dialect" we can say that there are historical, social, and literary dialects. (1) Historically the language takes on characteristic differences with lapses of time and diversities of place. Each English-speaking generation has had to learn the language for itself, and the new speakers inevitably show small differences between their habits of utterance and those of their forbears. The cumulative effect of these differences is to bring about considerable changes that distinguish the language of one period from the language of other periods. In the following passage from *The Voyage and Travel of Sir John Mandeville* the italics mark expressions that characterize the English of about 1350.

And *so befell upon a night* that Mahomet was drunken *of good wine,* and he fell on *sleep;* and his men took Mahomet's sword out of *his* [its] sheath while he slept, and therewith they slew this hermit, and put his sword all bloody in *his* sheath again. And *at morrow,* when he found the hermit dead, he was *full sorry* and wroth, and would have *done his men to death;* but they all with one accord said that he himself had slayn him, when he was drunken, and showed him his sword all bloody and that they had *said sooth.*

Again, where English-speaking communities have led a separate life for many generations, the speech-habits of one place drift apart from the speech-habits of other places. Thus the English of the Celtic fisherfolk on the west coast of Ireland is characterized by such constructions as the following:

> There *does* be a power o' Irish books along with them, *and they reading* them better than *ourselves* . . . I'm thinking *it's gold there will be* in your pack and not books at all; for *it's yourself* was *after talking on gold the time* we met in Galway . . . I was ashamed to speak to you *in the middle of* the people; so I followed you *the way* I'd see if you'd remember me.[1]

And the dialectic English of Scotland appears in the following passage:

> "*Nae* doubt," said the landlord. "He's a wicked *auld* man, and *there's many would* like to see him *girning* [showing his teeth] in a *tow* [rope] . . . And yet he was once a fine young fellow, too. But that was before the *sough* [report] *gaed* abroad about Mr. Alexander; that was *like the death of* him."[2]

In America the marked place-dialects represent also differences of race-background, as in the Jewish lingo of the East Side of New York:

> Is sotch a goot for notting ket wot its by him tsince lest spreeng was foist one litter den gredually a sacond litter den a toid litter—so jost lest wick was by him yat a new litter from keetens, und wot he was opp all night so he smelled gredually de gas—so he gave a alom—it shouldn't be maybe sophisticated de litter.[3]

(2) The social dialects of English consist of peculiarities in wording and construction that represent speech-habits characteristic of social distinctions. For example, "Them as doesn't work shan't eat" is in the style of unlettered farm folk: "This

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[1] J. M. Synge, *The Aran Islands.* Maunsel and Company.
[2] R. L. Stevenson, *Kidnapped.* Charles Scribner's Sons.
[3] Milt Gross, *Nize Baby.* George H. Doran Company.

gun shoots straight if the cards ain't" was an appropriate warning for bad losers, hung as a motto with a pistol behind a Rocky Mountain gaming table. Such peculiarities make up in the aggregate real differences of dialect for different walks of life. Thus the following passage is in the dialect that might be called "street-corner American":

> *I and Florrie was married day before yesterday just like I told you we was going to be . . . Allen told me I should ought to give the parson five dollars . . . I never seen him before.*
>
> *They mustn't be no mistake about who is boss in my home. Some men lets their wife run all over them . . . If we should of boughten furniture, it would cost us $100, even without no piano . . . It will always be ours, even when we move away. Maybe we could of did better if we had of went at it different.*[1]

An educated speaker, of course, does not ordinarily mean to use expressions which suggest his own social standing to be a humble one. Neither does he expect in familiar conversation to "talk like a book." He expects to talk "standard" English— the English that is taught everywhere as a part of good breeding —using the formal style of standard English when speaking in public and when writing for readers outside of his familiar circle, and using the colloquial style of standard English when talking and writing letters to his friends. He may even, at times, drop into "street-corner" style, but he does so by choice, for the joke of it, where the uneducated talk it by habit, because they can't talk anything else.

These differences of social dialect or style are generally felt as differences in dignity of "tone." Everyone recognizes a difference of dignity between the formal style, *It is I; be not afraid,* and the colloquial style, *It's me; don't be scared.* The lesser dignity of the colloquial example here is partly a matter of diction (*scared* is less dignified than *afraid*), partly a matter of the clipped forms *It's*, *don't* (for *It is*, *do not*) and partly a matter of the

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[1] Ring W. Lardner, "The Busher's Honeymoon," in the *Saturday Evening Post.*

free and easy irregularity of *me* for *I*. The difference between formal and colloquial English, however, is also a difference of "texture"; that is, of the kind and degree of complication in the word-groupings. Notice, for example, how the two passages that follow differ in this matter—showing either a rounded completeness or choppiness, or more or less contrived word-patternings.

Formal English

Man! Millions of years have passed since you came into being, and, now that you can fly, and speak without wires from end to end of the earth, you may well say there is nothing you cannot do. You have sampled all the resources of the earth and all the sensations of your soul. Thus have you achieved civilization.—*John Galsworthy.*

Colloquial English

A. Is it your notion that we should kill our weaklings off—all that can't fend for themselves?

B. Yes. That's coming some day.

C. They might be me.

A. That's true humility now. But how if the weaklings get more and more numerous? Must society tote them all on its shoulders?

B. Individuals must make way for the race.

C. Hard doctrine, that! What would St. Francis say?

A. Guess he said his say for different times from ours.

(3) The literary dialects of the language consist of certain types of wording and construction that represent special logical and emotional strains. So we get distinct types of literary English. We have, for example—

(a) *Biblical English*

Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh when thou shalt say, "I have no pleasure in them"; while the sun or the light or the moon or the stars be not darkened, nor the clouds return after the rain.—*Ecclesiastes* xii, 1, 2.

(b) "Belle-lettristic"[1] English

Even one's own heart seemed to be drawn in by those beckoning arms, the slow enchantment of that tinkling voice, the look in those eyes, that, lost in the unknown, were seeing no mortal glen, but only that mazed wood, where friendly wild things come, who have no sound to their padding, no whir to the movement of their wings; whose gay whisperings have no noise, whose eager shapes no color: the fairy dream-wood of the unimaginable. —*John Galsworthy*.

(c) Business English

A coöperative marketing association doesn't need capital. It isn't buying anything for cash or a fixed price. It is organized to sell something. Keep distinct the difference between the Rochedale Consumers' Stores and the Farmers' Marketing Association. The marketing association needs something to market. Therefore its basis is the marketing contract with a minimum percentage of all the growers signed up. The Rochedale Consumers' Store wants something first to buy in order to sell. It needs capital and needs dividends. There is the big distinction. —*Aaron Sapiro*.

(d) Philosophical English

In the proportion that credulity is more peaceful to the mind than curiosity, so far preferable is that wisdom which converses about the surface to that philosophy which, entering into the depth of things, comes gravely back with information that on the inside they are good for nothing. —*Jonathan Swift*.

Both tone and texture (complication in word-groupings) enter into the differences of effect that separate these "literary dialects." Really to appreciate their differences one must develop a sense for the varied possibilities of word-forms and word-groupings. That is where grammar helps. It shows the learner how varieties of wording express distinctive ways of thinking and feeling. It gives him an insight into sentences as representing movements of the mind.

[For a lesson assignment on this section, pages 17-24, see the Exercise Book, noting the summary and questions on page 5 and doing the written work on Leaf 1, which puts to use the ideas just studied.]

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[1] From the French *belles lettres*, for writings of literary art.

2. Studying Grammar for "Sentence Sense"

Grammar contributes to a command of English two things, one of which acts on the learner's expression directly, the other indirectly. Its first contribution is a knowledge of standard forms, habitual to good English, where the learner would otherwise use "incorrect" forms. For example, it would show him why he should use—

1. If I *were* you,	AND NOT	If I *was* you.
2. It hurt *terribly*,	AND NOT	It hurt *terrible*.
3. *This* kind of gloves.	AND NOT	*These* kind of gloves.
4. I am older than *he*,	AND NOT	I am older than *him*.
5. It's *really* cold today,	AND NOT	It's *real* cold today.
6. Do it *as* he tells you,	AND NOT	Do it *like* he tells you.
7. That *isn't* so,	AND NOT	That *ain't* so.

Grammar's second contribution to a command of English is an insight into the differences of sentence form that answer to variations of sense effect. Such for example, is the difference between the two sentence-forms—

(a) Pope is not deep, nor is he ecstatic; but he has discovered the poetry of good sense—a thing we might have thought did not exist.

(b) Not deep, not ecstatic, Pope has discovered what we might have thought did not exist, the poetry of good sense.

Without an insight into such differences one's English may be "correct" enough, but it will be poor in resources. It will serve, perhaps, while the talk is about plumbers' bills and passing the butter, but it grows halting and inaccurate when the talk is about ideas. What one needs here is the grasp of speech-forms that we have called "sentence sense," and it is in grammar that one passes in review the speech-forms that qualify people to give out and take in the more finely organized strains of thought.

In studying grammar we should not look on speech-forms as so many specimens in an herbarium, and satisfy ourselves with pinning the correct grammatical labels to them. Sentence-

forms lose something when they are cut away from their connections and set up to be inspected one by one. They must be seen in action, one following another: what they *can do* for thinking is more important than what they *are* by themselves. It is not enough to have learned the variety of ways in which they can form a sentence. We must learn what the variety is *for.*

Perhaps the first step, then, in developing our "sentence sense" is to think of the *purpose* that shapes any sentence. It is a double purpose. Its author aims (*a*) to make the sentence convey its own thought. He aims also (*b*) to make the sentence show its relation to thoughts that come before and after. Taken by itself it might have conveyed practically the same thought in two or three different ways. Thus the same thought appears in—

(*a*) Nowadays people can be "done in oil" without having their portraits painted.

(*b*) You don't have to get your portrait painted nowadays in order to be "done in oil."

But taken with the thoughts that precede and follow, it may shape itself as (*b*) rather than as (*a*) so that its form shall help the reader to catch the drift of the passage as a whole.

These two aims call for two kinds of grammatical insight. To catch the immediate meaning of a sentence precisely we need to be sensitive to grammatical details; to catch its further bearings we need to be quick at spotting the larger framework underlying the details. Both kinds of insight are apt to need sharpening.

I. Take the first. Few people are sensitive to details in their everyday talk. *"I liked to been there!"* says a girl, talking about a house-party. What does she mean? She may intend any one of three meanings: (1) that she now wishes she had been there; (2) that she had then wished herself there; or (3) that had she then known about it, she would have wished to be there.

But her statement is too slovenly to give any sure sign which meaning is intended. Conversation with a person who is grammatically thick-skinned abounds in passages like the following:

"Cambridge is nearer to Newton than Boston."
"Than *to* Boston? or than Boston *is?*"

Such insensitiveness is a handicap to any really responsible use of speech. Even in everyday matters a small grammatical difference may be important. If someone insinuates that Uncle Toby is tipsy, your defense will be more gratifying if you say—

"Uncle was as sober as could be,"

than if you say—

"Uncle was as sober as he could be."

In all talk about matters that go beyond the daily round an insensitiveness to grammatical details is almost disqualifying. The expressing of varied ideas and attitudes requires a constant adjustment of speech to delicate gradations of fact and feeling. People who are undiscerning with word-forms simply cannot make this adjustment. Their verbal forceps are too coarse to take hold of ideas without mangling them.

II. In order to catch the purpose that controls any passage as a whole we need to look from sentence to sentence. Notice, for example, the logic of the following passage:

(1) The whole Communist error consists in saying that because two men can share an umbrella, therefore two men can share a walking-stick. (2) Umbrellas might possibly be replaced by some kind of common awning covering our common streets. (3) But there is nothing but nonsense in the idea of swinging a communal stick; it is as if one spoke of twirling a communal mustache.[1]

Sentence (1) states a topic thought for which sentences (2) and (3) state the reason; and between (2) and (3) there is the further

[1] G. K. Chesterton, *What's Wrong with the World?* Dodd, Mead and Company.

logical relation of contrast. Now the form of sentence (2) is partly "controlled" by these logical relations in the passage as a whole. Taken by itself it might just as well have expressed its thought in the form—

Instead of umbrellas we might have some kind of common awning, etc.

or in the form—

Some kind of common awning . . . might do as well as umbrellas.

But the sentence took the particular form it has in order to show its *bearing* upon the thoughts before and after. In this form it throws a special emphasis upon the words *umbrellas* and *streets*, and this emphasis does three things: (*a*) it serves notice that the thought of sentence (1) is going to get further development; (*b*) it makes one antithesis between *umbrellas* and *stick;* and (*c*) it makes another between *common streets* and *communal mustache*.

In this larger view of the bearings of a sentence we realize that "sentence sense" is partly "paragraph sense." That is why the study of grammar is really a study of composition too.

[For a lesson assignment on this section, pages 25-28, see the Exercise Book, page 5 with Lesson Leaf 2.]

CHAPTER I

THE SENTENCE AS A UNIT OF SPEECH

3. How Language Fits Thinking

Grammar is the scientific account of sentence-structure, of the forms and groupings that words take in the process of expressing thought. And the study of grammar really comes to be a study of the forms which thought takes when it is precise and purposeful.

Some of what we call "thinking" does not head toward anything definite. The ideas just drift through the mind, like motes through a ray of sunlight, and the thinker makes no effort to form them logically into an *understanding* of something. Purposeful thinking is impelled by this sort of effort. In the following sentences, for example, we are thinking out one disadvantage in being an actor:

(1) A serious objection to an actor's calling is that from its nature it admits of no other test of failure or success than the contemporary opinion of the town. (2) This in itself must go far to rob his life of dignity. (3) A Milton may remain majestically indifferent to the "barbarous noise" of "owls and cuckoos, asses, apes, and dogs," but the actor can steel himself to no such fortitude. (4) He can lodge no appeal to posterity. (5) The owls must hoot, the cuckoos cry, the apes yell, and the dogs bark on his side, or he is undone.[1]

Each sentence here makes an advance in the way we think of the "objection to an actor's calling." Sentence (1) *identifies* the objection as something that arises from the test of an actor's success. Sentence (2) *notes the consequence* of depending on such a test. Sentence (3) *contrasts* the poet's independence with the actor's lack of it. Sentence (4) *notes the cause* of the actor's disadvantage. Sentence (5) brings us to a cause behind this

[1] Augustine Birrell, "Actors." In *Obiter Dicta*, first series. Charles Scribner's Sons.

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cause: namely, the fact that an actor must please at once or
lose his future opportunities of pleasing. This example shows
that purposeful thinking is a process in which, as we shall now
see, the mind does two things: it *analyzes*, and it *organizes*.

To **analyze** anything is to separate out its qualities, its partial
"aspects" (that is, appearances or phases), its relations, so that
they can be noticed one at a time. The essay just quoted from
deals with the subject of actors. The paragraph quoted singles
out one aspect of actors: namely, an objection to their calling.
The sentences, in turn, single out special aspects of the objec-
tionable dependence: its loss of dignity, its contrast with fortitude,
etc.

To **organize** anything is to put its parts, elements, and aspects
systematically together, so as to show their significant relations.
In the paragraph above, the subject analyzed was "an objection
to the actor's calling." What the sentences do with it can be
pictured by a diagram, which we might call "The Process of
Purposive Thinking"—

THE PROCESS OF PURPOSIVE THINKING

| ESSAY SUBJECT | ANALYSIS | ABSTRACTED IDEAS | ORGANIZING RELATIONS | PARAGRAPH SUBJECT AS NOW UNDERSTOOD |
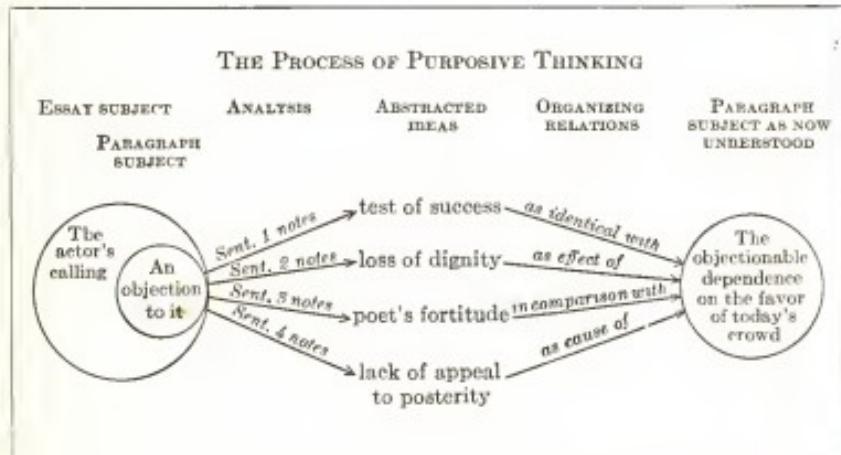
The process begins with mere *acquaintance with* a subject and
ends with *knowledge about* it. Just as in observing a small object

you begin, say, by noticing a speck on the sand—as yet a mere "something" without describable parts; then, looking closer, you distinguish a head, body, and legs; and you end by calling it an insect of a particular kind, so in reasoning you pass from noticing a subject to understanding it by a series of "close looks," each of which brings out some aspect standing in a significant *relation*. Each "look" gives a sentence-thought, and all the "looks" together give the organized paragraph-thought.

One word more should make it clear why this sort of thinking is called "purposeful." It is a familiar fact that what you notice in anything depends on what you are interested in. So in thinking about a subject, the particular ideas that "bud out" from it for your attention *depend on your wanting to "get somewhere" with it.* Any subject can show other elements than the ones that your particular interest impels you to notice. If, for example, you were interested in the *advantage* of being an actor, you would select other aspects of his appeal to his own day than its lack of dignity, etc. You would bring in Milton, not for his fortitude in waiting for applause to come after his death, but for his ill fortune as compared with the actor, who gets his applause on the spot. Whichever your interest, it prompts you to analyze out and to organize only such factors of the subject as seem "in point" for the understanding of it that you intend to convey.

We can now see why the study of grammar is really a study of the forms of thought. It is because speech-forms match, item by item, the ideas and relations into which thought is analyzed. The process of analysis is even more inevitable in language than in thinking. When you have the thought, "the moon is rising over the valley," you do not think first of the moon, then of its rising, then of the valley, then of the relation "over." Your thought is of a single picture: "moon-rising-over-valley." But there is no single word for such a thought-picture. If there were, we should need another word for "moon-hidden-be-

hind-hill," another for "sun-rising-over-valley," another for "sun-setting-in-sea," etc., etc. In short, the reason why analysis is inevitable in speech is the need of economy in words. Thoughts are so infinitely various that a lifetime would not suffice one for learning a vocabulary on the plan of "one thought, one word." Language, therefore, does not try to match with single words each various and complex thought-whole. It matches with its words the ideas which recur again and again as factors common to different thoughts. The idea "rise" recurs in thoughts about the sun, the moon, balloons, lazy boys in bed, yeast, the price of eggs, etc., etc. Hence, by analyzing these thoughts into the idea-factors that occur between them, we can express all of them with comparatively few word-factors. Thus—

1. He maketh his sun to *rise* on the evil and on the good.
2. Her children *rise* up and call her blessed.
3. Though war *rise* against me, yet shall I not be affrighted.

[For a lesson assignment on this section, pages 29–32, see the Exercise Book, page 6, with Lesson Leaf 3.]

4. What a Sentence Is

The sentence-thought. Since grammar treats of the structure of sentences, we must begin by making clear what we mean by a "sentence." Elementary books on grammar define a sentence as "a group of words that expresses a complete thought." Thus—

1. Seas roll.
2. The shades of night were falling fast.
3. What is sauce for the goose is saucy for the gosling.
4. How far that little candle throws his beams!
5. Come unto these yellow sands.
6. Where are the snows of yester-year?

The advanced student, however, must ask what it is that makes a thought "complete." It is plainly not the *amount* of meaning.

Rolling seas, yellow sands, express incomplete thoughts and are not sentences, but they show exactly the same ideas as do the sentences, *Seas roll; The sands are yellow.* Sentence-completeness can best be understood by reflecting that any satisfying expression of ideas must show three things: viz.—

(1) What the ideas are;
(2) How they are related;
(3) Why they are expressed.

The third of these requirements needs to be looked into. It harks back to what has been said (page 29) about thinking as something "purposeful." A "thought" differs from a mere "idea" or combination of ideas in that it satisfies a "concern." If I write on the blackboard the words—

<p align="center">child, quiet</p>

you will get the *ideas,* but you will ask: "Well, *what of it?*" Your question shows that you have got no *thought* from the words. But if I write—

<p align="center">(1) The child is quiet,
OR
(2) Child, be quiet!</p>

you will take in the ideas as something that I *intend you to know,* or that I *intend someone to act on.* This intention, this "concern" with the ideas, has turned them into a thought. It has acted on the ideas much as a magnet acts when you pass it under a sheet of loose filings, and it draws their haphazard bits into an interesting pattern.

When you "think," therefore, you not merely *have* ideas: you *have an interest* in the ideas. You deal with your ideas by successive acts of attention. When you are day-dreaming, the ideas "rolling seas," "yellow sands," might blow in at the mind's windows by any chance suggestion; but when you are thinking, you *attend* to

these ideas either as matters of fact, as in "Seas roll," "Are the
sands yellow?" or as matters of feeling, as in—

> Roll on, thou deep and dark blue ocean, roll!

A "complete" thought, or what we may call a **sentence-thought,**
is therefore any idea or group of ideas that is felt as answering to
one impulse of attention. Not its amount of meaning but its
being felt as *directed* is what makes it complete.

Subject and predicate. When the sentence-thought is set out
in words, we can put its "completeness" to a test. It is complete
if we can make out two parts in it: a subject and a predicate.
Elementary grammar has taught us that a subject is "what is
said of the subject."[1] We can now see that these two parts of the
sentence correspond to two stages in every thought: the stage in
which the thinker *notices* an idea, and the stage in which he ad-
vances to some *understanding* about it. If upon reading the sen-
tence—

> A drawback to the actor's calling is its undignified dependence on the
> immediate favor of the crowd,

you glance at the diagram on page 30 you will realize that the
subject of this sentence, *"a drawback to the actor's calling,"* answers
to the stage of thinking shown at the diagram's left, and that the

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[1] By reminding himself of this way of putting it, the student will not be misled
by variations in the word-order of subject and predicate. Thus in—

1. I am the master of my fate,

I is obviously subject, and what follows is obviously predicate. But in—

2. It matters not how strait the gate,

what is said is not about the mere blank word *it* but about the thought *how strait
the gate* (is). This then is the subject; *matters not* is the predicate. In—

3. There was a young lady of Niger,

the sentence is about the complex idea, *a young lady of Niger.* The word *there,*
though it takes the subject-position, merely goes with a special meaning of *was,*
and is part of the predicate.

predicate, *"is its undignified dependence,"* etc., takes your thought over to the stage shown at the diagram's right.

Of these two parts the predicate is evidently the one that gives the sentence its force as a thought. This sentence-force may be separately expressed by a word, called the **copula** (the word that "couples"). In English the copula is some form of the word *be* (*am, is, are, was, were,* etc.).[1]

Very commonly, of course, the sentence does not have a separate word to express the predicate force by itself. In the following sentences the copula is implied in the words in italics, which carry part of the predicate idea:—

Subject	Predicate
1. The setting sun	*gilds* the spire-tips.
2. Life	*lay* before her.
3. Music	*hath* charms.

So far, we have taken the sentence only at its simplest, when it shows but a single subject and predicate. The sentence, however, often takes a more complicated form: it may embody a complex thought made up of two or more related thoughts; and it then includes subjects and predicates for these secondary thoughts. Take, for example, the following sentence:

> Let him not quit his belief that a popgun is a popgun, though the ancient and honorable of the earth affirm it to be the crack of doom.

Here is a sentence that embodies a thought-whole comprising four

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[1] Also of *do* in some of its uses. See page 154.

A glance at some sentences with *is* will show that the copula does not express *what the relation is* between predicate-idea and subject-idea, for the relation may be different in each sentence. Thus—

Subject	Predicate	Relation Between Them
Gold	is yellow.	Relation of a quality to the thing having it.
Kipling	is a poet.	Relation of a class to a member of it.
To see	is to believe.	Relation of effect to its cause.

Here the *nature* of the relation borne by each predicate-idea is not expressed at all; we infer it from the nature of the ideas. What the copula does express is simply the *fact* that "yellow," "poet," "to believe" are "predicated," that is, are ideas that rank as the predicates of thoughts.

thought-factors, each of which shows a subject and a predicate, viz.—

1. Let him not quit his belief.
2. A popgun is a popgun.
3. The ancient and honorable of the earth affirm.
4. It to be the crack of doom.[1]

Just why can this be called *one* sentence, and not four sentences merely strung together? It is because one of these four thoughts is a *more immediate concern* than the other three, and draws them closely to it in subordinate relations. We understand the thinker's primary concern or impulse to lie in the first thought, *let him not quit his belief*, because (a) the following word *that* suggests that the second thought, *a popgun is a popgun*, explains the word *belief* without claiming any special attention to itself as a new thought; (b) the next word, *though*, suggests that the third thought, *the ancient . . . affirm*, merely supplies a condition for *not quit* in the first; and (c) the fourth thought, *it to be*, etc., merely completes the sense begun by *affirm* in the third. A complex sentence of this sort expresses a certain relation between two or more thoughts. Its unity depends on the way it centers our interest on that *relation*, so that our attention does not satisfy itself first with one thought and then with another.

Evidently this notion of a nearer or remoter concern in thoughts leads us to a notion of *degrees of force in predicates*. When a thought calls for two or more subject and predicate factors, as in the example just discussed, it takes the form of a "complex" or "compound" sentence, made up of weaker sentences or clauses. Each clause has a distinct subject and predicate, but it conveys its thought so "toned down" as not to play an independent rôle as a sentence. Such a "toned-down" thought is conveyed by the italicized words in the following sentence, within which they form a "clause":

> *When they had learned their lessons*, the children were dismissed.

[1] *To be* is a fainter copula than *is*, and marks a predicate as being made very subordinate. See page 288.

When this toning down is carried further, we get semi-clauses, with still distinct but "soft-pedaled" predicates, as in:

1. *Their lessons learned*, the children were dismissed.
2. Wiseacres declared *the popgun to be a cannon*.

Word-groups in which the predicate force falls to zero or at least below the level of that in semi-clauses are called phrases;[1] as, *hard lessons, lessons in grammar, boys not afraid.*

A phrase such as these has its predicate force merely latent— like fire in unlit coal. A semi-clause has the force just smoldering; a clause has it glowing; a sentence has it blazing up.

Sentence-span. The only limit to the possible length of a sentence is the number of ideas that can be grasped in their relations at one act of attention. Where a whole series of ideas all have the same relation in the sentence, they may expand it to a considerable length without making it hard to take in as a single thought. Thus the little Lady Jane Grey could manage such a sentence as the following:

> When I am in presence either of father or mother, whether I speak, keep silence, sit, stand, or go, eat, drink, be merry or sad, be sewing, playing, dancing, or doing anything else, I must do it, as it were, in such weight, measure, and number, even so perfectly as God made the world, or else I am so sharply taunted, so cruelly threated, yea presently sometimes with pinches, nips, and bobs, and other ways which I will not name for the honor I bear them, so without measure misordered that I think myself in hell, till time come that I must go to Mr. Elmer, who teacheth me so gently, so pleasantly, with such fair allurements to learning, that I think all the time nothing whiles I am with him.—*Ascham*

Here are a good many ideas, but since the ideas marked off in each series all have the same bearing, there are but few relations, and the thought is easy to grasp. A sentence, then, involves a certain *span of attention*. At least any sentence does that is a real unit. A sentence in which attention shifts from one thought to another

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[1] The term "phrase" is rather loosely used in grammar. See pages 11 and 59.

is really several sentences run together. Rambling sentences of this kind are common in the easy-going style of old writers. Thus—

> Also there liveth not a bigger knight than he is one, and he shall hereafter do you right good service; and his name is Pellinore, and he shall have two sons that shall be passing good men; save one they shall have no fellow of prowess and of good living, and their names shall be Perceval of Wales and Lamerake of Wales; and he shall tell you the name of your own son, that shall be the destruction of all this realm.—*Malory*

Here we can mark off three distinct thoughts, which the old story-teller—taking his ideas just as they come—does not trouble to organize into distinct sentences. Modern writers, on the other hand, especially those who address a wide public, often write sentences so short as to make very little demand on the reader's span of attention. Thus Macaulay has—

> Poetry which relates to the beings of another world ought to be at once mysterious and picturesque. That of Milton is so. That of Dante is picturesque, indeed, beyond any that was ever written. Its effect approaches to that produced by the pencil or the chisel. But it is picturesque to the exclusion of all mystery.

In contrast to these little pistol-shots of sentences, notice how in a long, involved one you are made to suspend in mind a lot of qualifying ideas so as to take in a rather intricate thought at one view:

> And although in the recesses of the aisles and chapels, when the incense hangs heavily, we may see a figure traced in faint lines upon their marble—a woman with her eyes raised to heaven, and the inscription above her, "Mother of God"—she is not here the presiding deity.—*Ruskin*

Such a sentence is called **periodic**. Any sentence is periodic when it must be followed to the very end before it gives complete sense. A sentence that is thinkably complete at some point before its end is called **loose**. For example, the sentence on the top of the next page is loose:

His life will be pronounced an unusually happy one, in spite of grievous disappointments in his youth.

Here, if we break off at "one," we still get complete sense. Of course it is not the sense which the writer set out to express, but a bald statement, which the words that follow, *"in spite of . . . . youth,"* are intended to qualify. Still, this sentence gives a complete thought before its end, whereas the same cannot be said of the following periodic form:

In spite of grievous disappointments in his youth, his life will be pronounced an unusually happy one.

Here the long qualification, *"in spite of . . . youth,"* precedes the statement to be qualified, so that we must hold it in mind until we have taken in the very last word, *one.*

The loose form is easier than the periodic one. Since it starts with a word-group that makes a complete sense in itself, we can easily keep this before the mind while we attend to the phrases or clauses that qualify it. On the other hand the loose form is apt to waste something of the thinker's effort. Having put a complete thought into his mind, it proceeds in its qualifications to change that thought in some of its particulars. Thus when we read

His life will be pronounced an unusually happy one,

we form a definite unreserved impression of his happiness; but as we read on,

in spite of grievous disappointments in his youth,

we must *revise* that first impression. The latter part of the sentence has expunged a little of the first part. The periodic form of this sentence, although it strains our attention, gives us its thought correctly once for all. Periodic sentences exact of the writer or speaker a little grammatical foresight. They therefore give a de-

liberate and literary tone to one's style. Offhand, everyday talk runs in loose sentences.

The fault with a sentence that carries looseness to the point of *rambling* is that it includes ideas that answer to more than *one* act of attention. In the following sentence (from Johnny's letter to his teacher) the attention turns to new matters at the points marked:

> The first day you was away we had a man teacher and us poor kids had to look at his face like a dry prune all day | and the boob threw a wild one about you being a bum teacher and we knocked him all over the lot so Mr. Hartley took him out of the box | and it's back to the bushes for him the poor fish, | and now we have Miss Bouck, | only she's going to get married like all the good lookers does | ain't it fierce?[1]

One benefit of the study of grammar is that it sharpens your perception for the kinds and degrees of relationship between ideas, and so increases your power of "sentence-span." You can then respond to the crisp, staccato effect of short sentences, and at the same time keep your bearings in long, "legato" ones.

5. COMPLETE AND INCOMPLETE EXPRESSION

Fully expressed sentences. A thought is completely worded when we can make out its subject and predicate. In the expression of a thought the speaker or writer begins with the whole, and then, as he analyzes it into words, passes it idea by idea to the hearer or reader, who therefore begins with its parts and ends with the thought as a whole. Ordinarily, the hearer has so slight a clue to what is coming that the thought must be completely expressed, or it will be missed. The sentence then shows its subject and predicate in full. Thus—

> Raising his eyes, the boy noticed a khaki-clad rider dismounting at the gate.

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[1] From The Contributors' Club, in *The Atlantic Monthly*.

At times, however, the thought is expressed in some connection which has put the hearer or reader already in mind of part of it. This happens sometimes in talking, where words are helped out by the speaker's looks or gestures, or where (as in answering questions) they merely supply an item to what has just been said. Thus—

1. "Coming now?"
   "Presently."
2. "Take those books away."
   "All of them?"
   "All but the dictionary."

In such cases the sentence is short of words, because part of it is sufficiently evident without them. What we then have is a word or phrase[1] with the *value* of a sentence. Such "sentence-words" and "sentence-phrases" are of three varieties:

Predicates. The subject of a sentence is sometimes sufficiently evident from the context (the passage or connection in which the sentence occurs), so that what is expressed is understood as the predicate. For example—

(*a*) In an exclamation the speaker has as his subject something that he can assume his hearer to be thinking of. *Nonsense! How kind of you!* etc., are therefore really the predicates of thoughts which might be expressed in full—

1. [What you say] is nonsense!
2. [Your act in engaging my berth] is very kind!

(*b*) In a command the subject can be taken for granted when it is the hearer—

1. [You] Beware!
2. Don't [you] listen to his gossip.

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[1] A clause, of course, may in like manner take on the rank of a sentence. Thus—
   "Tom has smashed his new car."
   "Which serves him right!"

(c) In an answer to one kind of question, the subject of the answer is already supplied by the question. This occurs where the question offers a blank word—*who, what, how, how much, why, when, where*—for the answerer to fill. For example—

QUESTION	ANSWER
1. *Who* called a good book the life-blood of a master-spirit?	Milton.
2. *When* did he say this?	In 1644.
3. *How much* will you give me?	Half.

Here the answers, if expressed as full sentences, would have subjects corresponding to the blank words *who, when, how much* in the questions. Thus—

SUBJECT	PREDICATE
1. [*The author* of that remark]	was Milton.
2. [*The year* of his saying it]	was 1644.
3. [*The amount* I will give you]	is half.

Fact-words. Another kind of question gets for its answer *yes, no, perhaps, certainly,* or some equivalent word or phrase. Thus—

QUESTION	ANSWER
1. Did Kipling write *Kim*?	Yes.
2. Have you read it?	No.

Here the answers really stand for whole sentence-thoughts as follows:

1. Kipling's authorship of *Kim*	is fact.
2. My having read *Kim*	is not fact.

This means that the questioner has supplied a complete thought, so far as its ideas go, and is asking simply for its standing as fact. *Yes* and *no*, therefore, are **fact-words** meaning "it is so," "it isn't so." Others are *doubtless, assuredly, of course, not at all, hardly.*

Sentence-fossils. Another kind of incompletely expressed sentence is that represented by the proverbs, *"Borrow, sorrow";*

"Save, have"; *"Much cry, little wool";* *"Like master, like man";*
"One man, one vote"; *"More haste, less speed";* *"No cross, no
crown."* These bare parallels are all that is needed where the sen-
tence-thought is a matter of familiar allusion. They are sentence-
fossils, shrunken forms of epigrams long embedded in popular lore.

6. MULTIPLE SUBJECTS AND PREDICATES

The subject or the predicate of a single thought may be a
multiple factor, that is, a factor made up of ideas *added to* each
other instead of *qualifying* each other. In the following sentence, if
we take *s* for subject and *p* for predicate, we can show the multiple
subject thus—

SENTENCE:	Press and public clamored for war.
PATTERN:	$(s + s') \frown p$

In the following sentence we have a multiple predicate—

SENTENCE:	The airplane dips and turns.
PATTERN:	$s \frown (p + p')$

In the following both subject and predicate are multiple factors—

SENTENCE:	His voice, his look, invites or threatens.
PATTERN:	$(s + s') \frown (p + p')$

Here then are three types of sentence-pattern showing "mul-
tiple" subjects and predicates.

Multiple factors may of course run to three or more members, as in—

> The stars leap forth, and tremble, and retire before the advancing moon.

The *sentence* here is felt as simple, although one of its *factors* is compound. It is really an economical way of holding several parallel thoughts together and splitting them into subject and predicate at one stroke.

7. Kinds of Sentences

We have learned (pages 32 ff.) how a sentence-thought differs from the mere sum of its ideas. As a thought it is *impelled* by some *concern* of the thinker with its ideas. The thinker *means* it as something to be understood, felt, or acted on. If, now, we find types of sentence-form that answer to different sorts of concern, we shall be warranted in talking of different "kinds of sentences." English has, in fact, four such types of sentence-form, in which the *ideas* may be the same, but the interest that prompts us to utter them is not: for example—

1. You are good.
2. How good you are!
3. Be good!
4. Are you good?

Since sentences are always addressed by a speaker or writer to a hearer or reader, we can describe the four kinds of sentences according to four motives that impel a thinker to communicate his ideas.

The **declarative sentence** offers its thought as something for the hearer or reader to know. It asserts or tells. Its direct concern, therefore, is with the *truth*-value of its thought. This may be either *fact* or *possibility*. Note the illustrations on the following page.

Fact

1. Capablanca can make chess-playing draw a crowd.
2. The quality of mercy is not strained.
3. Radii of the same circle are equal.

Possibility

1. To gamble would be folly.
2. All those pleasures might have been.

The **exclamatory sentence** offers its thought as a matter exciting feeling—wonder, joy, disgust, etc. Its direct concern is with the *emotional* value of its thought.

1. How sweet the moonlight sleeps upon this bank!
2. What labors awaited the poor adventurer!

The **imperative sentence** conveys the speaker's will that its thought is to be acted on. Its concern is with the *action*-effect of the thought.

1. Take thy face hence!
2. Rise, Lord, and let thine enemies be scattered!

Where the demand is pointed at someone else than the hearer (or reader) we can hardly say whether the sentence is imperative or exclamatory—whether, that is, it expresses will or wish. Thus—

1. Perdition seize her!
2. Let the earth rejoice!

The **interrogative sentence** conveys the speaker's demand for a word or words from the hearer. It is a special case of the imperative sentence. The two varieties of interrogative sentence have already been noticed (page 42), viz.—

(a) The *question of detail*, offering a blank among its ideas for the hearer to fill; as—

1. *Whom* shall we send?
2. Susie did *what* to the bulbs?

(b) The *yes-* or *no-question*, calling upon the hearer for a fact-word; as—

1. Shall we send Benjamin?
2. Did this in Caesar seem ambitious?

A *compound* question of this kind cannot of course be answered simply by *yes* or *no.*

> Was I deceived, or did a sable cloud
> Turn forth her silver lining on the night?

In classifying sentences we shall fall into confusion, unless we bear in mind that these terms "declarative," "exclamatory," etc., are applied in grammar only to types of sentence-*form.* Any declarative statement can be shouted in a passion, and is then, of course, "exclamatory" in the common sense, but not in the grammatical sense of that term. The exclamation point (!) often marks declarative and imperative sentences that are thus emotionally but not grammatically exclamatory;[1] as—

1. I'm killed, sire!
2. Beware the dog!

Again, a declarative sentence may amount to a command. The statement "I want you to come in at once" would be acted on as an order, but we should serve no grammatical purpose by calling it an imperative sentence.

A distinction must be made here between the *grammatical* concern which the sentence-*form* is meant to convey, and a *rhetorical* force which is implied rather than said. "I want you to come in at once" belongs to the type of

---

[1] Differences of intonation and stress in speaking can actually distinguish between exclamation and question. Thus whereas the sentence-form in—

> How wonderful thy works are . . .

can only be exclamatory, and that in—

> How wonderful are thy works . . .

is typically interrogative, the latter can be turned into exclamation by one's tone and stress in speaking it, and hence can be used as exclamatory in writing, if punctuated accordingly. For the question whether grammar ought to reckon with tones and accents as marks of sentence-distinctions, see page 71.

sentence-form that makes a direct concern of "telling," and is therefore grammatically declarative. Indirectly, of course, it involves an appeal for action, and hence amounts to a softened command. "Come in at once" makes this appeal its direct concern, and is grammatically imperative, although even this form incidentally "tells" something, and may therefore convey a supposition; thus—

> Come in at once, and you'll get a melon (= If you come in at once, you'll get, etc.).

For the sake of special effects we sometimes use a sentence of one grammatical kind, when our intention would be more directly expressed by a sentence of another kind. Thus suppositions—as in the example just given—are for the sake of vividness put as commands; military commands are for courtesy put as statements:

> You will report to the adjutant for orders.

Denials are for emphasis put as "rhetorical" questions:

> Shall Rome lie under one man's sway?

The fact that grammar often does not conform to logic and rhetoric will call for attention later (pages 294-297).

8. WHAT WORDS ARE

Definition. A word is the smallest speech-unit (uttered or written) that can hold a meaning by itself. Thus in—

<p style="text-align:center">The leaves of the judgment-book unfold,</p>

we have six words, of which one (*judgment-book*) is compound. The group of syllables, *leaves of the judgment-book*, is a unit, too; but it is not a final unit: it divides into the further units, *leaves*, *of*, etc. (each of which has a meaning by itself), and therefore ranks not as a word but as a phrase. On the other hand, the syllable *un-* in *unfold* is a unit, and a final one, but it cannot hold its meaning by itself: it must be attached to other syllables, as in *un-done*, *un-healthy*, and therefore ranks as an affix. Some syllables, as *a*, *to*, in *a leaf*, *to fold*, are classed as words, although they are but little more separable than *-es*, and *-ing*, in *leaves*, *folding*, and properly rank as "loose affixes," allowing words to be wedged in between themselves and the words they go with; as in "*a printed leaf*," "*to snugly fold*." A word, then, ranks as a sense-unit between a phrase, or word-group lacking the value of a clause, and a significant but inseparable syllable, as *un-*, *judg-*, *-ment*.

Word-meaning and word-form. The meaning of a word may be either simple or complex. For example, *alas!* means simply a feeling of sadness; *the*, a simple feature of definiteness; whereas the Latin *amabatur* means the whole sentence: "she was being loved." A word-form, moreover, admits of some variation in its

meaning, according to differences in its use. In *"Gladstone, prime minister in 1868"* Gladstone means a certain man; in *"a Gladstone bag"* it means "named after" that man. So, *is* appears with two meanings in, *Whatever is, is right.* The form *box* means (1) a "thing" in *a box of books,* (2) a "relation to that kind of thing" in *a box factory,* and (3) an "act" in *I box my books.* Evidently we can hardly classify word-forms by their meaning alone. It would be like classifying coatroom checks by what they call for, when the same check calls sometimes for an overcoat, sometimes for a cane.

What we can classify are word-forms as we find them conveying certain *kinds* of meaning in specific *uses.* We can classify the form *bats* as a "noun" in *Bring the bats here,* and as a "verb" in *He bats the ball.* This means that to explain words we must begin with sentences. Indeed it is a mistake to talk as if in discourse one began by thinking of the words, and then matched them together into sentences like so many dominoes. One does not first think up ideas—say, "mid-air," "golden," "trump," "sound"— and then build up a sentence with them. One begins with the sentence-thought, and then unravels it into ideas answering to the words: *the trump of gold shall sound in mid-air,* or *the mid-air shall resound with the golden trumpet*—whichever form best connects itself with what goes before and after. Words as they actually appear in the sentence, therefore, are given their forms and arrangements by the analyzing and organizing of the sentence-thought.

Describing and relating words. One broad division among words answers to the twofold process of analyzing and organizing thought. This is the division between **describing** words, such as *middle, air, golden, trumpet, resound,* and **relating** words, such as *this, of, in, shall.* A describing word carries a distinct meaning of an *idea that is thought about,* and only a vague notion of its relations as used in sentences. A relating word carries a distinct meaning of sentence-relation, and hardly any idea besides.

The value of relating words lies in their organizing force, without which it would be hard to make describing words really express thoughts.

Most describing words stand for ideas that are full of detail. *Human*, for example, means "pertaining to that type of mammal which talks, thinks, walks erect," etc.; *man* means "adult, human male." Most relating words, on the other hand, stand for very sketchy ideas—almost notional blanks. Thus *he* means simply "male just mentioned": it need not even mean a person. Mere fullness or sketchiness of meaning, however, does not distinguish between the two, since relating words, after all, have *some* descriptive value, and such describing words as *white*, *absence*, *direction*, mean very simple, undetailed ideas. What distinguishes *he* as a relating word is the fact that *he* refers backward or forward to some other idea and makes it the subject of a thought, whereas the describing word *man* has no such organizing force.

9. The Grouping of Words in Syntax

Word ideas and phrase ideas. If, now, we take a general view of the "syntax," or construction, of sentences, we find that describing words tend to group themselves by pairs. In its simplest form the sentence may consist of a single pairing of words: thus—

> Silence fell.
>
> Silence is-golden.
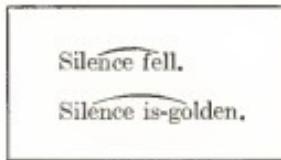
Here, if we represent the subject-word (*Silence*) by s and the predicate-word (*fell*, *golden*) by p, we can represent the pairing by the formula $\widehat{s\,p}$. But subject and predicate ideas may each be expressed by a pair of describing words. Thus—

SUBJECT		PREDICATE	
The echoing shouts		died away	
a	s	p	a'

Here, a subject-word (s) and a predicate-word (p) each pairs off with another word. If we represent by a the word that divides

with s the expression of the subject-idea, and by a' the word that divides with p the expression of the predicate-idea, we can represent their pairing by the formula—

$$\overset{\frown}{a \quad s} \qquad \overset{\frown}{p \quad a'}$$
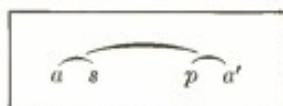
In still fuller form the sentence may have still further pairing in its subject and in its predicate.   Thus—

Subject			Predicate		
The far-echoing shouts			died utterly away		
b	a	s	p	b'	a'

Here the pairing takes the more complicated form—
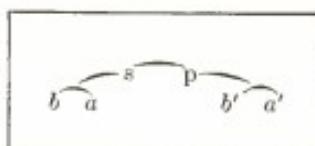
In each sentence, as the letter-diagrams show, we have first a pairing of the words into subject and predicate.   Each of these terms, again, may include a second pairing, which in turn may include still a third, etc.   The reason for this pairing is the one already mentioned (page 32) for sentence-analysis: it is a device of speech for economizing words.   Instead of requiring a separate word for "echoing shout," another for "frenzied shout," another for "hoarse shout," etc., language has the one word *shout* which takes part in naming all *kinds* of shout, the kind being specified each time by another word.   The economy results from the fact that each of these added words (*echoing, frenzied, hoarse,* etc.) can take part in naming other ideas than *shout*: as, *echoing laughter, echoing shot, echoing glen,* etc.   Any language, we might say, treats ideas as either "word-ideas," those recurring so often as to require words to themselves; or "phrase-ideas," those less constant no-

tions that can get expressed as special cases of the former by piecing descriptive words together. Thus we have:

horse	run	bay
mare (female horse)	canter	race
	trot	knight
filly (young female horse)	gallop	fast
	stampede	limping

—all word-ideas; but:

bay horse	run fast
Arabian horse	run limpingly
race horse	run down
the knight's horse	run amuck

—all phrase-ideas. Each whole sentence is really a big "phrase-idea," pieced together by a subject and a predicate that are made up of smaller phrase-ideas—of "pairs within pairs."

Kernel words and qualifiers. In the sentence at its simplest two words pair off as subject and predicate; as in *Waters | run.* When we look at the thought set out in these two terms, we naturally regard the subject as the "kernel" of the thought, and the predicate as qualifying the kernel-idea. We say that the thought is *about* "waters," and that "run" is offered as one qualifying trait or aspect of "waters," which may appear with other aspects in *Waters foam, Waters ripple, Waters are shallow.* Now in sentences with phrase-ideas (*Still waters | run deep*) the paired words in each phrase really bear to each other a sort of subject-predicate relation—one so disguised and subdued as not to detract attention from the main subject and predicate. Thus,

> still waters = "waters that *are* still";
> run deep   = "running that *is* deep."

We therefore regard one word in each phrase as its "kernel-word," and the other word (or words) as "qualifiers"; and say, for example, that *still* "qualifies" *waters,* and *deep* "qualifies" *run.*

A fully developed sentence may then be viewed as showing *ranks* of descriptive words in its successive pairings. It is as if it had begun as a very *general* thought, say—

$$\text{Clouds overhang} = \overset{\frown}{\text{s p}}$$

—in which we have simply a subject kernel and its predicate qualifier; and had then been made more *special* by qualifying these general ideas, say—

$$\overset{a}{Black} \overset{s}{\text{ clouds }} \overset{p}{\text{overhang the }} \overset{a'}{gorge} = \overset{\frown}{a} \overset{\frown}{s} \quad \overset{\frown}{p} \overset{\frown}{a'}$$

—in which *clouds* and *overhang* are both kernels, with *black* and *gorge* as qualifiers; and had then become still more special by a qualifying of these qualifiers;[1] thus—

<div align="center">

SENTENCE

$$\overset{b}{Frightfully} \overset{a}{\text{ black }} \overset{s}{\text{ clouds }} \overset{p}{\text{overhang the gorge }} \overset{a'}{of} \overset{b'}{Niagara} =$$

PATTERN OF SENTENCE FACTORS

$$\overset{\frown}{a} \ \overset{\frown}{b} \qquad \overset{\frown}{p} \qquad \overset{\frown}{a'} \ \overset{\frown}{b'}$$

</div>

Here, then, we have a typical "pattern of syntax." We have already noted (page 40) that in expressing a thought one begins with it as a mental whole which one unravels into the ideas that pass over word by word to the hearer or reader. We now see that

---

[1] Of course no one really *forms* his sentences in this way, by thinking *first* of a general sentence and then qualifying it; but it is easier to *describe* the form of a sentence as if it had thus come about.

the words naturally come in clusters; that each "cluster" conveys a "phrase-idea"; that the words within each cluster pair off as qualified and qualifying words; and that this pairing process naturally gives each cluster a pattern showing the words in three expressive ranks. For example, the whole thought that we have just been viewing comes to us—when we hear it or read it—in the word-clusters or phrases *frightfully black clouds* and *overhang the gorge of Niagara*. Within each of these phrases the words pair off in a pattern that displays the following "functional" ranks, namely—

(1) There is a **kernel**, the qualified word from which the qualifying starts. Thus, *clouds* and *overhang* are the kernels of the two phrases just mentioned.

(2) There is an **adjunct**, a word that qualifies a kernel, as *black* and (*the*) *gorge*, which qualify *clouds* and *overhang*.

(3) There is a **subjunct**, a qualifier of an adjunct (or of a kernel-adjunct phrase), as *frightfully* and (*of*) *Niagara* in the example.

We are therefore to think of phrases as normally showing word-relations in which the ranking order of the words is kernel, adjunct, subjunct. Long, complex phrases may, of course, have more than three ranks of words. Thus—
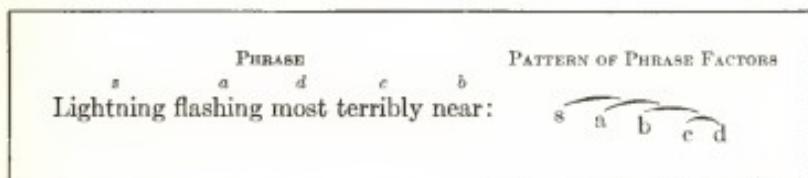
But since the further sub-qualifying raises no new principle, we need not trouble to add names for the further ranks. Remember that the ranking assigned to any given word is a purely relative matter: it depends on exactly what word-group we are analyzing.

Thus, in the last example *near* ranks as subjunct, because we are analyzing the phrase *lightning flashing near*; but it would rank as predicate kernel if we were analyzing the sentence,

$$
\begin{array}{ccc}
s & b' & a' & p \\
\text{The flashes} & | & \text{were most terribly near.}[1]
\end{array}
$$

Near, therefore, has no independently fixed rank of its own. It takes one rank or another according to the way it is needed in forming a phrase.

The terms adjunct and subjunct always denote the rank of words with reference to some primary word (kernel) of a descriptive phrase. Where such a phrase is the complete subject or complete predicate of a sentence, the kernel of the phrase is at the same time the "subject kernel" or "predicate kernel" of the sentence.[2] This is true of the italicized kernel words in the following—

His deftly swung *cutlass widened* the tangly trail.

But in more complicated sentences a whole descriptive phrase may serve as a qualifier. In that case the word that ranks as kernel when we are speaking of the *phrase*, will rank as adjunct when we are referring to the subject or predicate kernel. Thus in—

The slashes *of his deftly swung cutlass* widened the tangly trail,

the whole phrase in italics qualifies the subject kernel *slashes*. Within the complete subject *cutlass* is adjunct to *slashes*; but within the long phrase (taken as a unit factor) *cutlass* ranks as kernel to the adjunct *swung* and the subjunct *deftly*. In using these rank-names, therefore, always mention the exact word-group within which the ranking applies.

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[1] *Were*, of course, cannot be the predicate kernel, since it is merely a relating word—the copula.

[2] Logically, of course, the predicate kernel is a qualifier of the subject, but grammatically there is a convenience in treating the subject and predicate kernels as equal starting points for the analysis.

These three word-ranks—kernel, adjunct, and subjunct—mark but one *kind* of relation between the words: namely, the relation of qualifier and qualified. But this relation may appear in different *combinations* among them. Thus—

(1) We may have a kernel word qualified by a phrase made up of adjunct and subjunct.

Thus in *a very thoughtful nurse* we have the combination—
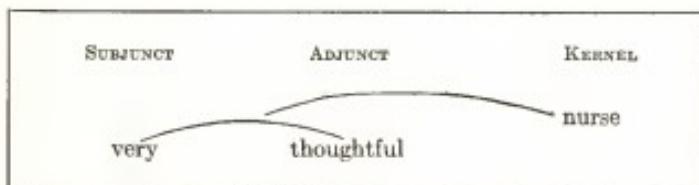
So in *he ordered his starched collars* we have—
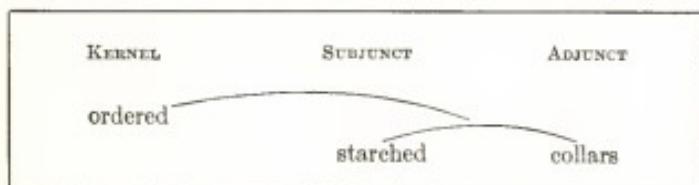
If we let *k* stand for kernel, *a* for adjunct, and *b* for subjunct, the pattern for this combination is:
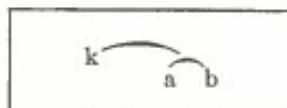
(2) We may have a phrase made up of kernel and adjunct qualified by a subjunct word.

Thus in *a thoughtful school nurse* we have the following combination—
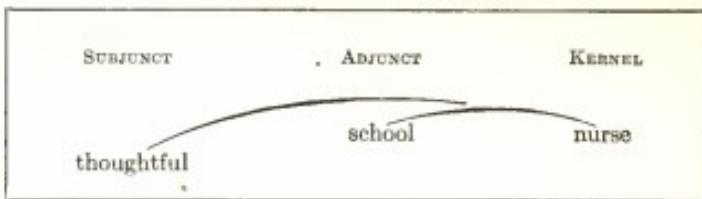
So in *he ordered his collars starched* we have—
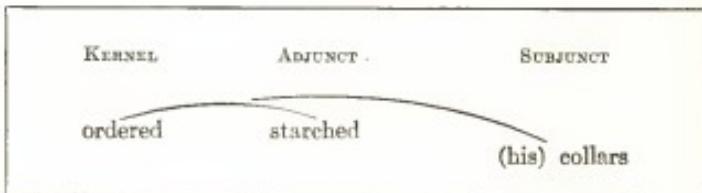
The pattern for this combination is:
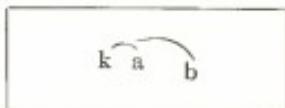
The three kinds of word-relation. We are now ready to notice that language employs two other kinds of relation than that which we have been discussing.

(1) The relation that we have thus far been discussing is the **predicative** relation. It occurs wherever one idea is expressed as "qualifying" another. Thus in both the following examples the idea of *skilled* qualifies the idea of *worker*—
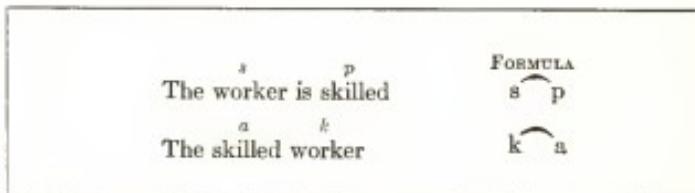
and the two words (*worker, skilled*) stand in the predicative relation. We have shown, too, that this relation exists in different

degrees of force. In a simple sentence or clause the predicative force is "explicit," or "out and out." Thus in—

1. The worker is skilled.
2. Is the worker skilled?
3. If the worker is skilled . . .

the predicative relation is "explicit," because it is the matter of immediate concern. But in a phrase where adjunct qualifies kernel or subjunct qualifies adjunct the predicative force is merely implied or "latent." Thus in—

1. The skilled worker . . .
2. Anyone really skilled . . .

the predicative relation is merely "implied," because the matter of immediate concern lies elsewhere in the thought; thus—

1. The skilled worker *deserves good pay.*
2. Anyone really skilled *finds employment.*

Here we can say that the predicative force merely smolders in *skilled worker, really skilled,* and blazes up in *worker deserves, anyone finds.* The subdued form of predicative relation may be called the **qualifying** relation.[1]

(2) Another relation between words is the **additive** relation. It occurs when two or more words combine to form a multiple kernel, adjunct, or subjunct. Thus in—

Skilled masons and mechanics . . .

the multiple kernel, *masons and mechanics,* shows two words in the additive relation. In the first diagram on the next page

---

[1]We are here noticing just the two inclusive degrees of force that can be marked off as respectively "predicative" and "qualifying." Within the predicative and the qualifying relation, however, there are sub-distinctions of force which will call for attention later. See section 65, "Grammatical Emphasis," pages 286-291.

a a^2 k
A skilled, earnest worker . . .

b b^2 a k
Really and truly skilled workers

FORMULA

$k\frown(a+a^2)$

$k\frown a\frown(b+b^2)$

we have a multiple adjunct and a multiple subjunct each with words in the additive relation.

(3) A third relation between words is the **composite** relation. It occurs either between describing words or between describing and relating words. In either case the words combine as a single *simple* sentence-factor. Thus in—

pills   good for a cold'

John   should have been asked'

for a cold is a composite phrase adjunct and *should have been asked* is a composite phrase predicate-kernel.

It is inconvenient for grammar-study that the term "phrase" is applied indiscriminately to groups of words in all three kinds of relation: qualifying, additive, and composite. Thus *a road to the city*, *roads and cities*, and *to the city* are all alike called "phrases," although grammatically their differences are important. The student, therefore, should be ready to add characterizing terms to the term "phrase." For example:

1. *The road already built.* [Clause-equivalent phrase.]
   (since it is equivalent to *the road which was already built*)
2. *The building of roads and cities.* [Compound-adjunct phrase.]
   (since *roads and cities* combine additively to qualify *building*)
3. *The road to the city.* [Phrase adjunct.]
   (since the composite phrase is a single qualifier of *road*)

Other grammatical distinctions (to be discussed further on) will give other ways of characterizing a phrase; as, "case-phrase," "adjective phrase," "adverbial phrase."

[For a lesson assignment on sections 8 and 9, pages 48-60, see the Exercise Book, page 7, with Lesson Leaf 6.]

10. THE CLASSIFYING OF WORDS

The three features of a word. It is now possible to summarize the distinctions among ideas and words that have been made up to this point, in such a way as to prepare for a systematic account of words. Such an account must evidently do justice to three features of a word: (1) its meaning, the idea that it stands for as a separate unit; (2) its use as a factor in the sentence; and (3) its form (or forms) answering to the first two features. As to meaning, a word is predominantly either descriptive or relating. As to use, it is either a sentence-word (see page 41 f.) or a sentence-factor—a kernel, adjunct, or subjunct, or what we have called (page 48) a "loose affix." Thus in "Are strikes avoidable? Certainly!" *Certainly* is a sentence-word, *strikes* and *avoidable* are subject and predicate factors, and the copula *are* is a "loose affix," simply marking the predicate relation. As to form, a word is either fixed, as *ought, beyond;* or variable, as *owe, owes, owed.* When it is fixed, we can always say that the form before us *is* the word; when it is variable, we must say (to speak accurately) that the form before us is one of a group of forms which together constitute the "word."

Words, semi-words, and super-words. For sentence-study the most important difference between words is the difference between those that serve as "factors of syntax"—viz., kernel-words, adjuncts, and subjuncts (as, *dimly lit windows*)—and those that serve otherwise. Words of the latter sort fall into two grammatical classes: the "loose affixes" or particles and the sentence-words.

The particles, as a class, rank below the factors of syntax. Whereas the sentence-factors *bear* the relations of subject-word, qualifier, etc., these little words (*a*, *the*, *is*, *of*, etc.) merely *mark* certain relations and certain items of meaning for other words. Thus in:

The poplar and birch are yellow in autumn

the makes part of the meaning of *poplar* and *birch; and* marks the additive relation between them; *are* marks the predicate relation for *yellow;* and *in* marks a qualifying relation for *autumn.*

They have so little value apart from other words that we may call them **semi-words**, units of speech that are half words, half affixes, differing from prefixes and inflectional endings only in being more loosely attached to other words. Thus while the affixes *-es, -ed* in *horses trotted* must be kept closely attached to their word-stems, the semi-words *the, been* can be kept distinct from the words they belong with, either by position—as in *the gray horse*, or by stress—as in *has already been trotting.*

Sentence-words, on the contrary (as, *No! Begone!*), rank above the factors of syntax, since they have individually the value not of factors in the sentence but of whole sentences. It is not too fanciful to call them "super-words" or **sentence-words.**

Grammar, in analyzing the sentence, is intent upon identifying those items of speech which answer to the idea-factors of a complete thought. It looks for subjects, predicates, qualifiers, etc., whether these appear in separate words, in word-groups, or in elements within words. For the dictionary the word is a real unit of study: for grammar the real unit is the *factor of syntax.*

The varieties of word-use. A word, we have seen, has three features: its meaning, its use, and its form. The feature which grammar is most responsible for explaining is its use. The necessary steps toward classifying word-uses we have already taken: (1) we have distinguished the *factors* in a sentence, noting the three kinds of word-relation (predicative, additive, composite) that appear in these sentence-factors, and the different degrees of

force in the predicative relation; (2) we have distinguished relating words from descriptive words (see page 49) by their *organizing* effects; (3) we have noted the degrees of independence that mark off sentence-words at one extreme, and particles at the other, from word-factors of syntax; and (4) we have distinguished for word-factors three ranks that they may take as they pair off in phrase-analysis. What we need now is some general names for the varieties of word-use—names that will in each case *point to the use only*, without implying anything as to the word's meaning and form. "Kernel," "adjunct," and "subjunct" (see page 54) are terms of this sort, and we can make the distinctions they point to still more definite by the help of a few other terms.

Let us begin by observing typical instances first of the simple subject, and next of the simple predicate:

A. SUBJECT PHRASES   SYNTAX PATTERN

(i) Dazzlingly white snow . . .
        b   *a*   *k*

     Snow of a dazzling whiteness
      k   *b*   *a*

(ii) The snow, dazzlingly white, . . .
      k   *b*   *a*

     The snow, a dazzling mantle,
      k   *a*   *b*

(iii) Most dazzlingly white snow . . .
        c   *b*   *a*   *k*
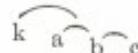
Between examples (i) and (ii) there is a difference of "predicative force" (see page 36) in the adjuncts, *a*. In (i) the adjuncts unite closely with their kernel words, so that *white snow, snow of a whiteness* are almost compound names. In (ii) the adjuncts stand apart more, as if they were condensed clauses, so that they give the phrases almost the force of—

The snow, *which is dazzlingly white,*

OR

The snow, *which is a dazzling mantle.*

Close adjuncts, forming "phrase-names," are said to be **adherent;** loose adjuncts, standing almost as condensed clauses, are said to be **appositive.** Adjuncts of either sort may be described by their position as *pre-adjuncts,* preceding their kernel-words (as in *sinful man*) or as *post-adjuncts,* following their kernel-words (as in *man of sin*).

Between examples (i) and (iii) the difference lies in the further step of analysis which gives (iii) a qualifier of the subjunct, namely *most* qualifying *dazzlingly.* It is sometimes convenient in such cases to speak of **secondary** subjuncts, as attaching their qualifications to **primary** subjuncts rather than to adjuncts.

B. PREDICATE PHRASES	SYNTAX PATTERN
a' k' (i) [Snow] is dazzlingly white. k' a' glistens brightly. k' a' whitens the ground.	$\overset{\frown}{k'\ a'}$
(ii) [Snow] becomes white *turns* the earth white.[1] k' k' a' (cf. *creates* a white earth)	
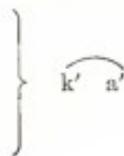
[1] *Turns white = whitens.*

Between the phrases in (i) and those in (ii) there is felt to be a difference in word-meanings that calls for attention. In (i) each

kernel and adjunct is an idea full and definite enough in itself to make a satisfying advance in thought if it stood alone as a predicate. Thus, *snow is white, snow glistens, snow whitens*, would each be thinkably complete statements. But in (ii) the first words (*becomes, turns*) carry such shadowy, "abstract" meanings that they must unite with another word (*white*) in order to make any satisfying sense at all. *Snow becomes, snow turns* are not satisfyingly complete statements. They doubtless mean more than such a mere broken-off statement as "*snow is*—," and the predicates *becomes white, turns white* mean more than simply "is white"; but in each phrase the two words together amount merely to the predicate kernel *whitens*.

We need special terms to describe this use where a very slightly descriptive word combines with a fully descriptive word to form one *composite* sentence-factor (instead of two factors, one *qualifying* the other). We might call the first word a **conjunct,** that is, a predicative word that carries more meaning than a purely relating word but less than a fully descriptive word. The second word, which "completes" the idea begun by the conjunct, we should then call the **complement.**

This construction we can show clearly by comparing the three following predicates:

	Conjunct	Complement
(1) The cloud	*seems*	white.

	Copula	Kernel
(2) The cloud	*is*	white.

	Kernel	Adjunct
(3) The cloud	*gleams*	white.

The "conjunct," then, has not meaning enough to rank by itself as a sentence-factor. Certain relating words, however, can

borrow meaning from words that they refer to, and serve as sentence-factors in spite of their own sketchiness as ideas. Thus in—

> John is sulky. *He* says nothing,

He refers to *John* and carries over the idea "John" to be the subject of *says nothing*. We might call it a "blank" subject kernel that gets filled by reference to a "full" descriptive word. So in the following—

> Jane scolds. The girl really *does,*

does refers to *scolds* and carries over the idea "scolds" to be the predicate kernel a second time. We can call it a "blank" predicate kernel.

In the same way we can have "blank" adjuncts and subjuncts. Thus in—

> The money was found. *Such* luck is rare,

such is a blank adjunct, carrying over something of the idea "money found."

We are now ready to show in a table all the regular uses that words take. They represent what words *do* in sentences. They are the special concern of grammar just as the special concern of the dictionary is with what words mean taken by themselves. Let us first display the word uses and then comment on them:[1]

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[1] It may seem surprising that a table of word uses, which are the special concern of grammar, should have no place for the familiar terms "noun," "verb," "adjective," "adverb." This is because these terms are not *purely* grammatical: they refer to kinds of meaning as well as to kinds of use. What we now want are some terms that will refer simply to the kinds of use. "Predicate kernel" is such a term, where "verb" and "adjective" are not. Thus, in "The sun *brightens*" and "The sun *is bright*" verb and adjective take the same predicate kernel use; but they make differences of meaning as well.

THE REGULAR WORD USES

		DESCRIBING WORDS	RELATING WORDS
SENTENCE-WORDS		Imperatives: *Come! Hark!* Feeling-words: *Oh! Hurrah!*	Fact-words: *Yes. Perhaps.*
FACTORS OF SYNTAX	**KERNELS**	Subject kernels: The glad *day* comes. Predicate kernels: Daylight {*comes* on apace. {*brightens* the path. {is *bright*. The day {is *bright*. {is *a holiday*.	Blank kernels: (of subjects) *This* will never do. *Thou* away, the birds are mute. (of predicates) It really *does*. So I *shall*.
	ADJUNCTS	Adherent adjuncts: (pre-adjuncts) *White* snow; *Caesar's* word; *box* kite. (post-adjuncts) soldier *of fortune*; glistens *brightly*; brightens *the path*. Appositive adjuncts: (pre-adjuncts) *Red* in the face, Henry stammered an excuse. (post-adjuncts) The snow, *a mantle of white*.	Blank adjuncts: *This* snow; *such* luck; *his* word. A friend *of mine*.
	SUBJUNCTS	Primary subjuncts: *Dazzlingly* white snow; glistens *most* brightly. Secondary subjuncts: *Most* dazzlingly white snow.	Blank subjuncts: *Such* white snow; glistens *thus* brightly. Snow *so* dazzlingly white.
	CONJUNCTS	Conjuncts and complements: Day *becomes* bright. The sun *makes* bright the path.	
SEMI-WORDS		Articles: *a*, *the* Predicate particles: Truth will *have been* told.	Link-words: (additive) A weak *and* despised old man. (predicative) Time *will* tell. (qualifying) Gospel *of* John; hope *from* above.

Comments on the Table of Word Uses

(a) Sentence-Words (see page 61)

Almost any descriptive word may occur as a **sentence-word** when it answers a question of detail (see page 45). For example:

What metal was the earliest to be worked? *Gold.*

Three classes of sentence-word are specially recognized as such:

Imperatives (see pages 45 and 46) are naturally words of action: *Look! Jump!* Names of persons can be used imperatively in appealing for attention; as, *Caesar, beware! O Lord, how long?*

Feeling-words express the speaker's emotional responses to things or situations: *Well!* (= I am astonished); *Pshaw!* (= I am disgusted); *Nonsense!* (= I call that nonsense).

Fact-words have been described on page 42. They supply certainty or shades of doubt in answer to "yes or no" questions. Thus, "Will he agree?" "*Possibly.*"

(b) Factors of Syntax

Names of persons, places, and things are habitually **subject-kernels.**

1. *Lyell* was a geologist.
2. *Sahara* was once an inland sea.
3. *Stone* was then used for making tools.

Blank subject-kernels make the subject of remark something just mentioned or to be mentioned.

1. The potter's wheel was an invention of the Iron Age in Europe.
2. *It* [the potter's wheel] was unknown to the North American Indian in 1492.

Words which mean action or occurrence are habitually **predicate kernels.** Other words are made so by the copula (*is, was,* etc.).

1. Huxley *lectured* on evolution.
2. Huxley *was* a very gifted *scientist.*

A blank predicate kernel gives a complete predicate idea, but borrows it from some word or words in the immediate connection. Thus, *do* is a blank predicate kernel in "Diamonds burn. They really *do*." Other words than *do* may take this use as a blank predicate kernel; as, "I certainly *shall*." "They never *were*."

Where sentences are complicated by long phrase-qualifiers we shall speak not only of subject and predicate kernels but of kernel words within qualifying phrases, viewed as unit factors. Thus in the following sentence *discomfort* is the kernel of the italicized object phrase:

> The hot wind gave our watchers *a discomfort comparable to being broiled alive.*

Adjuncts qualify kernel words of descriptive phrases. They generally name qualities, conditions, or relations of things, and serve in describing special kinds or instances of things; as, *good* weather; *fast* flight; *sick* child. Blank adjuncts do not specialize a thing as of some kind, but *specify* it by some relation; as, *such* courage (cf. *desperate* courage); *this* word (cf. *harsh* word).

Subjuncts and blank subjuncts rank after adjuncts in that they attach their qualification to qualifiers. Most words taking this use can attach also to predicate kernels, treating them as qualifiers of the subject: for example, a *sweetly* tremulous note; birds sing *sweetly*.

Conjuncts and **complements** combine (in the composite relation to each other) to form single sentence-factors, as in,

1. Speeding *seems reckless.*
2. The smell of tar *became familiar.*

(c) *Semi-Words* (see page 61)

Articles express for descriptive words very general features of meaning, but are quite neutral as regards their use in the sentence. Thus in "The man weeps," *the* expresses for *man* the notion of "being a particular one," whereas in "Man was made to mourn,"

man without *the* is understood as "mankind" in general. But in spite of its very slight meaning *the* is not a relating word, because it does not express for *man* any sentence-relation.

Link-words, on the other hand, are pure relating words because they couple sentence-factors together. Additive link-words make multiple (compound) factors; thus—

1. Faithful *and* true.
2. The commutator, *or* "timer," determines the instant of firing.

Predicative link-words either begin "explicit" predicates (see page 58), as in—

The just *shall* live by faith;

or they begin the "implied" sort of predicates, as in—

A man *of* sin (= A man *who is* sinful).

These words really mark predicative relations, but there are other small words that express bits of predicate meaning without marking the predicate relation. Thus in—

Truth will *have been* told,

will is the predicate link-word, but *have* and *been* are particles expressing general meanings of time and "voice"[1] for the word *told*, to which they stand in the composite relation. We should call them **predicate particles.**

[For a lesson assignment on pages 60-69 see the Exercise Book, page 8, with Lesson Leaf 7.]

The means of expressing word-use. We now have a total picture of the *relations* that must be expressed in sentences. The next step is to get a general view of the *means* by which these relations can be expressed. Fully developed languages, such as Latin and English, are alike in having the same sentence-relations to express, but are often very different in the means they use. In studying

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[1] To be explained later.

English grammar, therefore, we can better appreciate the means that English *does* use, if we first notice all the means that it *might* use.

Words, of course, are simply spoken sounds, and sounds have two sets of distinctions by which they can be organized into patterns:

(1) Word-sounds have musical properties.

(2) Word-sounds have time-relations.

Each of these sets of distinctions needs some explaining.

A. Musical Properties

· The **musical properties** of speech-sounds are three: timbre, force, and pitch. The **timbre** of a sound is its "quality"—the quality, for example, by which a note struck on the piano differs from the same note sounded on a flute. The differences between the letter-sounds are all differences of timbre: *e* and *o*, for example, differing about as a violin-note from a horn-note. The timbre of sounds has for literary art the same importance that their pitch has for music. A bit of tune is a little pattern in pitch. A word is simply a little pattern in timbres. Thus the word *good* shows three "timbre" elements: *g—oo—d;* so does *well;* *w—e—l.* Where two words are alike in meaning and different only in use, we must recognize "timbre" as one means of expressing word-use. Thus in,

A *good* play should be *well* played,

good is the form used as subject-qualifier, and *well* is the form used as predicate qualifier. A change of timbre in *part* of a word may mark a change of word-use, as in,

They *sing* the *song* that was *sung* of yore.

Most descriptive words are timbre-patterns within which appear two parts: the stem of the word and its affix. The **stem** of a word is the part carrying its central idea, as *dark* in *dark-en,* *dark-ness, dark-ly.* The **affix** of a word is a syllable (or syllables)

beginning or ending the word and carrying some element of its meaning or marking its use in the sentence. Affixes are either **derivative**, carrying items of meaning, as darke*n* ("make dark"), dark*ness* ("state of being dark"); or **inflectional**, marking the word's use, as *-ly* which marks *darkly* as a subjunct (cf. *dark* clouds; skies clouded *darkly*). A word may of course have both a derivative and an inflectional affix, as in *kind-ness-es;* and even alone, a derivative affix carries some restriction of use. *Kind-ness,* for example, is habitually a subject or an object, but not an adjunct.

The force of a sound is its degree of loudness or softness. The comparative force of speech-sounds is called **stress**. By stress a group of syllables may be distinguished as either a phrase or a compound word: compare *a no'ble man'* with *a no'bleman.* Within a word a change of stress may mark a change of use, as from "I *survey'* the scene" to "a *sur'vey* of the scene." Within a sentence, change of stress may change the use of any word, since the stressed word is felt as the true predicate of the sentence, regardless of its apparent one. Thus compare—

I gave my *serv'ices* [my gift was service, not money].
I gave *my'* services [some of the services given were mine].
I *gave'* my services [my services were not hired but a gift].

The pitch of a sound is its high or low position in the scale. The gliding from one pitch to another that characterizes the speaking voice is called **intonation**. A rising intonation serves a grammatical purpose when it turns a statement into a question; as, *You will return?*

B. Time-Relations

The **time-relations** of speech-sounds are five: quantity, tempo, pauses, repetition, and order. **Quantity,** or the comparative length of syllables, has no such grammatical use in English as it has in Latin, where *stella* means "star" as a subject-kernel; *stellā* means "from a star" and puts "star" into a qualifying relation. Differ-

ences of **tempo**, or the actual speed of uttering word-groups, and **pauses** between them, may call attention to their grammatical grouping. In speaking the following sentence one shows by a quicker utterance, by a drop in pitch, and by pauses, that the italicized words are parenthetical:

> The Van Diemaner and the South American Indian, *says our author*, are to the anthropologist what the opossum and the sloth are to the geologist.

Repetition of parts of words has not in English the grammatical use that it sometimes has in Latin (cf. *pendet*, "he hangs," with *pependit*, "he has hung"), but repetition of words may serve to connect clauses and sentences. Thus—

> He set the sun in spacious heavens—*the sun* which warms all life.

The **order** of words can give any one of them a position which distinguishes its meaning, its use, or both; as, a *man* sails; marines *man* the boat; he *had made* the boat; he *had* the boat *made*. Word-order is a very economical device for grammar. *John called James* changes the word-relations in *James called John* as simply and effectively as 123 changes the meaning of 321.

A summary of all these distinctions will make them easier to bear in mind:

RESOURCES OF SPEECH FOR EXPRESSING WORD USE

I. Musical properties of speech-sounds:
   A. Timbre. Constitutes the "form" of words, either
      1. Words of fixed form (page 60), of which—
         (a) Descriptive words often have special habitual uses.
         (b) Particles often express word-relations.
      2. Words of variable form (page 60), composed of significant parts:
         (a) Word-kernels.
         (b) Affixes, either—
            i. Derivative affixes for changing word-meaning:
               king*dom*, king*ly*; slaver*y*, *en*slave, slav*ish*.
            ii. Inflectional affixes for expressing word-use:
               king's, chastiz*es*, kind*ly*.
   B. Stress
   C. Intonation } Play some grammatical part in spoken English.

II. Time-relations between speech-sounds:

    A. *Quantity.* Of no grammatical use in English.

    B. *Tempo*

    C. *Pauses* } Play some grammatical part in English.

    D. *Repetition*

    E. *Order.* Plays a distinctive part—

        1. In languages of variable word-form, for expressing emphasis; as *Agrippinam Nero interfecit*, "It was Agrippina that Nero killed."

        2. In languages of fixed word-form, for expressing word-relations as, *Nero killed Agrippina.*

Among all these possible grammatical resources a few have special importance in determining what we call the "genius" of a language, or its distinctive grammatical character. Fixed word-forms, with grammatical relations expressed by particles, make a language **analytic;** variable word-forms, with grammatical relations expressed by inflections (changes in the form of the same word) make a language **inflectional.** Chinese is analytic; Latin is inflectional; English was once inflectional, but has become chiefly analytic. Compare the two following sentences:

(1) ENGLISH WRITTEN IN THE NINTH CENTURY[1]	(2) ITS TRANSLATION INTO MODERN ENGLISH
Ohtere sæde his hlaforde þæt he ealra Normonna norþmest bude.	Ohtere said to his lord that he dwelt [abode] farthest north of all Northmen.

In old English the relations now expressed by the particles *to, of,* are expressed for *lord* and *Northmen* by varying the forms of the latter words. One might say that in an inflected language the divisions between descriptive elements and relating elements fall *within* words; in an analytic language they fall *between* words.

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[1] From King Alfred's translation of Orosius.

By comparing one or more of the following passages (in Latin, French, and German) with the English translation set beside it, we can see exactly what special differences appear in the way different languages display the factors of syntax. Even where English uses the same means, it may differ in the *extent* of its use. The "genius" of our speech, therefore, lies chiefly in its relational means—in their nature, their extent, and in the movement and sonority of the sentence-patterns which they tend to favor and make prevail.

(A)

Digna miratu avis. Primum, tanta vox tam parvo in corpusculo; deinde, in una perfecta musicae scientia modulatus editur sonus; et nunc continuo spiritu trahitur in longum, nunc variatur inflexo, nunc distinguitur conciso . . . Certant inter se, palamque animosa contentio est. Victa morte finit saepe vitam, spiritu prius deficiente quam cantu.—*Pliny.*

Surely deserving of admiration is this bird [the nightingale]. To begin with, one marvels that so strong a voice should be found in so little a body; again, that her song should issue in so perfect a harmony with the laws of music. For at one time it is drawn out at length by her sustained breath, at another it turns into plaintive quavers, at still another it breaks into staccato . . . The birds compete with one another, and their song-contests are stubborn indeed. The one worsted often ends by dying, for she exhausts her vital breath before she will give up her song.

Notice in the Latin idiom:

(1) The compactness that results from using inflections rather than relating words (for example, the omitted copula with *digna,* the omitted blank noun with *victa*—"the worsted *one.*"

(2) The freedom of word-order (cf. *perfecta musicae scientia*).

(3) Predicating words that express action *upon,* not *of* their subject (*editur, trahitur,* etc.).

(4) The diminuendo order of emphasis in the clause beginning *deinde,* and in the last sentence.

(B)

La rivière au loin, riche des pluies printanières, coulait, frôlant de ses hanches les lignes des grêles peupliers qui bordaient son lit. Partout dans la vallée bien ouverte la jeunesse timide de l'année frissonnait sur la terre antique. Et M. Bergeret allait seul, l'âme pleine d'images confuses, désolée et désirante, poursuivant des illusions dont il ignorait son nom, la forme, le visage.—*Anatole France*

At a distance the river, enriched by the spring showers, glided on, grazing with its thighs the lines of slender poplars that skirted its bed. Throughout the wide valley the timorous young year was shivering on the old earth. And M. Bergeret was strolling alone, his mind filled with confused images, desolate and yearning, pursuing illusions of which he knew not the name, the form, nor the lineaments.

Notice in the French idiom:

(1) The varied uses of *de* (*d'*, *des*).

(2) The postposition of qualifiers, both adherent and appositive. (Notice the French influence on certain English qualifiers mentioned on page 159.)

(3) The marking of the relation between qualifier and qualified by "concord" (see page 96).

(4) The use of *la* (in *l'âme*) for "his."

(C)

Die Erlebnisse dieser Tage wirkten jahrelang auf ihn. Sie wirkten auf ihn wie ein bitterkalter, auf Sternennächten zaubrischer Winter auf den jungen Baum. Vom Frost bis ins Mark getroffen, zieht er sein Leben in sich hinein. So verschloss der Junge das Schöne und das Traurige, das er in jener Morgenfrühe erlebt hatte. Er schloss Augen und Mund, um inwendig ungestört zu sein.—*G. Frenssen*

The experiences of this day wrought their effect upon him for years. They affected him as a bitter cold winter, magical with starry nights, affects the young tree. Stricken to its marrow by the frost, it draws its life into itself. Thus did the young man draw into his heart the beauty and the sorrow that he had lived through that morning. He shut eyes and lips that he might cherish that inner life undistracted.

Notice in the German idiom:

(1) The word-order in *ein bitterkalter . . . zaubrischer.*

(2) The compounds, *Sternernächten, Morgenfrühe.*

(3) The terminal position of *hatte, sein.*

(4) The inverted word-order of *zieht er* and *verschloss der Junge.*

It is evident that such differences in idiom, with differences in sound-values and word-associations, give to each language its own untranslatable qualities. As between the older inflectional tongues, however, and our modern analytic English, the same amount of speech-material does more expressive work.

[For a lesson assignment on pages 69-76 see the Exercise Book, page 9, with Lesson Leaf 8.]

The "parts of speech." English grammar has inherited from the study of Latin eight terms by which words are classified as "parts of speech." These terms are noun, adjective, pronoun, verb, adverb, preposition, conjunction, and interjection. They are rather clumsy names, and are meant for describing inflected word-forms, like *homo* and *amo* in Latin, rather than bare forms like *man, love.* Since an inflected word, even when it stands alone, is pretty definitely marked for some one meaning and use, as a bare word is not, the part-of-speech names must be recognized as suggesting something of word-meanings as well as of word-uses. They can conveniently be described by help of the table of word-uses on page 66. In Latin these uses are shown for each part of speech by characteristic sets of changes in word-form. In English they are marked not so much by such changes as by particles (*a, the, of, for, by, is*) which therefore amount to loosely attached inflections.

I. **A noun** is a descriptive word, typically naming a person, place, or thing, and therefore habitually ranking as a kernel among qualifiers. It serves most characteristically as subject and object. Noun-forms figure in the uses as outlined on the top of the next page:

SENTENCE WORDS	1. Imperative (Vocative).	*O slave!* (Lat. serve!)
	2. Feeling-word.	*What a slave!*
KERNELS	3. Subject or predicate kernel.	*The slave* (Lat. **servus**) escapes.
	4. Phrase kernel.	It made Balbus *a slave* to his passions.
ADJUNCTS AND SUBJUNCTS	5. Adherent.	*A slave's* (Lat. servi) trick. The habits *of a slave.*
	6. Appositive.	Balbus, the escaped *slave.*
	7. Complement.[1]	Made Balbus *a slave.*
	8. Case-phrase.[2]	The son *of a slave.*
	9. Object.	Bought *a slave* (Lat. servum). Offered *the slave* (Lat. servo) his freedom.

As to the ways by which English noun-forms show these uses, observe that—

Their vocative use (1) is marked by a pause, with or without the particle *O;* as, *Plato,* thou reasonest well. *O friend,* beware!

Their subject use (3), their complement use (7), and their object use (9) are marked by position.

Their predicate use (4) is marked by the copula.

Their adjunct and subjunct uses are marked either

    (*a*) by inflection: a *slave's* cringing;

    (*b*) by particles: the cringing *of a slave;*

    (*c*) by simple position: the *slave* ship, *London* streets.

Noun meaning, moreover, is marked (though not necessarily) by the particles *a, the;* sometimes by affixes, soft*ness,* astonish*ment.*

II. An **adjective** is a descriptive word, typically naming a quality, and standing to a noun either as a predicate kernel or as

[1] See page 64.
[2] See pages 79, 101.

its adjunct. As to the ways by which English adjectives show their uses, observe that—

Their predicate use is marked by the copula: war *is wasteful*.

Their adjunct use is marked simply by position: *wasteful* war, *flimsy* excuses.

Adjective meaning is often marked by an affix; as, *slavish*, *wasteful*, *historic*.

III. A **pronominal** word is a relating noun or adjective, designating something without naming it. Pronominal words with noun uses are called **pronouns**; as, *He* is of age; ask *him*. *This* is Illyria. Pronominal words with adjective uses are called **pronominal adjectives**; as, *his* revenge; vengeance is *mine*; *this* land.

IV. A **verb** is a predicating word, either descriptive (as, he *struck*) or blank (as, he *did*, he *is*). A descriptive verb typically names an act or occurrence, and is distinguished partly by form, partly by position. Compare, "he *mans* the boat"; "the mother *slaves* for her children," with the nouns in "*men* are *slaves* of habit."

A blank predicating-word is called a **link-verb**. It may bear much the same relation to a descriptive verb that a pronoun does to a noun. Compare "*birds fly*," with "*they really do*."

V. An **adverb** is a word typically used to qualify a verb or an adjective. It is therefore by habit a subjunct, either descriptive or relating, especially if we think of a verb as really a predicate *qualifier* of a noun; as—

  1. Fire blazed *brightly*; cf. "a *bright* blaze," where *bright* is an adjunct.
  2. A man *absolutely* honest; cf. "*absolute* honesty," where *absolute* is an adjunct.

Descriptive adverbs in English commonly take the adverbial suffix *-ly*.

VI. A **preposition** is a particle which expresses relation for a noun or pronoun. It has fixed form and makes with its noun a

"case-phrase," that is, a phrase that answers to one of the cases of a Latin noun. A case-phrase may stand either

as predicate kernel:	Judgment is *of the Lord;*
as adjunct:	day *of judgment;*
or as subjunct:	wolves prowling *by night.*

VII. A **conjunction** is a particle which serves to link words and word-groups, either in additive or in qualifying relations.

1. Time *and* space. [Additive relation.]
2. Time is eternal, *and* space infinite. [Additive relation.]
3. Make hay *while* the sun shines. [Qualifying relation. Cf. Make hay *today*.]

VIII. An **interjection** is a feeling-word with the force of a sentence by itself.

1. *Oh!* I see a sail.
2. *Bravo!* you win.

As a sentence-word it is thought of as thrown ("interjected") into another sentence.

"**Parsing.**" To "parse" a word is to describe its grammatical use and form as it stands in a sentence. To do this is not the same as to describe it as an "isolated" (separated out) item in the dictionary. We do the latter when we say of *nation*, for example, that it is a word having such and such a meaning, and taking noun inflections. But we "parse" *nation* when, seeing it in a sentence, we tell how it is *there* used and how it shows the use. In parsing English words we can apply the "part-of-speech" names only with some caution, because they are suited for the describing of variable rather than of fixed word-forms. In English words distinctions of form for the parts of speech are very imperfectly carried out. Even reckoning in particles as formal marks for descriptive words (compare *the wash* of tides; tides *wash* the shore), we must appeal primarily to a word's use rather than to its form to determine what part of speech to call it. The same word-

form may appear now as one part of speech, now as another, and now as something between the two. Notice, for example, the possibilities for the word-forms *rubber, right, after:*

EXAMPLE	IF CLASSED SOLELY BY MEANING	IF CLASSED BY USE IN THE SENTENCE
Rubber is gathered from plants.	Noun—a thing.	Noun—subject.
A *rubber* tire.	Adjective (*rubber* = made of rubber).	Adjective—adjunct.
A *rubber*[1] factory.	Noun (*rubber* = for rubber).	Adjective—adjunct.
Might makes *right.*	Adjective—a quality.	Noun—object.
Take the *right* path.	Adjective or adverb— a relation.	Adjective—adjunct.
Spell the word *right.*	Adjective or adverb— a relation.	Adverb—subjunct.
The boats *right* themselves.	Verb—an act.	Verb—predicate kernel.
Jill came tumbling *after.*	Adverb, preposition, or conjunction.	Adverb—subjunct.
Jill came tumbling *after* Jack.	Adverb, preposition, or conjunction.	Preposition—"case-word."
Jill came *after* Jack had tumbled.	Adverb, preposition, or conjunction.	Conjunction—links clauses.

If, now, we are to answer the question, "What part of speech is this word?" we must first settle just what we are to understand by *"this word,"* because—

i. The question may refer to a word-form either as used in a given sentence, or as taken by itself.

ii. The question may refer to a word of fixed form; as, *above, ought, then,* or to a word of variable form; as, *man (man's, men, men's).*

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[1] In speaking, there is a difference of stress between *a rubber tire* and *a rubber factory,* which marks the difference of meaning between "made of rubber" and "for making rubber."

These different possibilities give the question a possible reference to any of four different cases; viz.—

(1) It may refer to a word of fixed form as taken by itself.
(2) It may refer to a word of fixed form as used in a sentence.
(3) It may refer to a word of variable form as taken by itself.
(4) It may refer to a word of variable form as used in a sentence.

The answerableness of the question can be shown by examples for each case.

CASE 1. What part of speech is *after*?

This question cannot be answered. The fixed form *after* is not associated with the use of any one part of speech: it may serve as adverb, as preposition, or as conjunction. To tell which of these it is we must see or hear it in a word-group.

CASE 2. What part of speech is *after* in "Jill came tumbling after"? Answer: *After* is here unmistakably an adverb by its use as a subjunct to *tumbling*.

CASE 3. What part of speech is *walks*?

This question refers to a "variable" word *walk* of which *walks* is one form. It cannot be answered, since the form *walks* belongs to two words. We can, however, speak of these two words as the noun *walk* and the verb *walk*, meaning "the word constituted by *walk* in noun-forms and uses" (*a walk; the walk's* distance; *walks* are healthful) and "the word constituted by *walk* in verb forms and uses" (beggars *walk*; he *walks*; the postman walked). Had the part of speech of *walk's* or *walked* been asked for, the question could have been answered, since *-'s* and *-ed* are inflectional suffixes of noun and verb respectively.

Some words of variable form are derived from a word-kernel by means of affixes that carry the meaning and use characteristic of one or another part of speech. We can say that man*hood*, dark*ness*, sepa*ration*, even as taken by themselves, are made nouns by their noun-suffixes; that man*nish*, separa*ble*, are by their suffixes made adjectives; that dark*ly*, separab*ly*, are thus made adverbs; and dark*en*, *en*gulf, civili*ze*, verbs.

CASE 4. What part of speech is *walks* in "Cheerful walks were taken in the woods"?

Answer: *Walks* is here unmistakably a noun by its use as subject kernel of the sentence, with the adjective-qualifier *cheerful*.

It is evident that only in case 2 and case 4 does the question, "What part of speech is this word?" admit of a satisfactory answer. In grammar, therefore, it is evident why *we should confine our attention to words as they stand in sentences*, and not try to classify them as they stand in the dictionary.

Even with this proviso, we shall sometimes meet difficulty from two sources: namely—

(1) At times neither form, position, nor meaning identifies the word indisputably with one part of speech. In *He stands fast*, we may take *fast* to be an adjective, qualifier of *he*; or an adverb, qualifier of *stands*. It seems to be something of both.

(2) At times we are thrown back upon the question, "What variations of form and meaning give different forms of the same word, and what give different words?" For example, *child's*, *children* we call "inflectional forms" of *child*; but *darkness*, *darkly* we call not "forms" of *dark*, but separate derivative words.

These considerations make it evident that we should not allow ourselves to be drawn into unprofitable hairsplittings in the effort to "parse" words. The really profitable thing is to identify the structural factors of the sentence: the "terms of syntax," whether words or word-groups. Any parsing that is called for is merely incidental. We cannot escape it when we try to talk precisely about the exact wording of factors of syntax for clearness or effectiveness.

[For a lesson assignment on pages 76-82 see the Exercise Book, page 9, with Lesson Leaf 9.]

PART TWO

THE PARTS OF SPEECH IN THEIR TYPICAL
FORMS AND USES
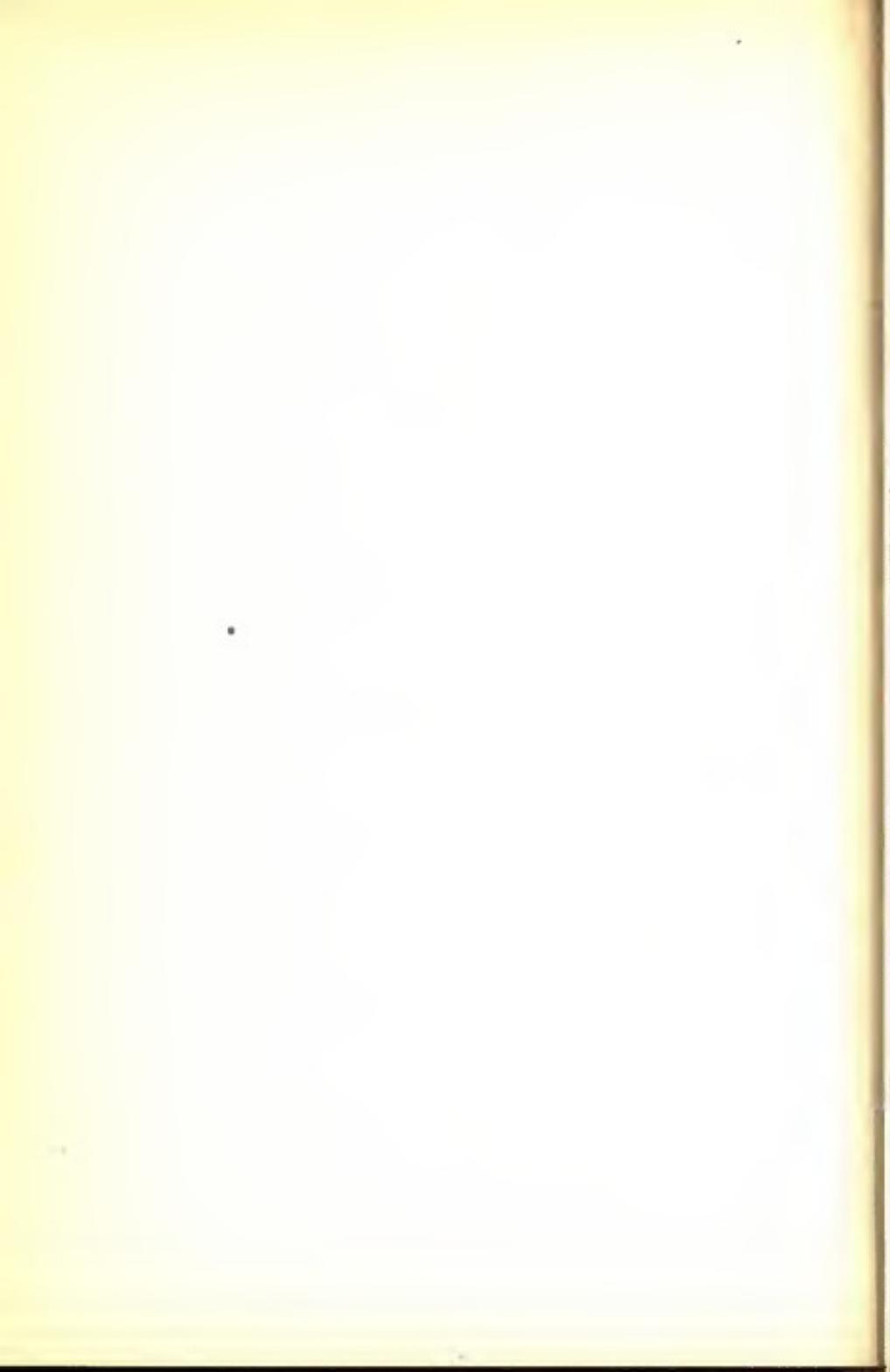
INTRODUCTION TO PART TWO

DESCRIBING WORDS BY TYPES

11. MAJOR AND MINOR PARTS OF SPEECH

The "eight parts of speech" that grammar talks about differ greatly in the importance of their use in the sentence. Why this is so becomes clear when we notice the kinds of idea that they stand for. Noun-forms are associated with ideas of things;[1] adjective-forms, with ideas of qualities or kinds; verb-forms, with ideas of action or occurrence; adverb-forms, with ideas of manner. Pronominal words are starveling nouns and adjectives that make up for their meager descriptive value by very definite relating values. Prepositions and conjunctions express relations between other ideas, and interjections express complete—though very simple—thoughts.

Now, most of our thinking about the world we live in must reflect the most comprehensive fact in the world; namely, that *things* of manifold *kinds* are *acting* or *occurring* in almost every conceivable *manner*. This fact offers a sort of general pattern-thought for a host of particular statements. Thus—

GENERAL PATTERN THOUGHT:	A kind	of thing	acts	somehow.
ASSOCIATED PARTS OF SPEECH:	*adjective*	*noun*	*verb*	*adverb*
PARTICULAR STATEMENTS:	Still Fierce Black Oil	water dogs smoke paint	runs bark rises lasts	deep. loudly. upward. long.

[1]Using the word *thing* in its broadest sense as meaning whatever may be thought of as having qualities, properties, behavior; that is, as "substance" in distinction from "attributes."

Adjective, noun, verb, and adverb here answer to the notions "quality," "thing," "act," "manner" as *types of idea*. Sentences, therefore, normally require nouns (or pronouns), adjectives, verbs, and adverbs as the sentence-factors. These are the major parts of speech; and prepositions, conjunctions, and interjections—link-words and feeling-words—are the minor ones.

Of the major ones, nouns and verbs, as the word-types that by habit are subject and predicating factors, plainly rank first, since we can hardly express a *complete* thought without them. Adjectives and adverbs rank next, since they are necessary for making thoughts more specific. *Wind blows* is a complete thought, but it will not satisfy anyone who cares whether a *cool* wind is blowing *gently*, or an *icy* wind is blowing *furiously*. Each "describing" variety of these major parts of speech has corresponding to it a relating variety that plays corresponding parts in the sentence; thus—

Describing	Relating
NOUN: The *boss* commands; the *job* must be done.	PRONOUN: *He* commands; *this* must be done.
VERB: The bell *strikes*; somebody *call*.	LINK-VERB: It *did* (strike); *shall* I?
ADJECTIVE: The *silver* bugle sounded.	PRONOMINAL ADJECTIVE: *This* bugle sounded.
ADVERB: She called *loudly*.	PRONOMINAL ADVERB: She called *how?*

12. Economy in Derivative Forms

Language evidently has logic in its make-up. The four major parts of speech, corresponding—as we have seen—to the four main types of idea, correspond also to the four main sentence-factors: subject, noun adjunct, predicate theme, predicate adjunct. This is due to the part that each type of idea naturally plays in the familiar thought-pattern we have noticed; thus—

Thought-pattern I: A kind of thing acts somehow.

Types of idea:	quality	thing	behavior	manner
Sentence-example:	Sour	grapes	ripen	slowly
Sentence-factors:	adjunct	subj. kernel	pred. kernel	pred. adjunct
Parts of speech:	adjective	noun	verb	adverb

If this were the only familiar thought-pattern, we should asso-
ciate the four parts of speech, noun, adjective, verb, and adverb,
only with these four grammatical uses. But there are other
familiar thought-patterns that give different parts to the ideas of
"thing," "quality," and "manner." Thus—

Thought-pattern II: One thing acts upon another thing.

Types of idea:	thing	acting on	thing
Sentence-example:	Foxes	eat	grapes
Sentence-factors:	subject	pred. kernel	object
Parts of speech:	noun	verb	noun

Here the idea of "thing" plays the part both of "thing acting"
(foxes), in the subject-relation, and of "thing acted on"—expressed
by a noun (grapes) in the object-relation. Again—

Thought-pattern III: A thing is of a certain quality (or kind).

Types of idea:	thing	quality
Sentence-example:	(The) grapes	(are) sour
Sentence-factors:	subj. kernel	pred. kernel
Parts of speech:	noun	adjective

Here the idea of quality (or kind) is expressed by an adjective
in the predicate-kernel relation. There is also a familiar pattern
for complex ideas that uses the adverb in the subjunct-relation.
Thus—

IV. **Complex-idea pattern**: A thing of a certain quality (or kind) in a special manner[1] (or degree).

Types of idea:	manner	quality	thing
Phrase-example:	Bitterly	unripe	fruit
Sentence-factors:	subjunct	adjunct	kernel
Parts of speech:	adverb	adjective	noun

The effect of these familiar patterns for wording our thoughts is to stamp upon our minds the following associations for the major parts of speech:

Part of Speech	Associated Type of Idea	Associated Use in the Sentence
Noun:	thing	subject or object
Adjective:	quality or kind	adjunct or predicate kernel
Verb:	act or occurrence	predicate kernel
Adverb:	manner	subjunct or predicate adjunct

We can now see how language takes advantage of these associations in its method of forming words. Any word that names a thing, person, or place (as, *man, house, beast, star, island, shelf, Lincoln, Chicago*) does not need any noun-affix when it figures in the sentence-rôles that we associate with ideas of things: that is, the rôles of subject and object. The connection between what is obviously a noun-idea and the noun-rôles is taken for granted. For example in "The man builds a house," there are no affixes to mark *man* and *house* as noun-forms. So, any word that means an act or occurrence (as, *lose, defy, explode, resist*) does not need any derivative affix to mark it as a verb when it figures in the predicating-rôle that we associate with ideas of action and occurrence. We simply *expect* our verb-idea in the verb-rôle to be a verb without taking any special verb-form to

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[1] "Manner" is simply a quality, or kind or some other quality or behavior: *sweet song* is a kind of thing; *sing sweetly*, a kind of behavior.

show it. So, again, with any word that means a quality or kind. *Civil, sweet, rough, heavy, true,* having obviously adjective ideas, take no adjective-affixes to mark their adjective-uses as adjunct and predicate kernel. The idea of manner is so close to the idea of quality or kind that many words having meaning the adverb-suffix *-ly* for manner in their uses as subjunct and predicate adjunct. Otherwise, in all these cases, noun, adjective, verb, and adverb take no special forms as such, but are recognized by their meaning and their position in the sentence.

What, now, does the language do when ideas that have adjective or verb associations are needed in noun uses, ideas that have noun association in adjective and verb uses, ideas of adjective association in verb use, of verb association in adjective use? Here the language uses special *derivative* affixes (*-ness, -tion, -ure, -ic, -ize,* etc.), attaching them to any bare word that is associated with one part of speech in order to form the corresponding word of another part of speech. For example—

Bare word	Part of speech association	Affix	Derivative part of speech
white	adjective	white-*ness*	noun
sweet	adjective	sweet-*en*	verb
standard	adjective	standard-*ize*	verb
chalk	noun	chalk-*y*	adjective
hero	noun	hero-*ic*	adjective
erase	verb	eras-*ure*	noun
remit	verb	remitt-*ance*	noun

By this means any idea, with the help of only three affixes, can figure in the constructions of all four major parts of speech. For example, the idea "sweet" appears in "*Sweet* songs filled the air" as (1) adjective. It appears in "Majestic *sweetness* sits enthroned" as (2) noun. It appears in "Bird carols *sweeten* the air" as (3) verb. And it appears in "The birds sang *sweetly*" as (4) adverb.

By means of such special affixes the ideas "chalk," "Milton,"
"rough," "civil," "appoint," "continue," are shown in the follow-
ing table, each as figuring in noun, adjective, verb, and adverb:

Part of speech	Idea-type			Affix
	Thing	Quality	Act	
NOUN:	**chalk** **Milton**	rough*ness* civil*ity*	appoint*ment* continu*ance*	-ness, -ment -ity, -ance
ADJECTIVE:	chalk*y* Milton*ic*	**rough** **civil**	appoint*ive* continu*al*	-y, -ive -ic, -al
VERB:	be*chalk* Milton*ize*	rough*en* civil*ize*	**appoint** **continue**	be-, -en -ize
ADVERB:	chalk*ily* Milton*ically*	rough*ly* civil*ly*	appoint*ively* continu*ally*	-ly

(left margin, vertically:) "involving" the thing *chalk* and the person *Milton*

Notice here that no derivative affix at all marks the word *for
use as that part of speech which you would expect from its meaning.*
Thus, *rough* has no affix, since from its meaning a "quality" you
would expect its use to be that of an adjective.   It needs derivative
affixes only in the rôles of noun, verb, and adverb.   The language
may be said to practice a little "scientific management" with these
part-of-speech affixes.

13. TYPICAL AND UNTYPICAL PARTS OF SPEECH

We have seen that of our familiar part-of-speech names—
"noun," "verb," etc.—each carries associations:

(1) with a particular kind of idea (thing, act, etc.),

(2) with a particular pattern of word-use (subject, predicating,
etc.),

(3) with a particular variety of word-form (*case-inflected form*).
For example if we call the word *thief* a "noun" in—

> The thief is caught,

it is because *thief* here—
- (1) means a person,
- (2) is used as a subject-word,
- (3) is one of the set of forms *thief, thief's, thieves, thieves'*.

So if we call the word *thievish* an "adjective" in—

> The *thievish* habits of the crow,

it is because *thievish* here—
- (1) means a quality or trait,
- (2) is used as an adjunct,
- (3) is marked by the form *-ish*.

In each of these instances the word that we call a "noun" or an "adjective" satisfies *all three* of our associations with the term. We can call it a *typical* noun, a *typical* adjective. But there are instances of *untypical* nouns and adjectives. For example, in—

> The *thief* habits of the crow,

the word *thief* is an "untypical" part of speech, because—
- (1) it means a trait (like an adjective),
- (2) it is used as adjunct (like an adjective), but—
- (3) its form is associated with the *noun*-forms, *thief, thief's, thieves, thieves'*, not with the adjective-form *thievish*.

We can call *thief* here an "adjective-equivalent," or a "nonce-adjective," to suggest that it is habitually a noun but is here an adjective "for the nonce."

Every use of a word points pretty definitely to the *kind* of meaning it has. Thus in—

> The house is a hospital,

the word *house,* here used as subject, plainly means a thing. So in—

The house physician was called,

the word *house,* here used as adjunct, means not the thing "house," but a special *relation* to such a thing. A "house physician" is a senior doctor who is *"resident in* the house (hospital)." Hence we may say in summary—

(1) When both the use and the form identify a word as noun, verb, or adjective, etc., it is a *typical* instance of that part of speech.

(2) When only use, or only form, so identify it, it is an *untypical* instance of that part of speech.

In the chapters that follow we shall explain the constructions in which the parts of speech figure most typically. Their untypical constructions will be dealt with in Chapter IX.

[For a lesson assignment on this Introduction, pages 85-92, see the Exercise Book, page 9, with Lesson Leaf 10.]

CHAPTER III

NOUN AND PRONOUN

14. The Kinds of Noun

What a noun is has been explained on pages 76–77. For practical purposes we can define it as a "describing" word that typically names a person, place, or thing, and characteristically ranks as a kernel among qualifiers. Nouns are divided according to differences in their descriptive value into two classes: common nouns and proper nouns.

A **common noun** is a name that applies to any one of a class of things, persons, places, etc., as—

> tree, cloud, man, general, letter, dynamite, ear, book, north, childhood

Things can be said to belong to such and such a *class* only on condition of having certain traits by which that class is distinguished. Thus, to class a thing as a "book" means that it is identified as having a certain shape and solidity, as made up of paper pages with print, binding, etc. Common nouns, therefore, *imply* something (whether much or little) of detail, and have a very definite descriptive value. But since each of them can *apply* to any member of a whole class, they have little "designative" (pointing out) value. Thus, *man* can apply to any member of the class "adult male human beings." If we wish to designate with it a particular member of that class, we must say *this man, that man, the tall man behind the desk.*

A **proper noun** is a name that applies to some particular thing, person, place, etc., as—

> Napoleon, Ezra, Ohio, John, Paris, Matterhorn, June, Easter, Zeus.

Proper nouns begin with a capital letter. They have a fixed "designative" value, but little or no descriptive value. When we say *Tom*, we mean a particular male, but the name tells no more about him than that he is not a woman or a place: in fact, he may be a cat.

NOTE 1. A proper name may, of course, occur as the name of more than one individual. There is more than one *Tom* and one *London*. But this is merely from the circumstance that individuals are so many, and names comparatively few. What we intend in any given use of a proper noun is some particular one. By *Tom*, for example, I mean the friend that you and I know by that name, whereas by *a man* I might mean any member of the whole class to which Tom, Henry, Charles, etc., belong.

NOTE 2. Pronouns are really a third class of nouns, peculiar only in having a *shifting* designative value, instead of the fixed designative value of proper nouns and the descriptive value of common nouns. Thus, what *I* means depends on who says it; what *this* and *that* mean depends on where they are said: their application shifts with each change of context. See page 86.

In classifying nouns as common and proper, one must note that—

(1) Any word, when spoken of merely *as that word*, is a common noun; so is the name of any letter, figure, or sign. These are all called "quotation nouns";—

　　1. *Shall* is neglected by careless speakers.
　　2. Please dot your *i's* plainly.

(2) A proper name may *acquire* a descriptive value and thus come to be used as a common noun; for example—

　　1. The seashore was bought up by a New York *Croesus* (= rich man).
　　2. Our museum has two *Rembrandts* (= pictures by Rembrandt).
　　3. A *Zeppelin* crossed the Atlantic (a dirigible balloon of the type perfected by Count von Zeppelin).
　　4. So, a *Bokhara* [rug], a *Stradivarius* [violin], etc.

(3) A common name may become a proper noun by personifica-

tion, that is, by speaking of a thing or an abstract idea as if it were a person; thus—

> Smiles on past *Misfortune's* brow
> Soft *Reflection's* hand can trace.

Both common and proper nouns may be compound:

> sewing circle, breach loader, air compressor, commander in chief, Bunker Hill, Flatiron Building, Augustine Birrell, *Measure for Measure*.

In many instances such compounds are felt not as single names but as phrases.

Two special kinds of common noun call for mention:

(1) A **collective noun** names a group of things or people taken as a unit; as, *crowd, mob, party, legislature, assembly, company, jury, committee, fleet*. Collective nouns require special care in their use with pronouns and verbs. See pages 96, 129.

(2) An **abstract noun** names a quality, property, condition, or relation of things *as if it were a separate object;* as, *greenness, justice, wisdom, falsity, bravery, precision, demolition, appointment.* Since nouns typically name *things*, the term "abstract noun" is useful for describing noun-forms in *-ness, -dom, -ity*, etc., derived from adjectives (*green, wise, false*, etc.), and noun-forms in *-tion, -ment*, derived from verbs (*demolish, appoint*, etc.).

15. NUMBER

Nouns and pronouns take inflection (change of form) to show whether they refer to one or to more than one individual. This distinction is called grammatical **number**. Words are said to have two numbers, the **singular**, denoting one object of the kind named, and the **plural**, denoting more than one.

Regular plurals. Most nouns form their plurals by adding *-s* or *-es* to the singular; as, *hair, hairs; nurse, nurses; box, boxes.* For rules as to the plural forms of nouns see Appendix IA, pages 307 and 308.

The grammatical importance of the plural lies in the fact that verbs and pronominal adjectives take plural forms, not to express plural meaning, but simply to mark their relation to plural nouns. For example in *these boys* (cf. *this boy*) *boys* really means more than one boy, but *these* does not mean more than one "thisness." Its plural simply marks its reference to *boys*. This principle is called concord, that is, agreement in form between words to mark the fact that they are grammatically connected.

The singular of a collective noun takes sometimes singular concord, sometimes plural. It takes the former when its group-meaning is thought of as a unit: as—

A jury consists of twelve men.

It takes the latter when its group-meaning is thought of as an aggregate of individuals: as—

The jury *were* divided in *their* opinion.

16. CASE

Names of the case-forms. The **case** of a noun or pronoun is one of the inflectional forms that it takes to mark its uses in the sentence. In an inflected language noun-uses are marked by case-forms, which are named as follows:

Noun Use	Case Name	Latin Example
1. Subject kernel 2. Predicate kernel	Nominative	*Serv-us* clamat. (The slave cries out.) Teucer erat *serv-us*. (Teucer was a slave.)
3. Imperative	Vocative	Quo ruis, *serv-e*? (Whither, O slave, are you rushing?)
4. Adjunct	Genitive	*Serv-i* canis (a slave's dog)
5. Object direct indirect	Accusative Dative	*Serv-um* vocat. (He calls the slave.) *Serv-o* librum do. (I give a book to the slave.)

Old English had all of these cases except the vocative, besides traces of an "instrumental" case. Modern English, as an analytic language, has largely replaced the case-forms for marking noun-function by a systematic use of word-position and particles. Compare, for example the following sentence from the Old English Chronicle for the year 755 with its modern translation:

> Hēr Cynewulf benam Sigebryht his rīces ond Westseaxna wiotan for unryhtum dǣdum.

> [At this time Cynewulf and the councilmen of Wessex deprived Sigebryht of his kingdom for his unjust deeds.]

The case-forms of modern English nouns and pronouns, with their equivalents in the older cases, are as follows:

OLDER CASES	MODERN PRONOUN CASES			MODERN NOUN CASES		
		(Singular)	(Plural)		(Singular)	(Plural)
Nominative	Nominative	*he*	*they*			
		who	*who*			
Vocative				Common	*man*	*men*
					boy	*boys*
Accusative Dative	Accusative-dative	*him*	*them*			
		whom	*whom*			
Genitive	Genitive[1]	*his*	*their*	Genitive	*man's*	*men's*
		whose	*whose*		*boy's*	*boys'*

Varieties of case-use. As to their uses these cases call for separate attention.

The **nominative** case which appears in pronouns has four constructions:

(1) The "subject nominative" marks a pronoun standing as subject of a sentence or clause.

  1. *Thou* art the man.
  2. *She* dwelt among the untrodden ways.

(2) The "predicate nominative" marks a pronoun standing as predicate kernel.

> It is *he* that made us.

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[1] See page 107, footnote 1.

(3) The "nominative absolute" marks the subject of an "absolute" semi-clause (see page 222).

    1. *She having the keys*, no entrance was possible.
    2. And, *thou away*, the birds are mute.

(4) The "nominative of address" marks a pronoun used vocatively.

       O thou that hearest prayer, unto thee shall all flesh come.

The **accusative-dative** case of pronouns has four constructions:
(1) It marks the pronoun as direct object of a verb (see page 138).

       The drums aroused *me*.

(2) It marks the pronoun as indirect object of a verb.

    1. The club stood *him* in good stead.
    2. I saw Mark Antony offer *him* a crown.

(3) It forms "case-phrases" of the pronoun with prepositions.

    1. *After us* the deluge.
    2. Beware *of her*.

In this construction it occurs with certain words (*like, near, opposite, worth*) that are more commonly adjectives.

    1. How *unlike him* to say that!
    2. *Opposite me* sat an old crone.

(4) It marks the pronoun as subject or predicate of an infinitive semi-clause (see page 207).

    1. We directed *him to bring* the horse.
    2. Richard thought the intruder *to be me*.

The **common** case of nouns takes all eight of the constructions that have just been noted for the nominative and the accusative-dative case of pronouns.[1] Thus—

A. Constructions Answering to Those of the Nominative of Pronouns

   (1) The *dog* bites.⎫
       Cf. *He* bites.⎬ Subject kernel

   (2) Carlo is my *dog.*⎫
       Cf. Carlo is *he.*⎬ Predicate kernel

   (3) The *wall* being broken, we climbed through.⎫ Subject of "absolute"
       Cf. *That* being broken, we climbed through.⎬ semi-clause

   (4) *Boy,* come here!⎫
       Cf. *You* there, I mean you!⎬ Vocative

B. Constructions Answering to Those of the Accusative-Dative of Pronouns

   (5) The drums aroused *the soldier.*⎫
       Cf. The drums aroused *him.*⎬ Direct object

   (6) I offered *the waiter* a dime.⎫
       Cf. I offered *him* a dime.⎬ Indirect object

   (7) Look out *for the driver!*⎫
       Cf. Look out *for him!*⎬ Case-phrase

   (8) Jane thought *the offender* to be me.⎫ Subject or predicate kernel of
       Jane thought me to be *the offender.*⎬ an infinitive semi-clause

Here, then, are eight ways in which we find the common case of nouns figuring in sentences. They need a little further comment.

In the first place it is evident that one case-form that can figure in eight constructions needs to be helped out by some other device in *distinguishing* those constructions. As a matter of fact the uses of the common case as subject, object, and predicate kernel are shown by word-order. Note the illustrations on the next page.

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[1] Two other constructions of the common case make the noun "untypical," since they show the noun in uses that belong to adjectives and adverbs. These are shown as follows:

   (9) The *war* lord of Germany. ["Adherent" noun]
   (10) We stayed but a *moment.* ["Adverbial" noun]

For their explanation see Chapter IX, pages 224, 227.

(1)

Subject	*Verb*	*Object*
The cat	chased	the squirrel.
The squirrel	chased	the cat.

(2)

Subject	*Copula*	*Predicate Noun*
The winds	are	his messengers.

(3)

Subject	*Verb*	*Indirect Object*	*Direct Object*
Farmers	give	their cattle	malt.

A noun in the common case, therefore, may get its construction *expressed simply by its position* in one of these three recognized sentence-patterns:

Subject—verb—object
Subject—copula—predicate noun
Subject—verb—indirect object—direct object

In these three formulas there are two terms that call for definition:

(a) A **predicate noun** is a noun introduced by a copula or conjunct as the predicate kernel describing or defining the subject. Thus—

1. The love of money is *the root* of all evil.
2. Clouds seem *mountains*.

(b) The **object** is a noun-qualifier of a verb. Any verb that means an action which passes from an agent to something acted upon or produced by it takes an "object" to express this "recipient" or product. Thus—

1. Brutus killed *Caesar*.
2. Aaron made a golden *calf*.

The exact construction of any noun-object, therefore, depends on variations in the meaning of these "verbs of action."[1]

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[1] Object words, accordingly, are discussed more fully in connection with verb-meaning. See pages 138 and 139.

In the second place, the **case-phrases,** in which nouns with prepositions do duty as the cases of the older languages, are really noun-*qualifiers*, taking adjunct, subjunct, and predicate kernel constructions. Thus—

1. A stitch *in time* saves nine. [*Adjunct*]
2. The target was a pumpkin stuck *on a pole.* [*Subjunct*]
3. The sentinel is *on guard.* [*Predicate kernel*]

Prepositions, as has already been remarked (p. 78), are really loose or detachable inflections for nouns; so that the case-phrase (preposition+noun) should always be taken not as a "construction" but as a single *factor* in some construction. A "case-phrase," indeed, is a noun taking a loose affix with which it plays rôles in the sentence that otherwise are played by adjective or adverb.[1] Thus for adjunct rôles, compare—

Case-phrase	Adjective
men *of sense*	*sensible* men
streets *in cities*	*urban* streets
a girl *with flaxen hair*	a *blonde* girl

For subjunct rôles, compare—

Case-phrase	Adverb
boys reporting *at the bell-stroke*	boys reporting *promptly*
a word spoken *on purpose*	a word spoken *purposely*

Since case-phrases are regular features both of form and of use in nouns, they are discussed here rather than among the "untypical" constructions in Chapter IX. Their great handiness in sentence-structure is increased by the freedom with which the nouns in case-phrases may take on adjective qualifiers. Thus—

> Methinks I see *in my mind* a noble and puissant nation rousing herself *like a strong man* after sleep, and shaking her invincible locks; methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes *at the full midday beam.*—*Milton*

[1] Compare with what is said on pages 102 and 103 about the genitive case.

The **genitive** case really turns a noun into a special sort of adjective,[1] meaning no longer the person or thing itself, but a relation which names that person or thing indirectly. Thus in *John's book* the genitive *John's* means not "John as a possessor" but "*possessed by John*"; in *the doctor's orders* the genitive means "*given by the doctor*"; in *dedicated to his wife's memory* it means "*referring to* his wife." In construction the genitive is like an adjective qualifier:

1. adhering to a noun: *the brakeman's fault.*
2. predicated with a link-verb: *The fault was the brakeman's.*

(*a*) **Genitive form.** The regular form of the genitive in singular nouns is made by adding *-'s*;[2] as, *Luke's gospel, a bird's wing, virtue's* reward. In regular plural nouns the genitive is shown in writing an apostrophe after the plural ending *-s*; as, the *Smiths'* chauffeur, *birds'* wings, the *officers'* ball.

Plurals not ending in *-s* take the genitive *-'s* like singular nouns; as, *men's* hopes, *the children's* crusade. For special rules governing the genitive form of singular nouns in *-s* see Appendix I, page 309.

The genitive case is formed on noun-groups and compound nouns as well as on single words. Thus—

Ward, Cabot, and Hall's retail rooms. [The genitive suffix on the last name, only, indicates that the noun-group names a partnership. "Ward's, Cabot's, and Hall's retail rooms" would indicate three separate firms.] So, ner *sister-in-law's* quarrel; *somebody else's* sister; *a yard and a half's* length; the pleasure of *Colonel Huntley and Miss Huntley's* company.

The genitive suffix *-'s* is so freely used with long phrases (and even clauses) as almost to rank as a particle. Thus we can say,

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[1] In Old English the genitive had certain adverbial uses which survive in a few fossilized expressions: *nowadays*, must *needs*, go your *ways* (cf. German *gehe deines weges*).

[2] The use of the apostrophe in the genitive ending originated in a mistaken idea that the *-s* was a remnant of the possessive pronoun *his*—that *John's book*, for example, was a contraction of *John his book*. Cf. Shakespeare:

In characters as red as *Mars his* heart [=Mars's heart].

the boy we saw yesterday's father, although we should do better to avoid so awkward an expression by using *of,* as—

> the father of the boy we saw yesterday

By doing this we often avert an ambiguity (the use of an expression that may be understood in more than one way). Thus the expression, *John the Orangeman's son* might be understood by a hearer as, "John, the son of the Orangeman," instead of "The son of John the Orangeman."

(b) **Genitive meaning.** In everyday speech and in prose the genitive of nouns normally expresses possession. It is therefore most fittingly used in nouns that mean living beings, or things naturally personified; as, the *cardinal's* red hat; *England's* honor. The noun denoting the object possessed is often omitted where it is readily understood; as in

1. To dine at *Sherry's* [restaurant].
2. Buy your cravats at *Alton's* [shop].

Since the preposition *of* forms case-phrases that mean possession as well as other relations, one must often choose between a phrase with *of,* and the genitive case. This choice is subject to the following considerations:

(1) Only persons and living beings are naturally thought of as having actual ownership. Hence—

(a) The genitive of nouns meaning places or things implies personification, and is appropriate only to poetry.

> *Belgium's* capital had gathered then
> Her beauty and her chivalry.   •

In ordinary speech such genitives (as *Boston's* Food Fair, *the house's* top) are apt to seem an affectation.

Here the case-phrase construction is the normal one; as, the capital *of Belgium,* the top *of the house.*

(b) Nouns that mean living beings, on the other hand, more naturally take the genitive than the of-construction; as

Susan's book [not the book of *Susan*].

Where the qualified noun expresses an action or attitude, its noun qualifier usually takes the genitive to denote the actor; as in *mother's* approval, *God's* love. The of-construction here (as in love of God) may denote either the active or the passive relation. When considerations of smoothness or emphasis in word-order require the of-construction, the noun may take the genitive as well. Thus—

1. This is an old book of *mother's*.
2. That sharp tongue of *Janet's* will make trouble.

Note that the phrase "an old picture of *mother's*" makes a different sense from that of the phrase "an old picture of *mother*"; "*mother's* picture" might mean either.

(2) Certain relations that are more or less figuratively like the relation of ownership can be equally attributed to persons, to things, or to abstract qualities. Hence in expressing such relations—

(a) The genitive and the of-construction are often equally suitable. Thus—

1. the *pope's* benediction   OR   the benediction *of the pope*.
2. a *mother's* efforts   OR   efforts *of a mother*.
3. *Napoleon's* death   OR   the death *of Napoleon*.

(b) In various phrases the genitive form has been fixed by idiomatic habit; namely in—

out of *harm's* way   at *swords'* points
at his *wit's* end   for *pity's* sake

and in certain expressions of measure or extent, as:

a *day's* work   a *stone's* throw
an *hour's* delay   a *hair's* breadth
a *week's* notice   a *dollar's* worth

(3) The genitive case was originally used in expressing various relations that now require the case-phrase with *of*. Thus the Latin genitive may be used descriptively—*vir tantae probitatis* = a man of such honesty—and Shakespeare could write "for *sin's* rebuke and my *Creator's* praise," where the genitives indicate the *object* of the rebuke and the praise. Such relations are now expressed with *of*, except where they may be taken figuratively as possessive, as in *Roosevelt's* election.

17. Gender

In an inflected language nouns divide by their inflectional forms into classes which partly fall in with a classification according to sex. This formal distinction between nouns is called **gender**. It has grammatical importance because of the principle of concord (see page 96) by which adjectives and pronominal words take the same inflection as the nouns they qualify. Thus in Latin, adjectives take what are called "masculine," "feminine," and "neuter" forms to agree with their nouns: *miles magnus* (masc.), a great soldier; *lapis magnus* (masc.), a big stone; *regina magna* (fem.), a great queen; *stella magna* (fem.), a large star; *bellum magnum* (neut.), a great war. Grammatical gender, therefore, is something more than the distinction of females from males in nouns that naturally admit that distinction as part of their meaning (e.g., *father, mother; cockerel, hen; waiter, waitress*). It is a distinction of form applying to *all* nouns, and not necessarily following sex-differences in any consistent way. In French nouns, for example, there is no neuter. All French nouns are by gender either "masculine" or "feminine," and it would be a mistake to suppose that names of things are thereby felt to signify either male or female. *Le pays* (masc.), "the country," *la montagne* (fem.), "the mountain," are not felt as *he* and *she*.[1]

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[1] The notion that gender means sex is illustrated in Mark Twain's *A Tramp Abroad.* "In German a young lady [mädchen, neuter noun] has no sex, while a turnip [rübe, feminine noun] has. Think what overwrought reverence that shows for the turnip, and what callous disrespect for the girl."

And even if they were, they would have *grammatical* gender only because they take a gender-concord in their adjective qualifiers.

This being the case, a true account of genders in English is like an account of the snakes in Ireland: there aren't any. For many kinds of living beings English nouns distinguish sex not (as in *heir, heiress; hero, heroine*) by changes of form in the same word but by the use of totally different words; as *king, queen; monk, nun; hart, hind.* Feminine forms of nouns (*lioness, empress, sultana,* etc.) and the so-called "gender forms" of pronouns (*he, she, it*) always refer to actual sex-distinctions. The sailor who mentions his ship as "she" is simply personifying it as a woman. And English adjectives show no such concord for sex as they show for number: compare *this* boy, *this* girl with *these* boys, *these* girls. Sex-distinctions in English words figure but slightly in grammar.

[For a lesson assignment on sections 14-17, pages 93-106, see the Exercise Book, page **10**, with Lesson Leaf **11**.]

18. Pronouns

Pronoun and antecedent defined. A pronoun—so called because it is felt as a word to be used "instead of a noun"—is simply a noun that is stripped of nearly all descriptive meaning, so that (instead of *naming*) it simply *designates* persons or things *by some relation* that they bear. Thus *I* designates any person who happens to bear the relation of speaker to the passage in which *I* occurs; *this* designates some one thing (which may be anything whatever) that has the relation of presence or nearness in time, place, or thought.

Pronouns, therefore, have a marked relating value, because they refer to nouns in the passages they occur in. The noun referred to by a pronoun is called its *antecedent*. The pronoun shows its reference to its antecedent by agreeing with it as re-

gards number and sex wherever the pronoun form makes those distinctions. For example—

1. Purple the *sails* [antecedent] and so perfumèd that the winds were lovesick with *them* [pronoun plural to agree with *sails*].

2. *Markheim* [antecedent] heard stealthy sounds. On every side *he* [pronoun masculine as referring to the man *Markheim*] was begirt by presences.

The kinds of pronoun. Most of the English pronominal words serve both as pronouns and as pronominal adjectives, and must be classed now as the one, now as the other, according to the constructions they occur in. For example, *that* is a pronoun in *that was wrong;* and a pronominal adjective in *that wrong will be punished.*

In the following tables these "double-duty" words are put in italics.

Pronouns are of six kinds:

(1) The Personal Pronouns[1]

	FIRST PERSON		SECOND PERSON		THIRD PERSON	
	PLAIN	INTENSIVE AND REFLEXIVE	PLAIN	INTENSIVE AND REFLEXIVE	PLAIN	INTENSIVE AND REFLEXIVE
Singular					masc. fem. neut.	
nominative	I	myself	thou	thyself,[2] yourself	he, she,	himself, it herself,
accus.-dative	me		thee[2]		him, her,	itself.
Plural			you			
nominative	we	ourselves	ye	yourselves	they	themselves
accus.-dative	us		you		them	

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[1]Certain forms (*his, her, its, their, whose*) that by origin were genitives of the personal pronouns are now classed with the possessive pronouns and adjectives, *my, mine, our, ours*, etc. Since the two groups have the same kinds of meaning and use, it would be troublesome to call one of them genitives, and the other possessives.

[2]Now used only in poetry and solemn prose.

(2) The Possessive Pronouns

FIRST PERSON   SECOND PERSON   THIRD PERSON

(INTERROG.
AND RELATIVE)

Singular	mine	thine¹ }yours	his, hers, its }whose	
Plural	ours	yours	theirs	whose

Notice that these possessive forms, unlike the genitive of nouns, take no apostrophe. *It's* is proper only as a contraction of *it is*.

(3) The Demonstrative Pronouns

Singular	this	that }such
Plural	these	those

(4) The Interrogative Pronouns

nominative   who }which, what
accus.-dative   whom

(5) The Relative Pronouns

nominative   who }which, that, as
accus.-dative   whom

(6) The Indefinite Pronouns

any, one, other, another, each, either, neither, some, few, enough, many, both, all, none.

Also the compound forms, "anyone," "anybody," etc.

nominative   whoever
genitive   whosever }whichever, whatever, what.
accus.-dative   whomever

The **numerals** (*one, two, three, twenty-one, first, second, third,* etc.) really give a seventh class of pronouns and pronominal

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¹Now used only in poetry and solemn prose.

adjectives. Their use offers nothing peculiar for grammatical discussion. See, for example—

> *Two* is company; *three's* a crowd.

Personal pronouns. The **personal** pronouns (*I, thou, he,* etc.) indicate persons or things by their present relation to what is being said. This relation is called grammatical "person." The grammatical **first person** indicates the speaker (or writer) of what is being said; the **second person** indicates the one addressed; the **third person** indicates someone other than the speaker and the addressed. The pronoun of the third person takes different forms in the singular for differences of sex; *he* referring to a male or to something personified as a male, *she* referring to a female, actual or personified; *it* referring to a sexless thing or to an animal not thought of as marked by sex.

NOTE. Instead of *it* with the prepositions *of, on, with, by,* etc., the compounds *thereof, thereon, therewith, thereby* can be used, now chiefly in elevated style.

> The earth is the Lord's, and the fullness *thereof.*

We normally means "I and thou and me" (which, of course, may include "you"), but it is sometimes used of single persons; especially—

(1) As a "plural of dignity" by a sovereign.

> *We* are enforced to farm our royal realm.

(2) As suggesting that the writer represents an editorial staff or a group-opinion.

> *We* do not contend that the censure is without ground.

You was originally an accusative-dative plural. It first replaced the old nominative *ye,*[1] and then came to be used (as a

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[1] *Ye* as an accusative-dative represents merely a careless pronunciation of *you;* as in Shakespeare, "I do beseech *ye,* if you bear me hard." Where *ye* occurs for *the* (as in " *Ye* olde tavern"), it is not the pronounced form at all. The *y* stands for an Old English letter þ (=*th*).

plural of dignity) in referring to one, as well as to more than one, person. Even in this use, however, it takes plural concord in the verb-form.

> My boy, *you were* [NOT *was*] mistaken.

He, she, it sometimes repeat the subject of a sentence; as—

1. The Lord, *he* is God.
2. A frog *he* would a-wooing go.
3. *It* was worth doing, that job!

In literary style this use is adopted for special effects of emphasis (both in subject and object constructions: "The lofty city, he layeth *it* low"). In ordinary speech it often suggests a lack of grasp of the thought, but it may give emphasis, as in dialect:

> De Tar-Baby, *she* sot dar, she did, en Brer Fox, *he* lay low.

It is used in referring not only to things, but to any subject of discourse not denoted by *he* or *she*.

> Smoking does a boy harm. *It* stunts his growth.

In three idiomatic ways *it* serves as a sort of formal subject or object: namely—

(1) Anticipating a word that is the logical subject.

1. *It* was our warship "Clamperdown"
   Would sweep the Channel clean.
2. *It* is He that hath made us.

A pronoun thus anticipated by *it* takes the nominative case. "It was *they* [NOT *them*] who broke the gate." *It is me*, however, is common in familiar style for *it is I*, and cannot be called vulgar or dialectic like *it's them, it's him, it's her, it's us.*

(2) Anticipating a phrase or clause that is the logical subject or object (see page 244).

1. *It* is hard to trust the intelligence of a crowd (= To trust, . . . is hard).
2. *It* seems to be assumed that thrift means stinginess (= That thrift means, . . . seems assumed).
3. We think *it* harsh that any poet should fail to be praised.

(3) Serving as what is called a "formal" subject or object where an actual subject or object is but vaguely present to mind (see page 139).

1. *It* rains. *It* is cold. *It* is Christmas.
2. *It* says in this book that the tree-frog has vacuum-cupped toes.
3. Go *it!*
4. He is roughing *it*.
5. Come, and trip *it* as you go.

You, *we*, and, especially, *they* are sometimes used indefinitely for "one" or "people."

1. *They* say you can always tell a sophomore, but that you can't tell him much.
2. To head a monoplane downward *you* draw the steering-wheel back.

The pronouns in -*self* have two uses:

(1) They are used reflexively, that is, to indicate that the object or recipient of an act is the same as its agent.

1. He deceives *himself* into thinking it a small matter.
2. The witch mumbled to *herself*.
3. We believe *ourselves* equal to the task.

In older English the simple forms *me*, *him*, *them*, were often used reflexively. Note the illustrations on the next page.

1. Lord, haste *thee* to help thy servant.
2. Now I lay *me* down to sleep.
3. They made *them* (= themselves) aprons of grass.

In such expressions as *we gazed about us, look behind you,* and some colloquial instances (*he's bought him a top hat; I've hurt me,* etc.) this idiom still occurs.

(2) They are used **intensively,** that is, to emphasize a preceding noun or another pronoun.

> Borrowing of your neighbors, in *itself,* is a shiftless habit.

In everyday style these forms should not be used as simple personal pronouns. In poetry, however, this use is appropriate. Compare the two illustrations that follow:

1. My wife and *I* [NOT *myself*] wish to engage passage.
2. Direct not him whose way *himself* will choose. (*Shakespeare*)

Possessive pronouns. The **possessive** pronouns, *mine, thine, yours, hers,* etc. (like the possessive adjectives *my, thy, your, her,* etc.) serve in certain constructions as the genitives of the personal pronouns. Thus—

(1) As personal pronouns they may take the reference of a relative pronoun.

> No better lot was *theirs,* who fled the field. [Here *theirs* takes the reference of *who.*]

(2) As personal pronouns they take the "double possessive" construction with *of.*

> In the hallway hung two coats *of mine.*

Note that *two of my coats* would mean "two out of a number of coats that I have."

As distinguished from the possessive adjectives, which are

used as pre-adjuncts to nouns (as in *my opinion, our defeat, her answer*), the possessive pronouns are used (*a*) in the typical noun constructions: that is, as subject and object words and in case-phrases with prepositions, and (*b*) as predicate kernels:

1. *Theirs* [was] not to reason why. [Subject kernel]
2. My name is Seymour; *his* is Seamer. [Subject kernel]
3. Transfer the sum from her account *to yours*. [Case-phrase subjunct]
4. Vengeance is *mine*, saith the Lord. [Predicate kernel]
5. I lost my paddle, but she gave me *hers*. [Direct object]

The forms *his'n, hern, yourn, ourn, theirn*, patterned on *mine, thine*, are dialectic or vulgar.

> Him as prigs what isn't *his'n*,
> When he's cotcht 'll go to prison.

The "substitute value" of these possessive pronouns appears where they are linked with noun genitives.

> John's horse and *hers* [= her horse] were rubbing noses.

Demonstrative pronouns. The **demonstrative** pronouns (*this, that, such*) are so called because they *point* the hearer's or reader's attention to something. *This* and *that* point to what is respectively nearer or further in time, in place, or in thought.

1. *This* is mine; *that* is yours.
2. *This* [viz., the letter you have in hand] is to inform you . . .
3. Elder and younger share the goods of fate;
   This all the brains inherits, *that* th' estate.

Note that the demonstrative pronouns are inflected only for number, not for case.

Of the two roads we took *that* on the right; of the walking-staves we took *those* which were lightest.

Such means "persons (or things) of that kind."

> Suffer the little children to come unto me, and forbid them not, for of *such* is the kingdom of heaven.

Yonder has occasionally (in literary style) a pronoun use.

> Is *yonder* the man thou seekest?

The regular use of the demonstratives is as noun substitutes.

> Compare the official reports with *those* [= the reports] of the newspapers.

The plurals *these, those,* but not the singulars *this, that,* may take clause-qualifiers with *who.*

> *Those who draw the sword* shall fall by it.
>   BUT
> *He who* [NOT *this who*] *draws,* etc.

The singulars, however, especially *that,* may take clause-qualifiers with *which.*

> *That* [the ring] *which* you received of me.

Interrogative pronouns. The **interrogative** pronouns (*who, which, what*) are blank nouns used in questions of detail (page 45). *Who* (= what person?) is inflected for case, not for number.

1. *Who* is my neighbor?
2. *Of whom* shall I be afraid?
3. *Who* [NOT *whom*] do you think it was?

Which (= what one or ones out of two or more to choose from) is uninflected.

1. [Of these trails] *which* is the right one?
2. *Which* of you have done this thing?

What, which is uninflected, refers in its pronoun uses to things or to ideas, not to persons.

    1. *What* does all this mean?
    2. *What*, then, has the expedition brought back?

Whether (= which of two) was once used as an interrogative pronoun, but this is no longer good usage.

        Whether is greater, the gold or the temple?

Relative pronouns. The **relative** pronouns serve at the same time as pronouns, referring to words, and as link-words relating one *thought* to another. Compare, for example,

    1. We have a cow, *and it* gives rich milk.
    2. We have a cow *which* gives rich milk.

In the first sentence *and* connects the two clauses; *it* is the pronoun subject of the second clause. In the second sentence *which* serves for *and it*, but with this difference: *which* makes the second clause "subordinate" to the first (it makes the whole clause simply an adjunct of *cow*), whereas *and* makes the two clauses "coördinate," or of equal rank.[1] This subordinating value of the relative is sometimes hardly felt.[2] Thus—

    We threw him the rope, *which* he caught with both hands (= and he caught it, etc.).

But in such instances as "Untie the rope *which* I told you about," the subordination of the "relative clause" is marked.

    The rope which I told about = $\begin{cases} \text{NOT} & \textit{and I told you about it,} \\ \text{BUT} & \textit{the aforementioned rope.} \end{cases}$

A relative pronoun, therefore, carries the attention back to a noun or pronoun in the main clause. This noun or pronoun

is the antecedent (see page 106). In the preceding examples the antecedents of *which* are *cow* and *rope*.

The relatives show certain differences in what they may appropriately refer to.

Who refers to persons only.[1]

> Friends appeared *who* testified to his innocence.

Which refers chiefly to the lower animals, to things, or to ideas.

> 1. Here is the sword *which* Balaam wished for.
> 2. The advice *which* is pleasanter to give than to receive.

The antecedent of *which* may be a whole clause, but the construction is a rather slipshod one.

> The torrent had carried away the bridge, *which* brought our advance to a halt.

That and *as* refer to any sort of antecedent.

The commonest relatives are *that*, *which*, and *who*. *As* is a relative chiefly after *such* or *the same*. It is the only relative used after *such*.

> It will be proved to thy face that thou hast men about thee *that* usually talk of a noun and a verb, and *such* abominable words as no Christian ear can endure to hear.

After *the same* other relatives also are used.

> Here is *the same* girl *as* [or *that*, or *who*] appeared yesterday.

As, like *which*, may refer to a clause.

> He was a Frenchman, *as* we could tell by his accent.

Otherwise, the use of *as* for *which* or *who* is now vulgar.

> Those fellows *who* [NOT *as*] hang around the post office will lose their jobs.

---

[1] Except where it refers to animals with the effect of personifying them.

All these relatives introduce clauses that have the value of adjuncts to their antecedents. Their qualifying force may be either (1) *descriptive*, or (2) *designative* (see page 245).[1] Thus—

1. The little actress, *who had overheard us*, waved her hand.
2. The little actress *who had overheard us* waved her hand.

In the first the *who*-clause (set off by commas) adds a descriptive fact about the actress; in the second the *who*-clause (not set off by commas) designates the particular one of the actresses that waved her hand.

Who, *which*, and *that* all take subject, object, and prepositional construction. *That*, however, cannot form case-phrases with prepositions: it takes the preposition transposed to the end of its clause.

> The cane with *which* [NOT *with that*] you hit him.
>
> OR
>
> The cane *that* you hit him *with*.

Instead of *to which*, *of which*, *with which*, etc., the compounds *whereto*, *whereof*, *wherewith*, etc., may be used in literary style; as, "The den *wherein* he lay." These words are therefore really relative pronouns. So is *but* in such constructions as,

> There was not a fagged pikeman *but* took (= *that* did *not* take) courage.

In all these constructions the relative may be omitted. As subject, however, it may now be omitted only in clauses with *there*, such as—

> The steeple is one of the finest [*which*] there are hereabouts.

Cf. its use in object and case-phrase constructions.

1. That lady [*whom*] you met was a novelist.
2. Here is the hole [*that*] she was peeking *through*.

---

[1] These forces are commonly spoken of as "non-restrictive" and "restrictive."

in most grammars *what* is classed as a relative in such constructions as—

1. *What* we heard has proved true.
2. She told him *what* had happened.

But *what* can here be viewed as having the connective force of a relative between the two clauses only if we translate it into *that which:* thus—

1. *That* has proved true *which* we heard.
2. She told him *that which* had happened.

Such a translation is quite unnecessary. The whole clause here is either subject (*what we heard*) or object (*what had happened*) of the main verb; *what* is simply an indefinite pronoun, either an object-word or a subject-word *within* the subject or object clause, whereas a relative pronoun would introduce an adjunct clause.

The same is true of *whatever, whichever, whoever,* often classed as "compound relatives." In

> *Whatever* you say I will do,

we feel the whole clause, *whatever you say,* to be the object of *do,* without needing to translate it into—

> I will do *anything that* you say.

These words, therefore, can more sensibly be understood as indefinite pronouns.

Indefinite pronouns. The indefinite pronouns are so called because they refer to objects without specifying anything more about them than that they bear certain relations with respect to a number or total concerned. These relations are hard to

classify, but they can be felt to give five groups of indefinite pronouns; viz.—

any	*each*	*another*	*some*	*what*
one	*all*	*other*	*few*	*whatever*
none	*either*		*many*	*whichever*
	neither		*enough*	*whoever*
	both			

With the following exceptions these pronouns are uninflected: *One* takes a genitive (*one's*) and (with *the* or an adjective) a plural (*the ones*).

One's should be used in referring back to *one:* thus, "*One* feels bound to support *one's* (not *his*) party." *One* is really an indefinite personal pronoun, and, like the other personals, has a reflexive form, *oneself*. Instead of this form, *one's self* may of course be used where the slightly different meaning of the noun *self* seems appropriate. Thus—

> *One should not praise one's* self.
>
> BUT
>
> *One may stuff oneself with apples.*

One has an important use as a sort of blank noun, the sense of which can be supplied from the connection in which it occurs; as in "mothers with their little *ones*"; "This umbrella," said he, "producing a fat green *one*." In this use *one* has been called a "prop-word," because it holds in shape (so to speak) a construction which requires a noun at that point. Thus—

1. This apple is wormy. Give me *a good one*.
2. Mountain flowers are hardier than the lowland *ones*.
3. The street was not *so desolate a one* as I had expected.
4. Thou hadst little wit in thy bald crown when thou gav'st *thy golden one* away.
5. I have sung many songs,
   But *never a one* so gay.
6. It's only *the ones* who get rich too quick that go crazy.

Other (used in the singular as pronoun only with *the, this, that, each*) takes both genitive and plural: *the other's, others, others'*.

1. *Others* abide our question. Thou art free.
2. Each was standing in the *other's* light.

Another takes the genitive *another's*.

When one boy came, he carried back *another's* supper.

Whoever takes the accusative-dative *whomever*.

The toll-man questioned *whomever* he stopped.

The shades of distinction between these words can be accurately learned only from a large dictionary,[1] but their singular and plural meanings call for comment here.

Any, some, enough, none, are all singular when they refer to a quantity not composed of individuals. Thus of a bag of flour we should say, *Is any* left? but of a bag of apples, *Are any* left?

None has both a singular meaning (= not one) and a plural meaning (= all. . .not).

1. *None* but the brave *deserves* the fair.
2. *None are* willing to give up *their* luxuries.

Each, either, neither, and the compound pronouns *anyone, anybody, anything, everyone*, etc., are, of course, singular.

1. Let *each* attend to *his* (NOT *their*) own business.
2. If *anybody* doubts it, *he* (NOT *they*) may inspect the document.

The compound forms *each other, one another*, are used as reciprocal pronouns, because they indicate, between persons and

---

[1] Their definitions in *Webster's New International Dictionary* are by the present writer.

things, a relation in which each is at the same time agent and recipient. Thus—

1. A and B help *each other* (=A helps B and B helps A).
2. Bear ye *one another's* burdens.

What and the compounds *whatever, whichever, whoever,* though (as has been remarked) most grammars class them as relative pronouns, are really indefinites, of which the forms in *-ever* have a sweeping emphasis: thus—

He took *what* he could find (=anything to be found).
Let the truth be told, *whomever* it offends (=though it offends anybody and everybody).

It will be remembered (see page 111) that *we* and *you* sometimes have an indefinite use. So has *who,* especially in the literary idiom *as who should say* (=as though *someone* should say).

1. As *who* should say "I am Sir Oracle,
   And when I ope my lips let no dog bark."
2. *Who* (=*whoever*) wills the end, wills the means.

Another expression that amounts to an indefinite pronoun is *there are those who* (cf. Latin *sunt qui*).

There are those who (=*some people*) will repeat anything you tell them.

19. Parsing of Nouns and Pronouns

In parsing a noun (that is, telling its grammatical form and use in a given sentence) we tell—

(1) Its kind—whether common or proper;[1]
(2) Its number—whether singular or plural;
(3) Its case—whether common or genitive;

---

[1] If a common noun is abstract or collective, this fact may be mentioned when it has some grammatical bearing in the sentence.

(4) Its construction in the sentence.

The present chapter has dealt with the noun in its *typical* combinations of form and use (see pages 90-92). Its untypical forms and uses are dealt with in Chapter IX, pages 202 ff. The noun uses thus far described are those of kernel-word in subject, predicate, or descriptive phrase, of object (direct and indirect), of genitive qualifier, and (with a preposition) of case-phrase qualifier.

Thus in the clause—

> When *nations*, slowly wise and meanly just,
> To buried *merit* raise the tardy *bust*—

nations is a common noun in the plural number, and in the common case as subject of the verb *raise* (or, as subject-kernel of the clause); *merit* is a common noun, singular number, and common case in the case-phrase with *to*, which is adjunct to the predicate kernel *raise; bust* is a common noun, singular number, common case, object of the verb *raise.*

In parsing a pronoun we tell—

(1) Its kind—whether personal, possessive, demonstrative, interrogative, relative, or indefinite.

(2) Its person (if a personal or possessive)—whether first, second, or third.

(3) Its number (if inflected)—as for nouns.

(4) Its antecedent (if any)—how it agrees with it (if it does).

(5) Its case (if inflected)—whether nominative, genitive, or accusative-dative.

(6) Its construction—as for nouns.

The following are examples:

1. John got up so early *he* nearly met *himself* going to bed.

He is a personal pronoun of the third person. It is in the singular number to agree with its antecedent *John*, and in the nominative case as subject of the verb *met.*

Himself is a reflexive pronoun of the third person and singular number to agree with its antecedent *he*, and is object of the verb *met*.

> 2. Better be with the dead
> *Whom* we, to gain our peace, have sent to peace.

Whom is a relative pronoun, referring to *the dead* as its antecedent, and is in the accusative-dative case as object of the verb *have sent*.

> 3. John handed in neater drawings than the other fellows did, but I preferred *theirs*.

Theirs is a possessive pronoun, third person, plural number, referring to "drawings," and direct object of *preferred*.

> 4. The moose pushed his nose through the thicket. *This* I was expecting.

This is a demonstrative pronoun, singular number, referring to the whole sentence, "The moose pushed," etc. It is object of the verb *was expecting*.

NOTE. To supply an *idea* or a *thought* thus referred to is not the same as the objectionable practice of supplying a *noun* in such sentences as, "Look at *this*," and then calling *this* "a demonstrative adjective, qualifying the noun 'thing' understood."

[For a lesson assignment on sections 18 and 19, pages 106-123, see the Exercise Book, page 11, with Lesson Leaf 12.]

CHAPTER IV

VERB AND LINK-VERB

20. VERB, VERBAL, AND VERB-PHRASE

A verb has been defined on page 78 as a predicating word, typically one that means an act or occurrence. Looking at such a word more closely, we shall find that in talking of verbs we have to do with four kinds of meaning, and that (1) all four of them may appear in one word, or (2) one or more of them may get separate expression in words that make up a "composite"[1] phrase. These four sense-items are—

(a) A kernel-idea, commonly one of action or occurrence, which gives a verb descriptive value like that of a common noun or adjective. This idea is normally carried by the word-stem, as by *serv-* in the verb *serves*, which means the act of "working in behalf of" somebody. Cf. the noun *serv-ant* and the adjective *serv-ile*.

(b) A very general distinction, such as that of "causing" and "changing," which may enter into the idea of actions or occurrences. For example, the general notion of *cause* enters into the idea of *en-slave*, "to *make* a slave of" (cf. *en-rich*, "to cause to be rich," *encumber*, *envisage*, etc.); the general notion of *change* enters into the ideas of *fossil-ize*, "to become a fossil," *lique-fy*, "to *turn into* liquid."

(c) A distinction of the time to which the act or occurrence is referred, as in *writes*, *wrote*.

(d) The predicative force of the verb as the word that conveys assertion, supposition, or command, etc. See page 36.

With these four items of verb-*meaning* in mind we can now describe the types of verb-*form* by saying that—

1. A typical or **full** verb expresses all four sense-items—(*a*) + (*b*) + (*c*) + (*d*). For example, in *they enslaved the prisoners* the verb *enslaved* expresses (*a*) the kernel-idea "slave," (*b*) the notion of cause—"made slaves of," (*c*) the distinction of past time, and (*d*) the *assertion* of fact. Of course (*b*), the general notion of cause, or change, may be not separately noticeable in a full verb, and still be there; as in, the sun *melts* ice, he *composed* a letter.

2. A **"conjunct"** verb (see page 64) expresses the three sense-items (*b*) + (*c*) + (*d*); as, *render, became, seems.* These are commonly but more clumsily called "verbs of incomplete predication."

3. A **verbal** clearly expresses (*a*) + (*b*) only; as *writing, written, (to) serve.* It combines something of verb meaning and use with the uses of a noun or adjective. Verbals are further distinguished as "infinitives," "gerunds," and "participles" (see sections 45-47). In participles we must recognize traces of the sense-items (*c*) and (*d*).

NOTE. The verbal answering to a conjunct verb will express (*b*), the "general factor-idea," only; e.g., *seeming.*

4. A **link-verb** expresses the sense-items (*c*) + (*d*) only; as in *did* write, *shall* write, *would* write. These are commonly called "auxiliary verbs."

5. A **pure copula** (see page 35) expressing (*d*) only, is possible; as in, twice two *is* four.

We have, then, to guard against confusion with the term "verb"—a confusion arising in two ways. In the first place, we find the term applied loosely to a word-form of any one of these five classes: for example, we find *writes, seems, written, shall,* and *is* all equally called "verbs." In the second place, the term "verb" often designates a variable word, made up of a set of forms and phrases: for example, when *is writing, writes, wrote,*

has written are called "forms of the verb *write*." This latter way of speaking does no harm so long as we remember that it refers not to a particular word-form in a sentence, but to the abstraction "write" treated in the dictionary. The former loose way of calling anything a verb, from a copula to a predicate kernel, is unhappy. Better say—

verb, when we mean a "complete" notional word ranking as a predicate kernel; as, *write, clothe, behave, arise.*

conjunct verb, for a verb so general in its meaning as to require a complement to fill out the predicated idea; as, *seem false, make* ready, *become* rusty.

verbal, for an untypical form that combines verb uses with noun or adjective uses; as, *seeing* the target is hard, eyes clearly *seeing.*

link-verb, for a relating word as part of a verb phrase that expresses predicative force with mood and tense distinctions; as, *shall* go, *do* come.

verb phrase, for a composite phrase made up of a link-verb and verbal, either with or without predicate particles; as, *he would have been coming.*

These distinctions can be summarized by a diagram.

(a) Kernel idea of action or occurrence (*writ-, serv-*)	. . . . .			
(b) Factor-idea of cause, change, etc. (*en-slave, magni-fy, Christian-ize*)	Verbal . . (*writing*) $a + b + c$	.		Verb (*writes*) Verb phrase (*would be writing*) $a + b + c + d$
(c) Tense (serves)			Conjunct verb (*become, seem, render*)	
(d) Fact and mood of predicating (twice 2 *is* 4.)	Link-verb (*would* write) $c + d$ . .	.	$b + c + d$	
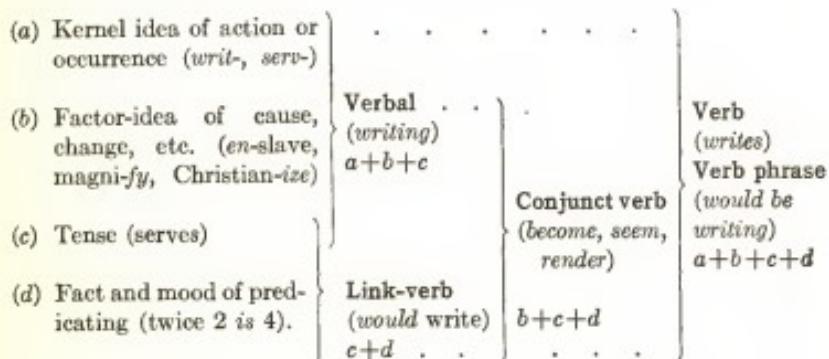
21. PERSON AND NUMBER

Verb-forms that make statements (as in, the train *goes*, we *go*) take inflection for person and number to agree with their subject-words. The distinction of number here is not a distinction of meaning in the verb. In *he sees whatever they see*, *see* does not suggest more than one act of seeing. It simply shows its predicating relation to *they*, just as *sees* does to *he*. The distinction of "person" attaches to the verb somewhat more naturally. Since the verb conveys the force that makes the sentence express a thought, and since a thought is expressed *by* somebody *to* somebody, the verb quite properly takes some mark to show whether the thought is *about* the speaker, the person spoken to, or somebody or something else. This distinction of reference is especially helpful in the verb *be* (*am*, *are*, *is*), which enters into so many verb-phrases. Thus—

1. Here *I am*, a young woman,
   And there *you are*, a young man,
   And what *are you going to* do about it?

2. *Duke F.* *Thou art* thy father's daughter; there's enough.
   Rosalind So *was I* when your Highness took his dukedom.
   So *was I* when your Highness banished him.

   .   .   .   .   .   .

   Celia   If *she be* a traitor, why so *am I*.

Person and number in verbs and auxiliaries are purely a device for grammatical concord.[1] This concord is expressed by the endings of verb-forms—called "personal" endings. These endings that carry the distinction of person and number differ somewhat in the present and the past tenses (see pages 131 and 132). They are shown on the next page in a table, in which the blank lines indicate the forms that show no special personal endings.

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[1] See page 96. This is not to say that verb meanings of action and occurrence do not take *some* form of plural expression. Thus in "She would talk and talk," "She said it over and over," we have meanings of repeated (plural) action for *talk* and *said*. But they are not expressed by any plural distinction of verb-form.

	PRESENT	PAST
Singular	1 ———	1 ———
	2 ———est,[1] -st[1]	2 ———est,[1] -st[1]
	3 ———s, -eth[1]	3 ———
Plural	1,2,3 ———	1,2,3 ———

Thus we have—

	PRESENT	PAST
(I, we, you, they)	write	wrote
(thou)	writest[1]	wrotest[1]
(he)	writes, writeth[1]	wrote
(I, we, you, they)	walk	walked
(thou)	walkest[1]	walkedst[1]
(he)	walks, walketh[1]	walked

The important link-verbs *be, have, shall,* and *will,* take irregular inflections: thus—

(a) The copula *be:*

	PRESENT			PAST	
	Singular	Plural		Singular	Plural
1.	am			was	
2.	art[1]	}are		wast[1], wert[1]	}were
3.	is			was	

(b) *Have:*

	PRESENT		PAST	
	Singular	Plural	Singular	Plural
1.	have		had	
2.	hast[1]	}have	hadst[1]	}had
3.	has		had	

(c) *Shall* and *will:*

	PRESENT		PAST	
	Singular	Plural	Singular	Plural
1 and 3.	shall, will		should, would	
2.	shalt,[1] wilt[1]	shall, will	shouldst,[1] wouldst[1]	should, would

[1] Now used only in poetry and the solemn style.

With compound subjects and certain other subjects the form of the verb requires care. Thus—

(*a*) The singular or plural meaning of the subject, of course, usually determines the verb-form.

1. His father and uncle *are* partners.
2. Either his father or his uncle *is* responsible.
3. John, together with his brothers [subject not compound], *takes* the examination.
4. The end and aim [= the single idea "purpose"] of grammar-study *is* insight.

(*b*) When subject-words connected by *or* or *nor* differ in number or person, the verb usually agrees with the nearer.

1. Either you or he *is* responsible.
2. Neither the aunt nor her children *were* at home.

Where awkward, such expressions can be evaded; thus, "Either *you are* responsible or *he is.*"

(*c*) Certain nouns, plural in form, may be singular in sense:

1. Mathematics *trains* one to think.
2. What other means *is* left us?

(*d*) Other nouns, singular in form, may be plural in sense. See page 95.

1. The Junior class *resent* the charge that they lack spirit.
2. A number of boys *were* loafing at the store.
3. Half of the regiment *fall* back. [Here the singular verb *falls* would indicate that "half the regiment" was thought of as a single aggregate of soldiers.]

(*e*) When the subject-word is a relative pronoun the verb agrees with its antecedent.

1. { All you who bungle *are* disqualified.
    { He who bungles *is* disqualified.

2. This is one of the best lectures that *have* [NOT *has*; the antecedent is *lectures*, not *one*] been heard in our club.

22. Tense

Tense and time. **Tense** is the distinction of form in a verb to mark a time-distinction for its meaning of action or occurrence. Not every assertion, of course, refers to a past, present, or future time. Thus in abstract or general statements such as *man is mortal; the sun rises in the east; fishes swim,* the copula *is* and the verbs *swim, rises,* although formally present in tense, are really tenseless, asserting what is true at any time. But a tense-form normally refers the verb's action to a past, present, or future reckoned from the time of speaking. And since, having indicated a time before or after speaking, one may go on to indicate times before or after the time spoken of, one can make tense-reference to a number of these relative points of time; for example—

1. John *said* (yesterday) that he *would come.*
2. John *will have read* this when he *starts* (tomorrow).

In speaking of an act or occurrence we can have regard to the time not only *at* which, but *during* which it takes place. Action, that is, can be viewed as at any time either complete or incomplete. Tense-forms that express the action simply as at past, present, or future points of time, are called **point tenses**; as, he *pulled* the trigger; Augustus *rebuilt*[1] Rome. Tense-forms that express the action, past, present, or future, as in progress or as complete are called **durative** tenses (tenses that refer to *duration*); as, he *was reading* aloud; she *has knitted* the cravat. Durative forms that express the action as in progress are called **progressive** tenses (as in, he *is writing*); durative forms that express the action as complete are called **perfect** tenses (as in, he *has written*). English has tense-*forms* only for the present and past, but these are supplemented by a rich variety of tense-*phrases,* made up of the link-verbs *have, be, will,* and the verbals. The tense-distinctions thus expressed are shown by a table.

---

[1] The rebuilding, of course, took years to do, but *rebuilt* here makes no account of that fact. It treats the whole process simply as an act that Augustus once did.

TIMES OF REFERENCE:		Present				
	Past			Future		
Prior to past	In prospect in the past			Prior to future	In prospect in the future	
1	2	3	4	5	6	7
POINT TENSES:						
had written	wrote	would write	writes	will have written	will write	will be about to write
DURATIVE TENSES:						
		(a) PROGRESSIVE				
had been writing	was writing	would be writing	is writing	would have been writing	will be writing	———
		(b) PERFECT				
had been written	had written	would have written	has written	would have been written	will have written	———

The meanings of these tense-forms now call for **notice**, since certain forms have more than one meaning.

The **present tense** (4 in the table) is used—

(1) As a point tense, expressing *what now takes place:* "The marshal *waves* his baton."

For vivid effect the present is sometimes assumed in recounting past events. This is called the **historical present.** Thus, Benvolio (in Shakespeare's *Romeo and Juliet*), in reporting a duel, says—

> He *tilts* (=tilted)
> With piercing steel at bold Mercutio's breast,
> Who, all as hot, *turns* deadly point to point.

Where the context prevents misunderstanding, the present may take a like vivid use for the future; thus: We *start* (=shall

start) next week; when she *returns*, let me know. You shall say
whatever you *please*.

(2) As a "durative" tense, expressing *what goes on habitually.*

> He *takes* a long walk before breakfast.

(3) As expressing *what is true at any time.*

> 1. Parallel lines *meet* at infinity.
> 2. Platinum *is* the heaviest metal.

The **past tense** (2 in the table) is used— .

(1) As a point tense, expressing *what occurred in the past.*

> Guido of Arezzo *devised* the hexachord.

(2) As a "durative" tense, expressing *what went on,* either once
or habitually.

> 1. While I *read* (=was reading), she knitted.
> 2. Saxon pirates *crossed* (=used to cross) the channel.

A special durative tense-phrase, expressing customary past ac-
tion is formed with *would*.

> 1. He *would drop* in of an evening.
> 2. Celia *would lie* for hours gazing at the clouds.

The **future tense-phrase** (6 in the table) is formed by *shall*
or *will* with the "bare infinitive" (see page 203).[1] The choice be-
tween these two auxiliaries arises from the fact that *shall* keeps
something of its original force of "owe," "be obliged"; and *will*
keeps something of its original force of "intend." In the first
person, where the speaker is referring to his own future, these
two forces appear as a matter of course; thus,

(1) SIMPLE FUTURE: *I, we shall* (=am to, are to); *shall I?
shall we?*

---

[1] Phrases equivalent to the future and past future are formed with *am going to,
was going to,* etc.

> I *am going to* write his father.

(2) VOLITIVE[1] FUTURE: *I, we will* (= intend to).

Will I? will we? are of course rarely correct, since they make the speaker ask his own intention.

1. *Shall* I, wasting in despair,
   Die because a woman's fair?
2. Quick, or we *shall* [NOT will] miss the train.

In the second and third persons these forces of necessity and intention get a special turn from the fact that the speaker is predicting or promising somebody else's future. Since one does not ordinarily know another's mind well enough to tell its intention, *will* here gets this force weakened or lost; *shall* on the other hand, by intimating that another's action can be promised or predicted, suggests some authority or compulsion on the speaker's part. Hence we have

(1) SIMPLE FUTURE: *you, he, they will.*

(2) VOLITIVE FUTURE: *you, he, they shall.*

1. You *will* (= are going to) reach the boat in time.
2. You *shall* reach it in time [a promise].
3. Where the tree falls, there it *shall* lie.
4. The world *shall* be at peace, and if the kings must show their might,
   Let those who make the wars be then the only ones to fight.

When emphasized, *will* of course expresses determination on the part of its subject; thus, "You *will* meddle, will you?"

In questions of the second or third person the form is used that is expected in the answer:

1. *Wilt* thou have this woman to be thy wedded wife? [Answer: I *will.*]
2. *Shall* they be admitted to bail? [They *shall.*]

In military orders and other official directions *will* often replaces *shall* for the sake of courtesy.

> You *will* report to the adjutant for instructions.

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[1]Volitive = expressing volition or intention.

Future tense-phrases may be formed with *going* or *about* with the infinitives. *About* suggests what is immediately in prospect.

> The party is *about to see* an eclipse.

NOTE. For *shall* and *will* in subordinate clauses see pages 255 ff.

The **progressive tense-phrases** (1a, 2a, 3a, etc., in the table) express action as in progress or going on at a time referred to. They are formed with *be* (in any of its forms; see page 35) and the present participle (see page 217).

1. I suppose that you *have been traveling*.
2. Meanwhile Villa *was scouring* the countryside.
3. The wolves *will be howling* at our door.

In the passive voice (see page 140) only the present and past take progressive forms. They are as follows:

> *Present:* I am being seen.
> *Past:* I was being seen.

The **perfect tense-phrases** normally express action as completed at the time referred to. They are formed with *have* and the perfect participle (see page 218). There are three main forms of perfect tense-phrase.

(1) The **present perfect** (4b in the table) expresses the action as complete at the time of speaking.

1. The blow *hath fallen*.
2. We *have learned* our lesson.

Notice that we can now say either "John *has* gone" or "John *is* gone." The former describes the present completion of the act; the latter describes the present state of John.

NOTE. The present perfect is sometimes used as a point tense referring to a past that is recent or immediate. Thus, "John *has offered* to take you home" expresses not the *completion* of the offer, but the fact that it was *just*

made. "John *offered* to take you home" might refer to a discussion that took place before you came. Cf. the immediate future expressed by *about to* (page 134).

(2) The **past perfect** (2b in the table) expresses the action as completed at some past time spoken of.

    1. Before daybreak the trawler *had slipped* from its moorings.
    2. The chairman nodded to Belden, who *had risen.*

    NOTE. Like the present perfect, the past perfect sometimes has the force of a point tense (1 in the table); as in, *I had heard* it before you spoke. The French has a special tense-phrase—the "past anterior"—for this force; as *il eut écrit,* "he had written."

(3) The **future perfect** (6b in the table) expresses the action as completed at some future time spoken of.

        Before I write again I *shall have seen* London.

It also may have the force of a point tense (5 in the table).

    Certain tense-phrases with *should* and *would* express the occurrence or the completion of an action as in prospect in the past. These are:

(1) The **past future** (3 in the table) expressing what was future from a past point of view.

        He promised that he *would write.*

(What was then future may of course still be future.)

(2) The **past future perfect** (3b in the table) expressing the completion of an act as at a time formerly in prospect.

        I knew that by the tenth he *would have written.*

For the uses of tenses in subordinate clauses, see pages 252-254.

    [For a lesson assignment on sections 20-22, pages 124-135, see the Exercise Book, page 11, with Lesson Leaf 13.]

23. Regular and Irregular Verbs

The past tense of English verbs is formed in two ways according to which they are classed (rather fancifully) as "weak" or "strong," or (more simply) as "regular" or "irregular."[1] The difference between these two classes is carried into the perfect participle as well, so that any given verb is classed so far as its form goes, by what are called its **principal parts**, that is, by its present and past tense-forms and its perfect participle.

Regular verbs form the past tense and the perfect participle by adding -*ed* to the present.

select	selected	selected
warn	warned	warned
wave	waved	waved

Note. The suffix -*ed* is sounded as a separate syllable only after *d* or *t* (me*nded*, rej*ected*, etc.); after other letters it elides with the previous syllable (cat*ered*, "cater'd"; espo*used*, "espous'd," etc.) There is an exception to the latter, in poetry, where the -*ed*, for the sake of the meter, often becomes a new syllable:

Methought I saw my late espousèd saint.

A mute -*e* of the present form is omitted before -*ed*; as in *wave, waved; revere, revered.*

Irregular verbs of the Old English "strong" type form the past tense without a suffix by changing the stem vowel. They form the perfect participle normally by adding to the word-stem -*en* or -*n* either with or without a vowel change.

freeze	froze	frozen
fall	fell	fallen
sing	sang	sung

Irregular verbs show so many variations that they are best learned outright from a table. See Appendix II A, pages 310ff.

[1] Not all the irregular verbs are of the Old English "strong" type.

24. Transitive and Intransitive Use

Since the difference between a complete verb, a conjunct verb, and a link-verb is a difference in the *amount* of meaning that the word carries, we may observe that a predicate kernel—which even at its simplest must have enough meaning to make a definite advance in the thought—may take one of three forms. It may be—

1. A copula with a predicate noun or adjective. Ice *is slippery;* ice *is a solid.*

2. A conjunct verb with its "complement," namely, a noun or adjective that supplements its very general meaning. This verb + complement phrase may be either self-sufficient in meaning, as in, Macbeth *became a tyrant;* The queen *seemed distracted;* or it may take an object; as in, Lincoln *set free the slaves;* Indifference *renders the law null.*

3. A full verb, taking either

    (a) An object; as, Lightning *split the oak.*

    (b) A descriptive adjunct, as, Lightning *flashed terribly.*

    (c) No qualification at all, as, His eyes *flashed.*

The **object**, then (see 3a above), is a noun or noun-equivalent denoting something that the action of a verb is directed upon. A verb taking an object is said to be used transitively; a verb taking any other qualifier or no qualifier is said to be used intransitively. *Transitive* means "passing over." The action is thought of as passing over from the agent to the recipient or product. Many verbs take both transitive and intransitive constructions; as, They *closed* the door; The shops *closed* yesterday; The torpedo *sank* the ship; The cruiser *sank.*[1]

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[1] By their meanings certain verbs (as *differ, die, exist*) are of course habitually intransitive, and other verbs (as *seize, drench, lay*) are habitually transitive. Some grammars describe the intransitive use of the latter by saying that they are "transitive verbs used absolutely." This expression, however, implies that it is important to classify verbs *as taken by themselves,* which is not the case. Since "transitive use" is to be distinguished only where the verb is thinkably self-sufficient, it serves no purpose to call "intransitive" such copula and conjunct verb constructions as "the word *is* spoken"; "the word *seems* fitting."

The distinctions above can for convenience be tabulated. Predicate kernels are

(1) Copula+predicate noun or adjective.

(2) Conjunct verb+complement $\left\{\begin{array}{l}\text{either alone or with}\\\left.\begin{array}{l}\text{object}\\\text{object}\end{array}\right\}\textit{Transitive use}\end{array}\right.$

(3) Full verb+ $\left\{\begin{array}{l}\text{object}\\\text{other qualifier}\\\text{no qualifier}\end{array}\right\}\textit{Intransitive use}$

Object words. Not only action but feeling or relationship can be thought of as directed upon something, so that verbs of a great variety of meaning take object words; thus Macbeth *murdered* Duncan; He *feared* detection; Lord Graham *owned* broad acres. According to their meanings verbs take constructions that involve several kinds of object.

(1) The **direct object** denotes the person or thing directly acted upon, or the product or result of the action.

> 1. The farmer painted *his barn.*
> 2. Romulus built *Rome.*
> 3. The joiner bores *a hole.*
> 4. Postmen spread *the news.*

In many cases the direct object construction is used where the "object"-relation between the ideas can be described as such only in a remote and figurative way; as

> 1. He bewailed his *loss.*
> 2. London fears an *attack* by airplanes.
> 3. Modesty befits your *situation.*

(2) The **indirect object** denotes with certain verbs the person (or thing) to or for whom is done an action involving a direct object as well.

> 1. Give *the devil* [indirect object] his due [direct object].
> 2. Write *me* out this lesson.
> 3. She sold *the peddler* her andirons.
> 4. They deny *us* the very necessities of life.

The indirect-object construction, like the direct, often occurs where the sense admits it in a figurative sort of way; as, "Spare your *hearers* the shocking details."

Remember that where both direct and indirect objects occur, the indirect regularly precedes the direct; as in, "I promised *the boys a holiday.*"

Certain verbs take, along with the direct object, a special complementary object, or **secondary object;** as

1. Father taught *me* [direct object] *Latin* [secondary object].
2. We asked the lawyer his *opinion.*

With conjunct verbs used transitively, a complement object, referring to the same person or thing as the direct object, is called an **objective predicate.** Thus—

1. The captain made Oswald *guide.*
2. We thought the fellow *a coward.*

What we really have here is a "duplex" object with the value of a condensed clause. Compare with the above examples—

1. The captain chose *Oswald to be guide.*
2. We thought *that the fellow was a coward.*

The "objective predicate," therefore, is in this sort of predicate relation to the direct object.

See Appendix IV, pages 317 and 318, for a survey of these and their related complement terms.

Some verbs take, as **cognate object,** an object-word that nearly or quite repeats the idea of the verb.

1. Atalanta ran *a race.*
2. Jonah slept a deep *sleep.*
3. The warder blew a sudden *blast.*

In colloquial style *it* often serves as a sort of cognate object (see page 111); as in—

1. We shall farm *it* for a couple of years.
2. The boys are roughing *it.*
3. Go *it,* Dobbin!

25. VOICE

Transitiveness in a verb—its expression of an act, process, feeling, or relation as directed upon a person or thing—gives rise to the distinction called Voice. A verb form is said to be in the **active voice** when the agent of its act is expressed as its subject. Thus—

> Meredith *wrote* novels.

The subject of a verb in the active voice may be not strictly the *agent* of an *act* but the *bearer* of some feeling or relation asserted by the verb. Thus—

1. Job *endured* misfortune.
2. The wood *darkens* with age.

A verb form is said to be in the **passive voice** when the recipient or product of its act, or that toward which the feeling or relation is borne, is expressed as its subject. Thus—

1. My finger *is scorched*.
2. "The Egoist" *was written* by Meredith.
3. Misfortune *is endured* patiently.
4. The listeners *were bored*.

Passive forms. An English verb has its passive voice in a set of verb-phrases made up of forms of the copula *be* with the perfect participle. Thus—

> *Present:* am, is, are written.
> *Past:* was, were written.
> *Future:* shall be, will be written.
> *Perfect:* have been, has been written.
> *Past perfect:* had been, has been written.
> *Future perfect:* shall have been, will have been written.

Progressive forms are made for the passive only in the present and past tenses; thus—

> *Present:* am, is, are being written.
> *Past:* was, were being written.

Passive use. Any statement that employs its predicate verb transitively can be turned from active to passive form without any material change in its sense, Thus—

> *Active:* Shakespeare wrote *Hamlet.*
> *Passive:* *Hamlet* was written by Shakespeare.

Note that—

(1) The object of the active verb becomes the subject of the passive;

(2) The subject of the active verb becomes in the passive an adverbial case-phrase with *by.*

Verbs naturally intransitive rarely take the passive voice, except when the directing of their action upon an object is expressed by a preposition; Thus—

ACTIVE	PASSIVE
1. We rely *on* the mails.	1. The mails are relied *on.*
2. Children stared *at* the clown.	2. The clown was stared *at* by children.
3. Somebody has tampered *with* this lock.	3. This lock has been tampered *with.*

The expression in such instances amounts to a transitive verb-phrase, the preposition being simply a loose affix of the verb. See page 181.

Study the following examples of changes from the active to the passive voice where the verb in the active voice takes *two* object-words:

ACTIVE	PASSIVE
1. Father gave *me a book.*	1a. *I* was given a *book* by father.
	1b. *A book* was given *me* by father.
2. Sister taught *me French.*	2a. *French* was taught *me* by sister.
	2b. *I* was taught *French* by sister.
3. The Captain appointed *Oswald guide.*	3a. *Oswald* was appointed *guide* by the Captain.

In these sentences note that one of the object-words of the active form becomes the subject-word of the passive form. The other

object-word becomes a **retained object,** namely, a noun or pronoun that retains in a passive construction the object relation that it bore to the verb in the corresponding active construction. These occur where the active verb took either—

A. Direct and indirect objects (illustrated by sentences 1, bottom of page 141).

In 1a, *a book* is the retained direct object; that is, the direct object of the passive form is the same as for the active form. In 1b, *me* is the *retained indirect object.*

B. Direct and secondary objects, illustrated by sentences 2, page 141.

In 2a, *me* is the retained direct object. In 2b, *French* is the *retained secondary object.* (See page 139 for explanation of secondary object.)

Where the active verb took an objective predicate (as in sentences 3, page 141) this becomes a sort of "retained" objective predicate noun.

In 3a, *guide* takes this construction. English idiom allows a sort of objective predicate noun to be made where the verb is supplemented by a preposition; as in, "If it *is* a job, it's a job to be *made a job of.*" [Cf. the active: You should *make a job of it.*]

[For a lesson assignment on sections 23-25, pages 136-142, see the Exercise Book, page 12, with Lesson Leaf 14.]

26. Mood

Modal force. In defining the sentence we made it clear (pages 32 ff.) that what distinguishes it from a mere word-group is its *force* as satisfying the speaker's concern with what he says. The expression of every thought is impelled by the speaker's purpose to tell something, to ask something, to suppose something, to command something. This purpose, that is, varies from sentence to sentence, so that we can say that there are different *kinds* of sentence-force satisfying these different sorts of concern. Each kind of sentence-force is called a **modal force.**

Three facts about the modal forces may be noted at the outset. In the first place, since they answer to shades of certainty, wish, and other feelings or attitudes of mind, there is no fixed number of them. Secondly, they can, however, be grouped in a general way as representing a theoretical concern, a practical one, or both. Thirdly, they get expressed in several ways: by distinctions of verb-form, by special adverbs and link-verbs, by word-order, and otherwise. These facts can be shown in a table.

SPEAKER'S CONCERN	EXAMPLE	MODAL FORCE	MODAL EXPRESSION
I. *Theoretical*—to impart understanding			
a. Of fact, either			
(1) Downright: or	1. He *behaves* himself.	telling	verb-form
(2) Non-committal:	2. You are, *perhaps*, good.	assuming	adverb
	3. You *may* be good.	assuming	link-verb
	4. *If* he behaves . . .	supposal	conjunction
	5. *Did* he but behave . . .	supposal against belief	word-order, past tense
b. Of feeling:	6. How good you are!	exclamation	word-order
	7. *O that* he *behave!*	wish	verb-form, particles
II. *Practical*—to elicit action.	8. *Be* good.	command	verb-form and omitted subject
III. *Mixed*—to elicit answer that imparts understanding.	9. How good are you?	question	word-order
	10. You are good?	question	intonation

Every thought, then, has some distinct modal force—such as the force of telling, supposing, wondering, wishing, commanding, asking. In expressing the thought, we can indicate its special kind of force in any of several ways—by verb-form, by an adverb or conjunction, by a special link-verb, by word-order, and in other ways.

Moods defined. The expression of modal force by modifications of verb form is called **mood**. This expression takes place in two ways:

(1) The verb may have different mood-forms; as, he *takes* it away; if he *take* it.

(2) The verb may have various mood-phrases, formed by its infinitive (see page 203) with modal link-verbs such as *may*, *should*, *must*; as, he *may take* it; he *must take* it.

English verbs form moods in both ways. They form three moods of the first sort, which are called the indicative, the subjunctive, and the imperative. These may be described as follows:

The **indicative mood** is the set of mood forms and phrases associated with telling facts. It has been called the "fact-mood."

> 1. Care *irks* me.
> 2. *Irks* care the maw-crammed beast?
> 3. The fool that *used* to blow out the gas now *steps* on it.

The **subjunctive mood** is the set of mood-forms and phrases associated with the mere "entertaining" of thought, as in wish, supposal, etc. It has been called the "thought-mood."

> 1. Heaven *help* him! [Cf. indicative: Heaven *helps* those who help themselves.]
> 2. If care *irk* thee, observe the kitten.
> 3. Unless this solid flesh *decay*. . . [Cf. indicative: flesh *decays*.]

The **imperative mood** is the distinction of verb-forms and phrases to express command.

> *Be trusted* rather than feared.

Importance of moods. Latin verbs have these mood-distinctions fully carried out in their tense-forms and phrases. Thus, *amo*, "I love," has for the second person singular—

	ACTIVE		PASSIVE	
	Indicative	*Subjunctive*	*Indicative*	*Subjunctive*
Present:	amas (thou lovest)	ames	amaris (thou art loved)	ameris
Past:	amabas	amares	amabaris	amareris
Perfect:	amavisti	amaveris	amatus es	amatus sis
Past Perfect:	amaveras	amavisses	amatus eras	amatus esses

Imperative

| *Present:* | ama (love thou) | | amare (be thou loved) | |
| *Future:* | amato | | amator | |

This means that in Latin grammar mood plays an important part. It plays no such part in English grammar, because English verbs show very little mood-distinction for the subjunctive and imperative. Indeed, if it were not for the fact that the copula *be* (which forms tense- and voice-phrases for verbs) has a fair variety of mood-forms, we should have to say that the only English verb-form that now varies from the indicative is the third person singular of the present tense, which drops its -*s* as a subjunctive (he *writes*; if he *write*).[1] To say this is not, of course, to say that *modal force* is unimportant in English grammar. It means only that the English language expresses modal force in other ways than by indicative, subjunctive, and imperative inflections. For example, the differences in modal force between:

1. We all now praise our God AND Now praise we all our God!
2. He sees that we come AND Tarry until we come.

are important. They are the differences (1) between statement and exhortation and (2) between statement and expectation.

---

[1] The second person with *thou*—(indic.) *thou writest*, (subjunct.) *if thou write*— of course still occurs in poetry. The imperative (*write!*) does not differ from the indicative (*you write*) in verb-form.

But these differences are not here expressed by mood. In (1) the modal forces are distinguished by the word-order (*we praise* —*praise we*); in (2) they are distinguished by the sense of their contexts (*sees that*—*tarry until*).[1]

The loss of mood-distinctions between old English and modern English can be shown in a table of the inflections for *lufian*, "love."

		Old English		Modern English	
		INDICATIVE	SUBJUNCTIVE	INDICATIVE	SUBJUNCTIVE
Present sing.:	1.	lufige	} lufige	love	} love
	2.	lufast		(lovest) love	
	3.	lufath		(loveth) loves	
plu.:		lufiath	lufigen	love	
Past sing.:	1.	lufode	} lufode	loved	} loved
	2.	lufodest		(lovedst) loved	
	3.	lufode		loved	
plu.:		lufodon	lufoden	loved	
Imperative sing.:		lufa			} love
plu.:		lufiath			

The total number of forms here are ten in the Old English verb, and only three in the Modern English verb. This shrinkage in mood-forms is an important part of the change by which our language has passed over from the inflectional type to the analytic type (see pages 73 ff.).

The **mood-inflections.** Since all the tense forms and phrases are indicative except a bare scattering for the other moods and the verbals, we shall need only to point out these exceptions.

The copula *be* takes the following mood-inflections.

---

[1] Hence we gain nothing by calling *praise* and *come*, in *praise we* and *until we come*, "subjunctives." It merely amounts to saying that they *would be* subjunctives if they were third person singular, as in—

1. O that Zion *praise* her God!
2. Tarry until he *come*.

But it seems unprofitable to give a thing a label on the plea that the label would fit if the thing were something else; and it is hardly consistent to begin by describing mood as a feature of verb *form*, and then to talk of mood-distinctions where the formal marks have disappeared.

	INDICATIVE	SUBJUNCTIVE
Present singular:	I am	
	you are	
	he is	
Plural:		} be
	we }	
	you } are	
	they }	
Past singular:	I was	
	you were	
	he was	
Past plural:		} were
	we }	
	you } were	
	they }	

IMPERATIVE

be

The mood-distinctions of *be* enter, of course, into the verb-phrases that *be* forms. Thus we have—

(1) progressive verb-phrases in the subjunctive:

Present: If he *be* striking.
Past: If he *were* striking.

(2) passive verb-phrases in the subjunctive:

Present: If he *be* struck.
Past: If he *were* struck.

(3) passive imperatives: *Be* struck!

The link-verb *have* has a subjunctive distinction for its poetic second and its third person singular present. Thus—

	INDICATIVE	SUBJUNCTIVE
	I have	
	thou *hast*, you have	} have
	he *has*	

In "full" verbs the only subjunctive forms occur in the poetic second and the third persons singular, which are like the first person; thus—

Present:	1. If I			
	2. If thou	} strike.	Cf. indicative:	Thou strikest.
	3. If he		Cf. indicative:	He strikes.

Perfect:	1. If I			
	2. If thou	} have struck.	Cf. indicative:	Thou hast struck.
	3. If he		Cf. indicative:	He has struck.

Mood uses. Since the various modal forces are expressed not only by the moods but in other ways, any given mood-form may be used in several modal senses, where these senses get their actual distinction from the context or otherwise.

I. Thus, the indicative has its characteristic use in stating fact, but we cannot say that the indicative is used only in expressing fact, since it is freely used in clauses that express question, exclamation, supposition, wish, and even command.

    1. The lark at heaven's gate *sings*. [Statement]

    2. How *goes* the battle? [Question expressed by *how* and word-order. Cf. *The battle goes well.*]

    3. How the battle *rages!* [Exclamation expressed by *how* and emphatic tone]

    4. If Riga *falls*, troops will be sent west. [Supposition expressed by *if*]

    5. You *will report* to the chief of staff. [Softened form of command—understood as such from the context, i.e., the connection in which it is said]

II. The subjunctive is used in clauses expressing wish, condition, concession, anticipation, or purpose.[1] Thus—

(1) In expressing *wish*.

    1. Mine *be* a cot beside the hill. [Cf. indicative: A cot . . . *is* mine.]

    2. Oh, that it *were* possible! [Past subjunctive here suggests that it is not possible. Cf. indicative: It *was* possible.]

---

[1] But we cannot turn this statement around and say that verb-forms used in clauses which have these modal forces are necessarily subjunctive, since, as we have seen (page 143), these modal forces may be expressed otherwise than by verb-forms.

3. Heaven *help* us! [Cf. indicative: Heaven *helps* us.]

4. The saints *preserve* us! [Verb-form non-modal. Wish marked by tone of speaking or by exclamation point.]

(2) In expressing *condition*.

1. If this *be* death, it has no terrors. [Present subjunctive suggests it may or may not be death.]

2. If this *were* death, I should not fear it. [Past subjunctive suggests that it is *not* death.]

3. If we *confess*, we shall be forgiven. [Verb form non-modal.]

For the special modal distinctions made in conditional sentences, see pages 259-265. One special sort of condition is **concession,** in which one accepts "for argument's sake" what one is supposing:

1. Though he *slay* me, yet will I trust in him. [Subjunctive suggests that he may not slay me.]

2. Though he *slays* me, yet I still trust in him. [Indicative suggests that as a fact he does slay me.]

(3) In expressing action as *contemplated* rather than actual. This force takes various shadings of anticipation, possibility, purpose, etc., which are made explicit by other words in the context.

1. The rule is that every player *replace* the turf which he cuts up.

2. That *were* a terrible choice to have forced upon us.

3. Give sorrow tears lest the heart *break*.

4. Let him give alms that he *fail* not in charity.

NOTE. Of these three subjunctive forces the first (wish) is the oldest, the second (condition) is perhaps the most important, and the third is the most general, since it can be thought of as underlying the other forces.

III. The imperative is used in command.

1. *Take* thy face hence! [Imperative. Cf. thou tak*est*.]

2. *Hurry* up! [The verb-*form* is not modal—Cf. you *hurry*; it is marked as imperative by omitted subject.]

[For a lesson assignment on section 26, pages 142-149, see the Exercise Book, page 12, with Lesson Leaf 15.]

27. MODAL LINK-VERBS

What English lacks in mood-forms for its complete verbs it more than makes up in its modal link-verbs: *may, can, must, ought, should, would.* These form with the bare infinitive (see page 203) mood-phrases with special shadings of modal force; as, fortune *may* change; the drill sergeant *can* go hang; the longest war *must* end; also mood-phrases with *be* and predicate nouns and adjectives, as; Fortune *may be fickle*; The plague *might have been cholera.*

As to inflection the modal link-verbs are irregular. Except for the poetic second singular (*mayest, mightest, canst,* etc.[1]) they take no personal endings. They have no participles. Their forms are simply—

	(with tense distinctions)			
	1	2	3	4
Present:	may	can	[shall]	[will]
Past:	might	could	should	would

	(without tense distinctions)	
	5	6
	must	ought

As to their use two comments apply to them as a class:

(1) Since a number of their forces coincide with forces of the subjunctive—especially with its third general force (page 149), they can be described as subjunctive equivalents. Many grammars thus treat them as "subjunctive" link-verbs. But since the subjunctive forces are various and vague, whereas the link-verb forces are fairly precise, nothing is really gained by calling these words subjunctives.

(2) In these link-verbs, all conveying a sense of possibility as distinguished from fact, the past tense often expresses not past time, but remoteness from fact, as in, "You *might* like it" (see next page). This distinction has already been noticed between the present and past subjunctive of *be* (page 149). See

[1] *Must,* however, has no second singular form.

also page 263 f. In sub-clauses the past often occurs with no special force, being required merely by the rule of tense-sequence (see page 252), as in the example under *can* below.

May (past *might*) expresses:

(a) Permission.

    1. You *may* tell Alice, but not Jane.
    2. Stearne told her that she *might* join his party.

(b) Possibility.

    1. You *may* like it.
    2. You *might* like it. [*Might* assumes less likelihood than *may*.]
    3. You *might* be more polite. [Implies that it would be contrary to the present fact.]

(3) Wish (*may* preceding its subject-word): "*May* his tribe increase!"

Can (past *could*) expresses ability.

    1. What more *can* one ask?
    2. John *could* swim. [Past tense]
    3. If John fell in, he *could* swim. [Not past time but past sequence.[1]]

Can is often used carelessly for *may:* "*Can* I ask you a question?" [Unless threatened with dumbness the speaker means "*May* I . . . ?"]

Must (now present, except where taking a past sequence[1] from another verb) expresses necessity.

    1. This coward's whine, this liar's lie,
        "A man *must* live."
    2. He was never idle: he *must* be doing something with his hands.
    3. Muenter *must have been* insane.

Past necessity is expressed by *had to* (with the infinitive), which thus supplies a past tense for *must.*

        The boys *had to* study grammar.

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[1]See page 253.

Ought (also present, except in a past sequence) expresses duty, either

(1) A present obligation—with the present infinitive.

> A boy of his age *ought to know* better.

(2) A past obligation—with the perfect infinitive.

> The fellow *ought to have known* better.

Ought takes no perfect tense-phrase with *had*.

> You *oughtn't* to make such a racket. NOT You *hadn't ought* to make, etc.

Should and **would**, as the past tenses of *shall* and *will*, have three fairly distinct uses.

I. They serve as tense-links for the past future and the past future perfect tense-phrases. See page 135.

> I hoped that by today you *would have decided*.

II. When emphatic, they show the special forces of *shall* and *will* (page 132) as pronounced modal forces, *should* forming mood-phrases expressing obligation (cf. *ought*), and *would* forming mood-phrases expressing wish.

1. You have done that you *should* be sorry for.
2. I *would* not live always.
3. *Would* that Napoleon were alive!

III. When unemphatic, they are modal link-verbs, conveying, like the subjunctive, a vague indication of what is contemplated rather than actual.

1. Be silent lest he [*should*] call us gabblers.
2. It is natural that I *should* resent the slur.

The choice between *should* and *would* is like that between *shall* and *will*. *Should* slightly colors its phrase-idea as something des-

tined; *would* colors its phrase-idea as something wished. Hence
we say—

    1. By taking their advice, I *should* [NOT *would*] lose the game.
    2. We *should* [NOT *would*] prefer lower berths.

[Since wish is here expressed by *prefer*, *would* would be redundant. *We would prefer* suggests "We wish to prefer." So also
we say, I *should* like to, be glad to, wish to, hesitate to.]

    1. Were the matter left to me, you *should* be freed at once. [Cf. You *shall* be freed at once.]
    2. I *would* give you money if I had it. [*Should* here would be colder in tone, and would avoid suggesting that the speaker *desired* to give the money.]
    3. *Should* I [NOT *would* I] drown, if I upset in these rapids?

Would I? Occurs where one echoes the words of another: thus—

    1. "You *would* drown if you upset here."
    2. "I *would*, *would* I?"

In questions we say *should you?* or *would you?* according to the
form we expect in the answer.

    1. *Should* you suppose a great steamer could capsize?
    2. *Should* you feel hurt if we counted you out?
    3. *Would* you take Greek instead of Spanish?
    4. *Would* you lend him your T-square?

Note that *would you* is preferred chiefly (*a*) in asking advice or
(*b*) in asking permission or consent, as in 3 and 4 above.

For *should* and *would* in subordinate clauses, see page 255.

Do (third singular *does*, past *did*, perfect participle *done*) expresses the general idea of action, and is therefore so colorless

as not to be usually classed with the modal link-verbs; but it takes part in certain types of verb-phrase that convey modal forces.

I. It is sometimes a copula (page 35):

(a) In the older language (and still in poetry) it is so used in statements.

1. They set bread before him and he *did* eat.
2. Thus conscience *does* make cowards of us all.

Where there is an inversion for emphasis, *do* is still a copula in prose.

Bitterly *did* she repent her choice. [Cf. She repented her choice bitterly.]

(b) In questions.

1. *Did* he say so? [Cf. the older or poetic *Said he so?*]
2. *Do* you believe it?

The modern use of *do* as the questioning word has the advantage that it leaves undisturbed the regular word-order subject—verb—object. Thus, compare *Did you see Claudio?* with the poetic *Saw you Claudio?*

(c) In negative statements and commands.

1. My sister *did* not sing for them. [Cf. the older or poetic *My sister sang not.*]
2. *Don't* tell me. [Cf. the poetic *Tell me not.*]

II. It is sometimes a "pro-verb" (corresponding to a *pronoun*).

Jack fibbed as recklessly as she *did*.

NOTE. Here one does not feel that an infinitive has been omitted as is the case in. "Gather ye rose-buds while ye *may*."

III. It is sometimes a particle of emphasis.

    1. Why, I *do* believe he is crying.
    2. She *did*, indeed, make a promise.

Let as an imperative form conveys its meaning of exhortation as a modal force.

    1. *Let us seek out* some desolate shade.
    2. *Let me not* to the marriage of true minds *admit* impediments.
    3. *Let him cast* the first stone.

28. Parsing of Verbs

In parsing a verb in the sentence we tell—

(1) Its kind—whether conjunct verb, full verb, or verb-phrase.

(2) Its inflectional class—whether regular or irregular—giving its principal parts, if irregular.

(3) Its person, number, and tense.

(4) Its modal force and mood, if subjunctive; its modal force if a mood-phrase.

(5) Its construction as predicate kernel—mentioning transitive or passive use. Copula and link-verb forms are adequately parsed when they are simply named as part of the *verb-phrase*, which is the essential unit. Thus in parsing—

    1. Beauty *is* its own excuse for being,

say simply—"*Is* . . . *excuse* is the predicate kernel formed by the predicate noun *excuse* with the copula *is*."

    2.   *Let's away*
         And *get* our jewels and our wealth *together*,
         Devise the fittest time and safest way
         To hide us from pursuit that *will be made*
         After my flight. Now *go* we in content
         To liberty and not to banishment.

Let's (*let us*) *away* is used as a verb-phrase (*away* = "go away") formed by the adverb *away* with *let*, an irregular verb (principal

parts *let*, *let*, *let*), here used as a modal link-verb expressing exhortation. (*Let us*) *get* is a verb-phrase formed by the irregular conjunct-verb *get* (principal parts *get*, *got*, *got*) with the modal link-verb *let* expressing exhortation. It is used transitively with the object words *jewels*, *wealth*, and the adjective complement *together*. (*Let us*) *devise* is a present verb-phrase formed by the modal *let* and the weak verb *devise*, here used transitively with the objects *time* and *way*.

Will be made is a future passive verb-phrase formed by the link-verbs *will be* with the perfect participle *made* of the irregular verb, *make*, *made*, *made*.

Go is the present indicative of the irregular verb *go*, *went*, *gone*, here in the first person singular to agree with its subject *we*.

> 3. If she *think* not well of me,
>   What *care* I how fair she be?

Think is the third person singular present of the irregular verb *think*, *thought*, *thought*, here present subjunctive with *if* and agreeing with its subject *she*. It forms with *of* a transitive verb-phrase, taking *me* as its object.

Care is first person singular present of the regular verb *care*, agreeing with its subject *I*.

For the full conjugation of a verb see Appendix II, page 315. The present chapter has dealt with the verb in its *typical* combinations of form and use (see page 92). The verbals, or untypical forms, are dealt with in Chapter IX.

[For a lesson assignment on sections 27 and 28, pages 150-156, see the Exercise Book, page 13, with Lesson Leaf 16.]

CHAPTER V

ADJECTIVE AND PRONOMINAL ADJECTIVE

29. THE KINDS OF ADJECTIVE

An adjective has been described on page 77 as a descriptive word typically naming a quality or attribute, and therefore serving either as predicate kernel or as adjunct to a noun. Adjectives can be divided into two classes, **common** and **proper**, answering to the division of common and proper nouns; as *wintry* (cf. *winter*), *good, warm, square, white, angry, verbose*; *Russian* (cf. *Russia*), *Miltonic, Virginian, English*. But whereas proper nouns differ from common nouns in that they *designate* things rather than describe them, proper adjectives are nearly as descriptive as common adjectives. Thus, *Miltonic* means "characteristic of Milton." The distinction of proper adjectives, marked as such by beginning with a capital letter, is therefore of no grammatical importance.

Pronominal adjectives correspond to descriptive adjectives as pronouns do to nouns. They designate or limit things by certain very general relations. For example, in *these boys, such boys*, the pronominal adjectives designate *boys* by a relation to what has just been said.

NOTE. Many descriptive adjectives are compound; as, brown-eyed, broad-minded, all-around, far-fetched, matter-of-fact, out-of-the-way. A compound adjective is distinguished in utterance by differences of stress and pauses. Cf. his *red', hot'* face'; her *red'-hot* pok'er. A difference of stress is often made between the adjunct and the predicate use of these compounds. Compare "the *red'-hot* poker" with "the poker came out *red-hot'.*"

The degrees of comparison. English adjectives take no inflection for number or for case, but where their meaning is a quality or relation that admits of *degrees*—that is, of being more or less, most or least—their form may take an inflection to express

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it. Three degrees are thus distinguished for adjectives. They are called the **positive, comparative,** and **superlative** degrees of **comparison.** Thus—

> *Positive:*   Silver is *heavy.*
> *Comparative:* Gold is *heavier* than silver.
> *Superlative:* Mercury is the *heaviest* of the three.

Of these three forms the positive is simply the bare form of the adjective, and implies no comparison; as, *warm, white, rich, firm.* The comparative is the bare form plus the ending *-er,* and implies that the quality named is of a greater amount or intensity than the same quality in some other object or instance; as *warmer, whiter, richer, firmer.* The superlative is the bare form plus the ending *-est,* and implies that the quality named is of the greatest amount or intensity; as *warmest, whitest, richest, firmest.*

Many adjectives are compared by taking the prefixed adverbs *more, most,* instead of the suffixes *-er, -est.* Thus—

> horrible   more horrible   most horrible
> triumphant   more triumphant   most triumphant

Some adjectives are compared in either way.

$$\text{sublime} \begin{cases} \text{—er, —est} \\ \text{more sublime, most —} \end{cases}$$

$$\text{profound} \begin{cases} \text{—er, —est} \\ \text{more ——, most ——} \end{cases}$$

By means of the adverbs *less, least,* we can run *down* the scale of comparison as well as up: thus, *most* profound, *more* profound, *less* profound, *least* profound.

For remarks on the forms that adjectives take in comparison, see Appendix III, page 316.

The use of comparatives and superlatives. Since the comparison of adjectives affects their meanings as separate words, not their grammatical relations in the sentence, it is strictly speaking

the affair not of grammar at all but of word-study. It is convenient, however, to note here certain features of its use.

(1) Many adjectives from the nature of their meaning do not take comparison; thus, *mortal, single, matchless, unique, infinite, virtuous, right, four-wheeled.*

(2) The comparative, not the superlative, should be used in comparing two persons or things.

> 1. I like swimming and tennis but I am *fonder* [NOT *fondest*] of tennis.
> 2. John is the *handsomer* [NOT *handsomest*] of the twins.
>   BUT John is the *handsomest* of his family.

(3) The superlative has both a **relative** use, which expresses actual comparison between three or more persons and things, and an **absolute** use, which is simply for emphasis. Thus—

> *Relative:*   The *dearest* of his friends forsook him.
> *Absolute:*   My *dearest* wife!

Adjective uses in the sentence. Adjectives have four important uses:

(1) In their **adherent** use as "close" adjuncts (page 63) they are commonly pre-adjuncts to nouns.

> 1. Oh, you *hard* hearts, you *cruel* men of Rome!
> 2. 'Twas on a *lofty* vase's side,
>   Where China's *gayest* art had dyed
>   The *azure* flowers that blow.

The post-adjunct use of adherent adjectives often secures a word order that places emphasis at a desired point; as in, "He replied with a voice perfectly *calm.*" This use occurs chiefly:

a. In a few expressions that began as Norman French legal terms, and in certain others showing French influence; as, *the body politic, heir apparent, proof positive, from time immemorial, the devil incarnate, the retort courteous.*

b. In the case of *proper* when it means "properly so termed";

as, China *proper*, as distinct from its dependencies; and some-
times with *things* and *matters;* as, *things eternal, matters personal.*

c. For poetic emphasis; as in *the house beautiful, that old man
eloquent, love divine.*

(2) In their **predicate** use they are predicate kernels, after link-
verbs or the conjuncts *seem, become, look,* etc.

> 1. The wind is *boisterous.*
> 2. The air grew *icy.*
> 3. Our young adventurers looked *pale.*

(3) In their **appositive** use they are either post-adjuncts or
they are pre-adjuncts separated by qualifying words from their
nouns, with the force of condensed predicates. As such they are
set off by slight pauses in speaking and by commas in writing.
See page 63.

> 1. Her colonies, *loyal* and *high-spirited*, volunteered support.
> 2. *Demurest* of the tabby kind,
>   The pensive Selima reclined.
> 3. Henry began stammering, *red* in the face.

(4) In their use as complements they are objective predicates
(page 139). Thus compare—

> They thought Charles *tyrannical;*
>
> > WITH
>
> They thought Charles *a tyrant.*

So—

> 1. The inspector called our ship *unseaworthy.*
> 2. You must think me *ungrateful.*

With the passive construction the complement becomes a "re-
tained" objective predicate. Thus—

> 1. Sister was declared *ungrateful.* [Cf. Sister was declared *an ingrate.*]
> 2. Our ship was adjudged *seaworthy.*

For the differences of force involved in these adjective uses see
pages 62–64.

30. PRONOMINAL ADJECTIVES

With a few changes of wording the definition of a pronoun given in Section 18, page 106, applies to a pronominal adjective. It is an adjective so nearly stripped of all descriptive meaning that it simply designates the persons or things it qualifies, by some relation that they bear. For example, *my words* designate words uttered by any person who happens to be the speaker; *this book* designates the book that happens to lie at hand. Hence while phrase-names formed by descriptive adjectives have fixed meaning, as *angry words, dull book*, phrase names formed by pronominal adjectives have a reference that shifts with the context in which they occur. *My words* refers now to Tom's words, now to Mary's, now to the apostle Peter's. Like pronouns, the pronominal adjectives may refer to and (when inflected) agree with antecedents.

1. Ruth was devoted to *her* mother-in-law.
2. Wordsworth and Coleridge came next. *Those* poets were stirred by the French Revolution.

The kinds of pronominal adjective have already been specified on page 108. Their uses will now be noticed.

The intensives in -self. The personal forms in *-self* (page 107) are pronouns in their reflexive uses,[1] but they are nearer to pronominal adjectives in their most intensive uses. These are—

(1) The post-adjunct use.

1. The Kaiser has *himself* taken the field.
2. You are *yourself* to blame.
3. Kitty looked innocence *itself*.

(2) The predicate use.

It is *yourself*.

NOTE. In this use the form in *-self* is sometimes to be understood as a noun. Thus, Richard's *himself* again = Richard is his normal self again.

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[1] An adjective equivalent to the reflexive pronouns is formed with *own*; as, The hunter cooked *his own* dinner.

The possessive adjectives. Since the possessives *mine, thine, his,* take both noun and adjective constructions, the full set of possessive adjective forms is the following:

(INTERROGATIVE AND
RELATIVE ALSO)

SINGULAR	my thy		*his,* her, its	
	mine thine	your		whose
PLURAL	our your		their	

Of these forms only *mine, thine,* and *his* are used as predicate kernels:

> Vengeance is *mine.*

The rest are used only as adherent adjuncts:

> *Her* eyes lighted up.

When the possessive refers to two or more persons or things, it should be repeated to show that they are separate. Thus—

1. Their secretary and their treasurer reported. [Two persons.]
1a. Their secretary and treasurer reported. [One person.]

2. He took his grape-juice and his soda. [Two drinks.]
2a. He took his grape-juice and soda. [One mixed drink.]

3. The Library has Bryce's *Essays* and his *Addresses.* [Two books.]
3a. The Library has Bryce's *Essays and Addresses.* [One book.]

Mine and *thine* are adherent only before a vowel sound and in poetry and the solemn style.

> Cover her face: *mine* eyes dazzle: she died young.

Our is (like *we*) sometimes used as a plural of dignity. Thus, in older style a duke would say

> *Our* soul
> Cannot but yield you forth to public thanks.

Your sometimes has an indefinite reference.

1. She was none of *your* meek little Sunday-School heroines.
2. A merry heart goes all the day;
   Your sad tires in a mile-a.

Whose blends possessive meaning with interrogative and relative uses. It answers to both *who* and *which*.

1. *Whose* fortunes shall rise higher, Caesar's or mine?
2. Rousseau, *whose* feelings are indecently exposed.
3. A dark pond, *whose* surface mirrored the fireflies.

The demonstrative adjectives. The demonstratives *this, that,* and *such* take both noun and adjective constructions. *Yon, yond,* and *yonder* are demonstrative adjectives, now only in poetry or dialect.

1. He is standing at *yonder* gate.
2. *Yon* Cassius hath a lean and hungry look.

Of the adjective uses they take commonly the adherent (*this* dog, *those* boys). They are rarely predicate adjectives, since in the predicate construction they require the blank noun *one:*[1]

1. The prettier is *this one.*
2. Your hat is *that one.*
3. Here lies our good Edmund, whose genius was *such*
   We scarcely can praise it or blame it too much.

They can serve as complements.

Afraid for himself he was not—no man ever saw him *that.*

This and *that* have their singular and plural forms only for

[1]See page 119.

concord (see page 96). In *these apples* the plural meaning is sufficiently expressed by the noun-suffix *-s*.

With *kind* and *sort* one should guard against a misuse of the plurals *these, those.*

> We prefer *this* [NOT "these"] kind of apples.

The interrogative adjectives. The interrogatives *which, what,* already described as pronouns (page 114), are adjectives as well.

1. From *which* book did he quote?
2. *What* bare excuses mak'st thou?
3. *What* worlds or *what* vast regions hold
   The immortal mind that hath forsook
   Her mansion in this fleshly nook?

In its adherent use *what* applies to persons as well as to things and ideas.

> *What* sage advised, "Know thyself"?

What, especially in the idiom *what a*——, is sometimes an "exclamative adjective."

1. *What* piffle he talks!
2. *What a* piece of work is a man!
3. *What an* ass he is!

For the interrogative *whose,* see page 163. It properly refers to persons; as in, "*Whose* idea was that?"

The relative adjectives. The relative *which* takes an attributive use either with a noun repeated from what precedes, or in phrases such as *which last, which latter.*

1. The temple of God is holy, *which* temple ye are.
2. Water was rising about the porch and the side window—*which latter* was luckily closed.

In the poetical phrase *what time* there is still an adjective use of the relative *what*.

> I made the miserable
> *What time* I threw the people's suffrages
> On him that thus doth tyrannize o'er me.

For the relative *whose*, see page 163.

> A sense sublime
> Of something far more deeply interfused,
> *Whose* dwelling is the light of setting suns,
> And the round ocean and the living air.

The indefinite adjectives. All the indefinites (*any, one, other, each, some*, etc.) already discussed as pronouns (page 119) take adjective uses, except *none*.[1] *Every* and *no* are adjectives only; so is *else* (= other) in *anyone else, somebody else*. As adjectives all are uninflected.

1. If *any* questions come up, report to the office.
2. Girls talking in *no* very musical voices.

Except for *all* and *both*, they are not now used attributively with a noun that takes a demonstrative or possessive adjective as well.

1. And *all our* yesterdays have lighted fools
   The way to dusty death.
2. *Both our* husbands took part in the regatta.

   BUT

Neither of our husbands won it.

31. PARSING OF ADJECTIVES

In parsing an adjective in the sentence we tell—

(1) Its kind—whether descriptive or pronominal.

(2) Its degree of comparison—if comparative or superlative.

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[1] In *none other, none such* the second word is the qualifier (cf. *none better*). In older style, however, *none* is sometimes adherent; as in "to make it of *none* effect."

(3) Its use—whether adherent, predicate, appositive, or complement. Mention the word it qualifies.

For example, in the sentence—

> We thought we should be broiled *alive*.

alive is a descriptive adjective, used as an objective predicate to the passive verb-phrase *should be broiled*.
In—

> A *sweeter* strain rose from the organ-loft,

sweeter is a descriptive adjective, comparative of *sweet*, used as an adherent pre-adjunct to *strain*.
In—

> My dinner, *such* as it is, you are welcome to share,

such is a demonstrative adjective, used as an appositive post-adjunct to *dinner*.

The present chapter has dealt with the adjective in its *typical* combinations of form and use. Its untypical forms and uses are dealt with in Chapter IX.

[For a lesson assignment on sections 29-31, pages 157-166, see the Exercise Book, page 13, with Lesson Leaf 17.]

CHAPTER VI

ADVERB AND PRONOMINAL ADVERB

32. The Kinds of Adverb

Definition of adverb. An adverb is a word that modifies a verb, an adjective, or another adverb. In its use it is typically a subjunct (page 63), the qualifier of a qualifier.[1] As such its meaning is naturally a very general one of manner, of position in time or place, or of degree. Just as a verb or adjective names an "attribute" of a thing (as in, *white* snow), an adverb names an attribute of an attribute (as in, *dazzlingly* white); it answers the questions how, or when, or where, or why things are or do thus and so. Thus it may qualify any element in the sentence felt as a qualifier; as—

1. Fido jumped *almost* upon me.
2. She has a *somewhat* wax-doll style of making herself up.

Sometimes it qualifies the whole assertion; as in—

> His heart, *perhaps*, had run away with his head.

Adverbs classified. Books on grammar usually classify adverbs as—

(1) adverbs of manner: *badly, sweetly, well, thus.*
(2) adverbs of time: *lately, always, already, soon.*
(3) adverbs of place: *below, yonder, sideways, out.*
(4) adverbs of degree: *much, rather, scarcely, utterly.*

This classification, of course, looks to the dictionary meanings of the adverbs rather than to their grammatical forms and uses, and

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[1]This is true even when it qualifies the predicate kernel (as in Showers fell *softly*), since the latter really "qualifies" the subject.

it therefore serves no grammatical purpose. So far as meaning is concerned, it is enough to classify adverbs as—

(1) **descriptive:** *sweetly, terribly, forward, nowadays, afterwards.*

(2) **pronominal** (that is, "relating"): *thus, so, where, much, not, otherwise, after.*

This division answers to the divisions of noun and pronoun, verb and link-verb, adjective and pronominal adjective; but it does not apply to adverbs as clearly as to the other major parts of speech. It rests in part (see page 85) on the fullness or sketchiness of the ideas which these words convey, and since most adverb-ideas—as "attributes of attributes"—incline to sketchiness, the division between descriptive and pronominal adverbs does not draw a sharp line among them. For example, *immediately, extremely,* cannot be thus divided by any differences in fullness of meaning from *now, very.*

33. ADVERB FORMS

Derivation. English has one important adverb suffix (*-ly*), which forms descriptive adverbs from adjectives. Thus, from *sweet, bright, quick, intense,* are derived the adverbs *sweetly, brightly, quickly, intensely.* Other adverb suffixes are—

-wise: otherwise, lengthwise, edgewise, coastwise, counter-clockwise.
-ward, -wards: homeward, outward, seawards, London-wards.

Many adverbs, however, are not marked as such by any distinction of form. Some of these are words that serve freely either as adjectives or as adverbs. Thus—

ADJECTIVE	ADVERB
A *straight* throw.	He threw *straight.*
Sound slumber.	He sleeps *sound.*
Fast horses.	Run *fast.*
Your *loud* voice.	Don't talk so *loud.*
Deep water.	Still water runs *deep.*

So, *early, late, little, much, hard, far, fast, high.*

NOTE: Old English had an adverb ending *-ě* which distinguished many of these words from the corresponding adjectives; for example, *hlūde,* "loudly,"

from *hlúd,* "loud." By the year 1500 all unstressed final *e*'s had been dropped from the language, so that now these words often have nothing but the meaning where they occur to show whether their qualification attaches to the verb or to its subject. Cf. I was keeping *still,* but Tom was talking *loud.* See page 226.

Like adjectives, adverbs are often used in compounds; as, *downstairs, upside-down, inside-out, round-about, head-first.*

Comparison. Like adjectives, adverbs may take comparison where the sense calls for it. Most adverbs, including those in -*ly,* form comparative and superlative phrases with *more* and *most.* Thus—

Positive	Comparative	Superlative
suddenly	more suddenly	most suddenly

A few take comparison by means of the endings -*er,* -*est;* as *soon, sooner, soonest;* several have irregular comparison; as—

Positive	Comparative	Superlative
badly } ill }	worse	worst
far	{ farther { further	farthest furthest
well	better	best
little	less	least
much	more	most

34. Adverb Uses

Since neither meaning nor form offers any sure ground for identifying adverbs, we must look chiefly to their use in the sentence. Adverbs have three fairly distinct uses:

(1) They form phrases with adjectives and verbs; as *sweetly insipid, gently firm, suddenly hot; come quickly, suffered intensely, recover completely.*

Infinitives (see page 203), even when used as subject kernels, keep their verb associations so strongly that they take adverb

qualification, just as if they were qualifiers. Thus, *To act quickly was important; Never to apologize is my rule; To seize the land promptly became his purpose.* Conversely, certain nouns, when used as predicate kernels, take the association of predicate adjectives so strongly that they may take adverb qualification, just as if they were adjectives. Thus, He looked *quite* the gentleman; Burke is *fully master* of his subject.

The difference between cultivated and slovenly expression is often a matter of placing adverbs where they clearly qualify the words they are meant to qualify. Thus—

1. Some were unwilling to grant *even* this favor.
                    AND NOT
   Some were *even* unwilling to grant this favor.

2. I came *merely* to notify you.
                    AND NOT
   I *merely* came, etc.

(2) They may be qualifiers of adverbs. The **so-called** "adverbs of degree" often take this use.

1. Douglas was *quite* uncommonly tall.
2. *Rather* too many cooks in that camp.
3. The flood had *almost* completely subsided.

(3) A few are **modal:** that is, instead of qualifying any term in the sentence they express a modal force for the whole sentence. Thus in, She *doubtless* smiled, the adverb does not modify *smiled* as it does in, She smiled *cordially;* it modifies the truth of the whole statement. Cf. She *really did* smile.

1. London is *certainly* foggy.
2. You will *perhaps* help me.
3. Frederick, *of course,* has made a fool of himself.
4. Tongs will *not* serve as forceps.

Besides these clearly modal adverbs certain descriptive ones as well can attach to the whole statement rather than to the verb; as in, His tail, *happily*, broke no bones.

The so-called "expletive" use of *there*, introducing a sentence with inverted word-order, gives a modal coloring to the verb.

1. *There* is a gypsy in our town who tells fortunes.
2. A knight *there* was, and that a worthy man.
3. *There* seemed to rise a film of cloud behind the poplars.

In this use *there* is unemphatic (cf. its emphatic use in THERE *stands the coward!*) and refers not to the *place* but to the *existence* of something.

35. PARSING OF ADVERBS

In parsing an adverb in the sentence we tell:

(1) Its kind—whether descriptive or pronominal;

(2) Its degree of comparison—only if it is an *inflected* comparative or superlative;

(3) Its use—whether as subjunct, secondary subjunct, or modal.

Since many words of fixed form (page 60) serve not only as adverbs but as adjectives or as particles (prepositions and conjunctions) one should guard against talking about any such word as an adverb except as it actually stands in a sentence.[1] Even in the sentence one should not assume that "correctness" requires a word to be considered some particular part of speech. For example in, *The anchor held fast*, one is free to take *fast* either as an adverb modifying *held*, or as a predicate adjective qualifying *anchor*. The choice turns on a slight difference of sense: if one thinks of *fast* as expressing a manner of holding, it is an adverb; if one thinks of it as expressing a resulting state of the anchor, it is an adjective. Which of these senses the speaker or writer intended we cannot say. See page 226.

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[1] Even words in *-ly* are not invariably adverbs: cf. a *goodly* sum, a *kindly* answer, a *manly* spirit, a *queenly* presence, a *neighborly* call; *only* I made the attempt.

The pronominal adverbs are especially apt to combine adverb use with particle use, so that their parsing will come up for special notice in section 38. The following table shows which pronominal adverbs correspond to which pronouns and pronominal adjectives.

	DEMONSTRATIVE	INTERROGATIVE	RELATIVE	INDEFINITE	NUMERAL
PRONOUNS	this, that such	who what, which	who that, which as	whoever what, whatever any some, enough, much, none	one, two, three, etc.
PRONOMINAL ADJECTIVES	this, that	what, which	which	whatever any some, enough, much, no	first, second, third, etc.
PRONOMINAL ADVERBS	thus, so there, thence, thither then therefore	how where, whence, whither when why	as where, whence, whither when why	anyhow, somehow wherever, whithersoever whenever enough, much, not	once, twice, etc.

[For a lesson assignment on sections 32-35, pages 167-172, see the Exercise Book, page 13, with Lesson Leaf 18.]

CHAPTER VII

SEMI-WORDS

Among semi-words are included three of the traditional "parts of speech": articles, prepositions, and conjunctions. Historically most of these did not form any separate class of words. The articles were originally pronominal adjectives, and most prepositions and conjunctions were originally adverbs. *The* is related to *that, of* is a special form of *off*, and *but* is developed from an old adverb meaning "outside." What distinguishes them now from adjectives and adverbs is the fact that they presuppose other words to which they attach. Whereas *that* and *off* keep enough meaning independently to enable us to say *That is so; Off with it! the* and *of* depend on the words they are used with to convey their distinctions. For example, in—

<p style="text-align:center">The horse is a noble animal.</p>

<p style="text-align:center">AND</p>

<p style="text-align:center">The horse I bought yesterday</p>

it is the sense of the other words (*is a noble animal, I bought yesterday*) which tells us that *the horse* means in (1) "the species horse," and in (2) "that particular horse." So in—

1. Work for the love *of action*;
2. The love *of God* passeth understanding,

it is again the whole context which shows that in (1) *of* marks *action* as the *object* of "love," whereas in (2) *of* marks *God* as the *source* of "love."

Semi-words as well as factors of syntax are divided as either describing or relating. The articles affect the descriptive meaning

of a word (cf. *Give me youth; Give me a youth*) but not its relation to other words. In the same way the predicate particles *have, been,* in "I shall *have* gone," "They had *been* missing," affect the *time* reference of *gone, missing,* but not their *sentence* relation, which is marked by the link-verbs *shall, had.* Prepositions and conjunctions, on the other hand, are hooks and eyes of speech, affecting the organization of words within phrase or clause.[1]

36. THE ARTICLES

As "washed-out" pronominal words *a* (or *an*) and *the* are often classed with the pronominal adjectives. Their principal meaning is to give definiteness or indefiniteness to the application of a common noun. As **definite article,** *the* designates what it refers to as a particular one or particular ones of the kind named:

> *The* key to *the* next office.

As **indefinite article,** *a* (or *an*) designates what it refers to as simply an unspecified one of the kind named:

> Along came *a* miller with *a* big staff.

When used with adjectives, the articles precede; as, *the white feather, a soft answer.* In certain phrases, however, *a* (*an*) follows: as in, *no less a person, so brave a lass, how just a plea.*

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[1] Relating particles can thus be classed together as link-words. Since link-verbs when unstressed often have little or no *independent* meaning, they can be classed as semi-words in verb-phrases. This is especially true of the copulas *be* and *do,* when they mark use for other words rather than bear meaning in themselves. Thus while in *Let things be; That will do,* *be* and *do* are meaningful kernel-words, in *Allah is good; Do you hear?* they are mere semi-words. It has been convenient, however, to discuss the link-verbs in connection with the full verbs for which they form mood- and tense-phrases. Indeed it is to be noticed that not only link-verbs but other relating-words tend in their unemphatic uses to fade out into loose affixes for descriptive words: that is, to become semi-words. Thus in *I have some butter; have you any bread? some* and *any* correspond to the particle *du* in the French *du pain,* "some bread" (literally, "*of the* bread").

Clearness often requires that we repeat the article with two or more connected nouns or adjectives. Thus—

1. He took from the chest *a* chain and *a* fob. ["a chain and fob" would mean one item, the chain and fob being attached.]

2. Apply to *the* secretary and *the* treasurer. ["the secretary and treasurer" would mean one person holding both offices.]

3. He showed us *a* red and *a* black card. [two cards.]

Cf. He showed us *a* red and black card. [one card.]

A (*an*) is by origin the numeral *one*. As between *a* and *an*, the general rule is that *a* is used before consonant sounds, *an* before vowel sounds.

A dog, *a* house, *an* owl, *an* honest man.

Two rules for *a* or *an* are now observed:

(1) *a*, not *an*, is used before the sound of *y* or *w*:

a university, *a* eulogy, many *a* one.

(2) *an* is used (in more formal style) before the weak *h* of an unaccented first syllable:

an historical pageant (cf. *a* his'tory).

In its common force of "one not specified" *a* (*an*) is simply unemphatic *one*. In certain uses it is a sort of unemphatic *any*.

1. *An* oak is hardier than an elm.
2. *An* instructed delegate is not *a* trusted representative.
3. *A* man who would lie would steal.

It sometimes has a distributive force, like *each*.

1. Shoes at five dollars *a* pair.
2. The lectures are given once *a* week

The is by origin an old demonstrative. It now has four distinct uses:

(*a*) As an unemphatic demonstrative it designates or identifies something as already mentioned or sufficiently in mind.

1. An upper story burst into flames. Waldo stood transfixed by *the* sight.
2. I have *the* book you were asking for.
3. She stepped majestically into *the* drawing-room.
4. *The* Bible; *the* Archduke; *the* Thames.

(*b*) With a singular noun it may indicate the naming of a class or kind.

1. Youatt's book on *the* horse.
2. *The* ballad is a narrative lyric of popular origin.
3. She was too much *the* lady to make advances.

(*c*) With an adjective form *the* marks its use as a "nominal adjective" (see page 225).

1. Where *the* wicked cease from troubling, and *the* weary are at rest.
2. *The* idle rich; "*the* 'unco' guid'"; *the* eternal feminine.

(*d*) When emphatic, it marks the person or thing as unique.

1. Paderewski was *the* pianist of the day.

In certain expressions with the comparative, as in "*the* more, *the* merrier," *the* represents þ*y*, the old "instrumental" case (see p. 97) of *that*, with the force of "by" ("by however much more, by so much merrier"). A modern speaker, however, has no recollections of this case, and attaches no special force to *the* in these expressions, most of which are sentence-fossils (page 42).

1. *The* more haste, *the* less speed.
2. *The* higher, *the* fewer.
3. Society is little *the* better for his genius.
4. *The* bigger your head, *the* more you think you think.

To, *for*, and *that* have uses in which they serve almost as articles. This is true of *to* when it marks the infinitive in subject and object constructions: for example, in—

> *To die* for one's country is noble,

to marks not so much the *use* of "*die*" (which is shown by its position) as the *type of idea* which it signifies. *To die*, that is, makes the verb-idea of *die* felt as a noun-idea—one perhaps more vivid than that of *death*. *For*, also, has this force when it marks a semi-clause as a sentence-factor taking a subject construction; as in—

> *For John to back out now* would be mortifying.

That marks in the same way a subject or object clause as a notional unit:

1. *That economy is needed* seems clear.
2. Brown has shown *that economy is needed*.

37. PREPOSITIONS

Defined as "case-words." *Prepositions* are relating particles used with nouns and noun-equivalents[1] to form adjective-equivalents and adverb-equivalents. That is, they improvise (make up, at the need of the moment) adjuncts and subjuncts out of words that by "habit" are kernels. For example, *fool*, *thorns*, *pot* are habitually kernel-words, as in *a bitter fool*, *thickly bristling thorns*, *a gayly-colored clay pot*; but in—

> The laughter *of fools* is as the crackling *of thorns under a pot*,

the prepositions *of* and *under* turn *fools* and *thorns* into adjuncts

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[1]See page 233 f.

and *pot* into a subjunct. Prepositions, therefore, are link-words, coupling words together in the relation of qualifier and qualified. This makes them not merely "additive" in their force, like the conjunction in *fools and their laughter*, but faintly predicative, like undeveloped link-verbs. Thus *of* in *man of sin* is a sort of distant echo to *is* in *man who is sinful*.

Since the "prepositional" phrases they form are the multiplied and differentiated equivalents for the older genitive, dative, accusative, and instrumental cases of nouns, they are termed *case-phrases*, and prepositions would more happily be called **case-words**. Thus where early English said *bosum full goldes*, modern English says a *bosom full of gold*. Even the old inflected nouns, as in Latin and Greek, used prepositions whenever their case-endings did not convey their meanings of relation[1] with precision, and modern pronouns which take the dative-accusative case after prepositions,[2] get all the definiteness of the relation expressed by the preposition, not by the case. For example, it is not the case-forms *him* and *her* that express the relations of agent and recipient in *the kindness done by him to her*, but the case-words *by* and *to*. Just as the link-verbs made verb-inflections less and less needed, so the use of *from*, *of*, *to*, *for*, *at*, *in*, *with*, *by*, made nouninflections superfluous. These "case-words" have two advantages over the old cases: (1) differences of declension in the old nouns obliged one to remember several forms for the same case, where the case-word keeps but one form; thus old English had as datives *stane*, *meder*, *tungan*, *bocum*—four forms—where we have simply *to* a stone, *to* a mother, *to* a tongue, *to* books; (2) one case could cover loosely several relation-senses which the case-words now distinguish; thus the Latin ablative answered to *with*, *from*, *by*, and even *at*, *in*.

It must be remembered, however, that even a preposition depends somewhat on the words that it occurs with for the precise relation that it is to mean. Thus in *the call of honor*, "*of*" points to the source or agent; honor *does* the calling; but in *the taming of the shrew*, "*of*" points to the object: the shrew *gets* the taming. In this dependence for its meaning upon its context *of* is like the copula. See page 35, footnote.

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[1]We are speaking here not of the *grammatical* relations (those of adjunct or subjunct) which case-endings and case-words express equally well, but of the *sense*-relations of direction, agent, source, etc. which are distinguished in "*ad urbem venit*" (he came *to* the city), "*ab audaciā virtus vinceretur*" (valor would be overborne *by* audacity), "*afflarentur e floribus*" (breathed *from* the flowers).

[2]There is no point in calling the pronoun the "object" of the preposition, much less a noun so used.

As to form the prepositions are either simple or compound. Thus—

Simple: after, at, by, for, from, in, of, on, over, till, to, under, up, with.
Compound: into, upon, within; because of, by means of, in accordance with, in regard to.

As to the uses of case-words, it is to be noted that the clumsy name "preposition" is not even accurately descriptive, since they do not necessarily stand before their nouns. This is especially true—

(1) In poetry.

    1. [The cock] stoutly struts his dames *before.*
    2. As the boat-head wound along
       The willowy hills and fields *among.*

(2) In interrogative and relative clauses, where the pronoun naturally begins the clause.

    1. Whom did you ask *for?*
    2. The box that it came *in.*

This "post-position" of case-words is informal but correct, so long as it is not done awkwardly—as is the case in

        The Michaels and Raphaels, [whom] you hum and buzz
        Round the works *of.*

Prepositions make case-phrases not only with single nouns, as in

        The eyes *of the Lord* are *upon Israel,*

but with nouns qualified by adjectives, as in—

    From the musty pages exhales an old-world sweetness of spirit.

Pronouns in the case-phrase construction take the dative-accusative case.

1. Father has tickets *for you and me* [NOT *you and I*].
2. The Senator *whom* [NOT *who*] they appealed to.

With *but* (which as a preposition = "except") the pronoun often takes the nominative, perhaps because *but* is felt as a conjunction.

> Fill all the glasses there, for why
> Should every creature drink *but I?*

For *than* as a conjunction see page 184. It is always a preposition with the relative.

> Belial came last, *than whom* a spirit more lewd
> Fell not from heaven.

Examples of case-phrases formed with noun-equivalents are *until now, from below, before then, from here to there.*

For *to* and *for* with infinitives in semi-clauses see page 242, note, and page 266.

As qualifiers the case-phrases are regularly post-adjuncts. Thus, compare *man of sin* with *sinful man*, *a thing of beauty* with *a beautiful thing*, *gifts from heaven* with *heavenly gifts.* They are usually adherent qualifiers, but may at times take appositive force. Compare, for example—

1. Water *from the broken dam* rushed by. [Adherent]
2. The water, *of a coppery hue*, began to rush down. [Appositive]

Case-phrases can readily take the construction of predicate kernels; as in—

1. The shadow is *on the wall.*
2. Judgment is *of the Lord.*

Case-phrases, by putting nouns and noun-equivalents into adjunct and subjunct constructions, add greatly to the variety and

resourcefulness of the ways in which sentences can be worded.
See pages 233 and 234.

In all the cases thus far described the preposition is felt as
attaching to the noun or pronoun. But English has developed
a further use of the preposition as a sort of loose affix to certain
verbs, as in—

1. This is the piece I was *looking for*.
2. Drowning is nothing to be *laughed at*.

The notion, carried over from Latin grammar, of a preposition
as a word *before* a noun has long misled teachers and writers of
English into treating this "post-position" of prepositions as
faulty. Thus Dryden, having written—

I cannot think so contemptibly of the age I *live in*,

showed that he did think slightingly of the language he was
writing in by revising the end of his sentence to read—

. . . of the age *in which* I live.

This use of prepositions, however, as loose affixes giving transi-
tive force to verbs, is an established English idiom freely used in
natural speaking and writing. For example:

1. Water is something you can't *do without*.
2. Billy raised the very question I was *talking of*.
3. What do they *care for* but finery?

38. CONJUNCTIONS

Conjunctions are relating particles that link together either
words, phrases, or clauses. Since we cannot organize clauses
within complex sentences at all without connecting them, we often

use pronouns, adverbs, and prepositions in ways that make them amount to conjunctions. Thus—

1. The mate threw a rope, *which* I made fast to the spar [= *and* I made *it* fast to the spar.]
2. Rome was jubilant, *when* [= *but then*] sudden news came of his defeat.
3. We'll sup *before* we go [Cf. *before bedtime*].

Conjunctions are classed as either coördinating or subordinating. **Coördinating** conjunctions mark equal grammatical rank (see page 54) between the words or word-groups that they connect. That is, their force is simply "additive." The chief coördinating conjunctions are *and, but, or, nor.*

1. God made the country, *and* man made the town.
2. The old guard dies, *but* never surrenders.
3. The tale is long, *nor* have you heard it out.

Subordinating conjunctions turn clauses into qualifiers much as prepositions turn nouns into qualifiers.

1. This night *before* the cock crow, thou shalt deny me thrice.
2. *If* music be the food of love, play on.
3. Caspar ordered *that* he should be released.

NOTE. *That,* so used, may be regarded as a sort of article marking the object-clause as a noun-equivalent (see page 177). It is often omitted, especially in informal style.

We fear [that] the demand is falling off.

The chief subordinating conjunctions are *as, because, if, lest, since, that, though, unless, whereas.* A few phrases serve as compound subordinating conjunctions: *as if, in order that, in case, so that, provided that.*

Among the coördinating conjunctions it would be helpful to recognize a third class of conjunctions, since some of the coördinating ones are **sentence-connectives,** that is, conjunctions that

imply full sentence-force in the two statements that they connect. These words (which have adverb uses as well) are *so, hence, therefore, nevertheless, however, moreover, for, still, yet.* They may link two sentences that are plainly punctuated as such, with period, question-mark, or exclamation point. Thus—

How I used to dread Friday afternoon and the ordeal of "speaking pieces"! *Nevertheless,* it never occurred to me to beg off from my part.

Again, they may link co-clauses within the same sentence. In this case they must be preceded NOT BY A COMMA (as *but* or *and* may be) but by a semicolon or colon. Thus—

The family thought me too young to leave home; *so* back I went to our high school.

Compare—

1. I was too young to leave home, *and* sister was still in high school.

2. Adam has a habit of singing at his work; *hence* we gather that he has sensibility.

3. He that hath wife and children hath given hostages to fortune; *for* they are impediments to great enterprises, either of virtue or mischief.

Conjunctions are often used in pairs, and are then called *correlatives.* Chief of these are—

both......and	though......yet
either......or	although......still
neither......nor	if......then
not only......but also	

1. The British government can *both* keep a treaty *and* keep a secret treaty secret.

2. His pipe of peace is creating *either* a smudge *or* a smoke screen.

3. Let us have *not only* a five-Power treaty *but* also five one-Power treaties, each Power agreeing with itself to behave as it thinks the rest *ought* to behave.

4. *If* success is getting what you want, *then* happiness is wanting what you get.

39. The Parsing of Semi-Words

The articles should not be parsed at all, being mere loose prefixes of nouns or noun-equivalents. Prepositions should simply be mentioned as the student parses case-phrases. Conjunctions should be identified as coördinating or subordinating.

In describing a particle use, one must sometimes reckon with words to be supplied. Thus in—

> The boys miss Rover more *than me*,

one should not call *than me* a case-phrase with *than* as preposition. It means "than they miss me," and *than* is a conjunction. Cf. the boys are better players *than I* [am]. But in—

> It is easier to "take things as they come" *than* to part with them as they go,

than is obviously a link-word, and can at the same time be viewed as forming a long, complex case-phrase qualifying *easier*.

Again, in—

> There's not the smallest orb which thou behold'st
> *But* in his motion like an angel sings,

one may call *but* a subordinate conjunction, with *it* omitted, or a relative pronoun meaning "that not" (cf. *neither*).

[For a lesson assignment on sections 36-39, pages 173-184, see the Exercise Book, page 13, with Lesson Leaf 19.]

CHAPTER VIII

SENTENCE-WORDS

40. The Kinds of Sentence-Words

A **sentence-word** has already been defined as any word that carries in itself the *force* of a sentence. It has been noted, too (page 42), that almost any word may occur as a sentence-word when it answers a question of detail.

> What is the cheapest necessity? *Air!*

Four special kinds of sentence-words deserve study.

Imperatives. The bare stem-form of an English verb can stand as the imperative mood, conveying the speaker's will that the person addressed shall act out the verb-idea. Since in this use the subject of the verb is obviously the person addressed, it need not be expressed at all, and the imperative verb-form stands alone as a self-sufficient predicate.

> Hark! Look! Run!

Certain adverbs of direction serve as imperatives.

1. Forward! Away!
2. *Up*, guards, and *at* them!
3. *Down*, Fido, *down!*

Vocatives. Almost any noun may occur in a sentence not as subject or object or any other sentence-factor, but independently, as a word of direct address. It is then a **vocative.**

1. *Plato*, thou reasonest well!
2. Charge, *Chester*, charge! On, *Stanley*, on!
3. *Milton*, thou shouldst be living at this hour.

A vocative is really a noun imperative, since it expresses a bid for attention. It has commonly been described as a "nominative of address," since the personal pronoun takes the nominative case when used vocatively.

> *Thou fool!* This night shall thy life be required of thee.

The noun, however, is in the common case, and the only reason for calling it a nominative is a grammarian's habit of looking for "agreement in case" between English words where it would occur in Latin. Case-agreement means nothing unless there is an actual concord of case-forms. It is better, therefore, to call these simply "vocatives," by their use, or "vocative case-phrases" when they take the vocative case-word *O*.

1. *O sleep, O gentle sleep,* nature's soft nurse!
2. And *O ye lords* of ladies intellectual,
   Tell truly, have they not henpecked you all?

Feeling-words. A word may serve as a condensed exclamatory sentence (page 45). So used, it may be described as a **feeling-word.** Two sorts of feeling-words may be distinguished.

(a) **Interjections.** An interjection is a sentence-word or outcry expressing surprise, anger, pleasure, or some other emotion on the speaker's part.

NOTE. The qualification "or outcry" is inserted in this definition, because we here must distinguish between a true word, which is the socially accepted *symbol* of a feeling, and an uttered sound, which is a mere unconscious *symptom* of a feeling. Thus we have—

Words: Oh! Well! Alas! Fudge! Hurrah! Fie! Come, come!
Outcries: Pooh! Ha! Humph! Whew! Tut-tut!

The latter may be said to *mean* the feeling only in a loose sense, as when we say that the creaking of a hinge "means" that it is rusty.

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¹*Oh!* the interjection, should be distinguished in use from *O*, the vocative case-word.

(b) **Exclamatory nouns, adjectives,** etc.   Almost any describing word may be used as a sentence-word of feeling.   Thus—

> *Nouns:*   A drum! a drum!   Macbeth doth come.
>   Fiddle-sticks!
> *Adjectives:*   Good!   Rotten!   Right!

Fact-words.   A "fact-word" we have seen (page 42) to be a sentence-word that expresses for some thought its standing or value as regards fact.   All modal adverbs are fact-words; not only those which express degrees of certainty; as—

1. *Indeed,* I will not!
2. *Methinks* I see in my mind a noble and puissant nation.

but those which express parenthetically any judgment about a statement; as

1. Our patient, *happily,* is much better.
2. As an engine of attack the Zeppelin is *confessedly* somewhat disappointing.

The parsing of sentence-words.   Sentence-words present no special difficulty in parsing so long as it is remembered that the four kinds of sentence-word do not sharply exclude one another. This does not mean that the distinctions between them are not real; it means that the same sentence-word may blend two sorts of value, and must then be classified according as the one value or the other is felt to be uppermost.   Thus *Shame!* blends the expression of a feeling in the speaker with an appeal to the hearer (cf. *O for shame!*) so that it hardly matters whether we parse it as an exclamatory noun or as an imperative (= *have shame!*).   The important grammatical feature of sentence-words is their grammatical independence from the rest of the sentence.   This feature they share with **sentence-phrases,** which can be disposed of here,

since their only special claim for remark is that they are word-groups without a predicate verb, yet with a distinct sentence value.

The following examples show sentence-words and phrases—

1. My hopes, alas, are fallen low.
2. *O for a lodge in some vast wilderness!*
3. *Oh, to be nothing, nothing!*
4. You are cruel, *Charles.*
5. *Cruel Charles,* he has wrecked my hopes!
6. *What a disappointment!*

The student should distinguish between phrases which, as in these examples, are given the force of sentences for expressive effect, and phrases that are wrongly punctuated as sentences through mere ignorance or inattention; as in—

He felt a distaste for the town. As a place of residence, especially.

where the intended effect is properly indicated by a dash; thus—

He felt a distaste for the town—as a place of residence, especially.

[For a lesson assignment on section 40, pages 185–188, see the Exercise Book, page 14, with Lesson Leaf 20.]

PART THREE

THE LIBERTIES OF SPEECH

INTRODUCTION TO PART III

THE NATURE OF GRAMMATICAL RULES

41. ATTITUDES TOWARD USAGE

Textbooks on grammar commonly have much to say about **"good usage,"** namely that habitual choice of speech-forms upon which educated speakers and writers show agreement. It is from "good usage" that a grammar claims authority for all its statements about standard English. This is as it should be, since language, like money, has its chief value as a medium of exchange, and depends for its currency on being acceptable to all the parties to the exchange. Unlike money, however, any given item of speech—whether word or grammatical form—gets its stamp of approval not once for all, as from a government mint, but by an accumulating impression to which every speaker contributes. Inevitably there are many expressions that seem doubtfully stamped, that get used by some speakers and avoided by others. Doubt and disagreement in these cases send people to the grammar for rulings upon them, so that it is necessary to get clearly in mind just what a "grammatical rule" amounts to. This is not so easy to do as it sounds. It is, of course, simple enough to say, as most grammars do, that their "rules" are statements of what good usage accepts. But when usage itself is divided, we are forced to ask precisely what it is that makes usage good, and to define our attitude toward the claim that the practice of certain people is to be treated as authoritative.

Historically there have been two attitudes toward usage: what we might call the legislative and the scientific attitudes. The **legislative** attitude is the older, and is still common in text-books that talk of "national, present, and reputable use" as

marking off what is grammatically "correct" from what is "incorrect." Writers of such textbooks think of themselves as guardians of what is pure and established in the language against tasteless innovations. The language they think of as something to be perfected and standardized. This is an attitude to be respected, but it tends to make one overlook the expressive value that lies in differences of "tone." By trying to deal with all questions of usage as questions of what is correct and what is incorrect, the "legislative" critic forgets that in expressing oneself part of one's desired effect may be an old-fashioned tone, or a free-and-easy, or a rustic tone. Instead of "correct" and "incorrect," it is better to say "standard," "familiar," "formal," "poetic," "rustic," "slangy." Even "ungrammatical" forms have their place when they characterize the speaker and the theme, as in "The Yarn of the Nancy Bell":

> *I ups* with his heels and *smothers* his squeals
> In the scum of the boiling broth.

Opposed to the legislative attitude is the more recent **scientific** attitude. This is the attitude of philologists, who are interested in the history of the language, and make a special study of the ways by which people come to speak as they do. Having this interest, the scientist cares less about the *acceptability* of a speech-form than about its value as an illustration of the speech-changes that he is studying. And since such illustrations are found in the more popular, unconventional ways of speaking, the scientist naturally objects when he feels that the school-master is trying to "persecute" new idioms out of the language.

This attitude, also, betrays people into mistakes: (1) Those who take it are apt to exaggerate the changeableness of speech, to talk as if *any* form now in use might be expected to give way to something else in a dozen years. As a matter of fact the growth of a language is much like the growth of a tree. It has its heart-wood, the great stock of forms and formulas that change very slowly, if at all; and it has its sapwood, the layers of forms that

change more or less observaby. (2) They are over-lenient toward
forms that result from mere slovenliness. Thus a recent textbook
mentions without disapproval the use of *laid* for *lay*, of *will* for
shall, of *who* for *whom*, and of *like* for *as*; and Mr. H. L. Mencken,
in *The American Language*, seems to think that a boy grows
bookish and affected, not to say un-American, if he learns to use
the standard forms instead of *he don't care, them are the right
kind, it isn't theirn, you could of rode down.*

Each attitude evidently has some justification. The opposition
between them is due to over-statements, one side talking as if
the language were all heartwood, and the other talking as if it
were all sapwood. Just what attitude we should take toward
their disputes is important at the stage of grammar to which
Chapters III to VII have brought us. These chapters describe
words as playing their parts in heartwood constructions, in the
pattern forms of sentence and phrase which employ typical forms
of the parts of speech. The next chapters will describe construc-
tions in which the adjustments of thought make demands for
flexibility among the parts of speech. What we want, in judging
the claims of doubtful constructions, is not ready-made decisions
about them, but the grounds for making decisions of our own.
As grounds for deciding grammatical disputes we should observe
three causes of grammatical irregularity and three maxims as
to practice.

42. Causes of Grammatical Irregularity

Before we talk about any way of speaking as "irregular," we
ought to remind ourselves that irregularity is not necessarily a
fault of the speaker. A "regular" form of speech is one that falls
in with the standard patterns that are taught as representing edu-
cated speech-habits. Anybody who thinks of himself as educated
will feel that there is a *presumption* in favor of keeping to the
accepted patterns. But if he uses a form that departs from the
pattern, it *may* be because he is ill-taught or slovenly, or it may

be because the regular pattern does not fit the particular demands of expression at the moment.

Let us look somewhat closely at three common causes of the irregularities that come up for notice.

Confusions in thinking. Some irregular constructions result from easy confusions of thought. Thus in—

1. Each of those men must live *their* own life.
2. One of the strangest sights that ever *was* seen.

we have (1) *their* for *his*, and (2) *was* for *were*, from mistaken antecedents. Other irregularities result from the following of analogies. In the act of speaking one is governed less by one's knowledge of grammatical rules than by one's feeling that the construction uttered is like other familiar ones. Thus one may say—

I did not *doubt of* his sincerity.

although one knows that *of* is grammatically useless. One is here influenced by the familiar construction—

I was *doubtful of* his sincerity.

The likeness that influences a speaker, however, may be misleading. Thus in—

Who did you give the card to?

the speaker uses *who* for *whom* because he associates the nominative of pronouns with their position before the verb; as in "*he* was given the card." In—

The patient feels *comfortably,*

the adverb is improperly thought of as going with the verb, as it actually does in *rests* or *fares comfortably.*

We can perhaps say that speakers in following these likenesses to familiar constructions always mean to be logical, but that analogy is a rather short-sighted use of logic. The confused expressions that it sometimes gives rise to are of course heard for the most part in slovenly or illiterate speech. Dispute over them begins when they crop up in educated speech. Even careful speakers have their careless times, and careless ones are heard at all times, so that slack locutions readily come to sound familiar. People's treatment of them depends pretty much on their having the legislative or the scientific turn of mind. If it is the latter, they call these locutions "live English" and "the idiom of the people," and the rules which they slight, "academic" and "theoretical." If it is the former, they ask if slovenliness becomes any less slovenly when its occurrence is multiplied by ten thousand. The argument consists simply in applying complimentary epithets to what we like and uncomplimentary ones to what we dislike. It misses the one really practical question—the question whether or not there clings to the irregular form anything of illiterate *flavor.* This question can be decided only by referring to the *deliberate* practice of reputable speakers and writers.

Limitations in the language. What has been said of analogy suggests that no language is ideally adequate to the expressing of every turn of thought. Some irregularities of grammar, therefore, result from almost necessary efforts to fill the gaps in speech itself. Thus in—

> Let each pupil do what *they* like

they may be prompted by the felt need of a pronoun meaning "he or she." In—

> One or both of them *is* guilty,

the singular *is* must do duty for a copula of "neuter number," which English lacks.

In such cases we ought to stand ready to welcome any new form that promises to add a distinction of meaning to the language. An example in written speech may be the marking with a hyphen of a word which is to be understood as compounded with a word that follows later; as in, "suffer during the wind- and the flood-season."

> To look at a classmate, I could not tell you whether it was chiefly in electric- or in steam-railroad securities that he dealt.

Those who bristle up at new turns of speech should remember that various grammatical forms which now seem unquestionably useful were at one time frowned upon. For example, the use of the suffix -*ed* to form such adjectives as *wooded, moneyed, dark-eyed, leather-aproned* was once combated by the authorities. Dr. Johnson decried it as the "practice of giving adjectives derived from nouns the termination of participles," and regretted that so good a poet as Gray should write of the "*honeyed* spring." Coleridge, referring to "that vile and barbarous vocable *talented*," said "the formation of a participle from a noun is a license that nothing but a peculiar felicity can excuse." Again, the use of possessive adjectives to express relations other than possession was combated by G. P. Marsh, William Mathews, and others. But if their conservatism had prevailed, it would have ruled out not only *in our midst*, which they particularly attacked, but such expressions as *on my account, at her bidding, in their default, in your despite, its equal, by your leave, of their own accord, in his stead.*

What conservative advisers usually tell us is to wait until "usage" has accepted the form under question. But such advice imposes too passive an attitude upon us. If we really want the form, we need not wait to see what the language is going to do about it; our own use of it will be part of what the language is "doing."

Limitations of grammatical terminology. Some expressions are irregular only in being hard to fit into familiar grammatical descriptions. For example—

1. *Slow and steady* wins the race.
2. Water began coming out *the color* of pea soup.
3. "I heartily wish I could, but—"

   "Nay, *but* me no buts—I've set my heart upon it."
4. "Oh! yes, yes," said Kate, *directly* the whole figure of her singular visitor appeared.
5. It is *rarely* that one of them is seen.
6. His troops were taken *prisoner*.

Sticklers for "parsing" avoid such expressions because they cannot bring themselves to call *slow and steady* a singular noun, *the color* an adverb, *but* a verb, *directly* a conjunction, or account for *rarely* and *prisoner* at all. It is a mistake, however, to assume that language began with the creation of the eight parts of speech, and that every word has been baptized as a noun, a verb, an adverb, and must show reason for changing its grammatical rôle. Words are like the bits of colored glass in a kaleidoscope. It is easy to identify and describe their use in a few stock patterns. But the turns of thought are always calling for shifts of pattern that throw them into unforeseen relations with one another. If this distorts them for the purposes of grammar, it is because grammatical terminology is itself too inflexible for the purpose of describing language—which Wordsworth called "the incarnation of thought."

43. Maxims for Cases of Doubt

What has been said thus far should make it clear that a grammatical rule does nothing more than point to a pattern of speech-elements that has become established in grammatical usage. Any exception to the rule may be justified, if it conveys a distinction either of meaning or of flavor. In exercising his preference between regular and irregular forms the student will find it helpful to keep in mind three guiding maxims.

I. **That authors make authority is only partly true.** The mere fact that an author has used a form somewhere does not war-

rant you in using it everywhere. This consideration is over-looked in the following argument:

> Some purists insist that careful writers eschew the "split infinitive," as in *to completely understand*. But this form occurs in Shakespeare, Defoe, Burke, Coleridge, Byron, De Quincey, Macaulay, Matthew Arnold, Browning, Thackeray, Motley, and Lowell.

The real question here is the question whether these writers have used the split infinitive with such frequency and in such connections as to relieve it of a flavor of slovenliness. No writer is a "careful writer" everywhere and always, so that it tells us nothing to say merely that Thackeray uses the split infinitive. What we want to know is *how* and *how much* he uses it. Does he use it in his carefully written lectures on *The Four Georges* or in offhand notes to his friends, or does he put it into the mouth of Mrs. Blenkinsop in *Pendennis?* Does he use it repeatedly, or must one turning his pages pass fifty instances of the "unsplit" form to find one instance of the split? If you want his authority for using it in a passage where your tone should be discriminating, you must judge whether his use of it is careless or considered.

II. The test of an expression is that it be expressive, not that it be describable. The end and aim of all speech-forms is to convey thought. Grammar, the description of these forms, is simply a mental map of the stock thought-relations as set out in words. If we avoid a vivid expression because it does not fit into the grammatical map and find us prepared with its appropriate labels, we shall be rating the means above the end—like the pedant of Sir Thomas Overbury: "Hee dares not thinke a thought that the nominative case governs not the verbe." There is a real danger in America, where thousands of the foreign-born are learning their English from grammars and not from their grandmothers, that homely and racy turns of speech shall become disused as odd and "incorrect," merely because they differ from the pattern formulas of the school-books. If such expressions

as *"Least said is soonest mended"* die out among us it will be because we have come to talk for the sake of parsing.

III. **Speech-tone sticks to the speaker.** The flavor, or "tone," which a word or grammatical form takes from its habitual associations adds to the question of meaning in any speech-form a question of fitness. Now, the stock grammatical forms of the language have no special "tone" at all. Occurring equally in solemn, bookish, colloquial, dialectic, and even illiterate speech, they take on the flavor of no one level of style. Irregular forms, on the other hand, are apt to savor of some particular intellectual level, so that a man's habitual choice of expression cannot help suggesting the kind of intellectual company he keeps. Here is a fact that young people hesitating over a question of usage can hardly afford to overlook. If the disputed form is one constantly on cheap tongues, it will sound cheap on your tongue.

CHAPTER IX

CROSS-BRED PARTS OF SPEECH

44. THE POSSIBLE BLENDS BETWEEN WORD-CLASSES

We have now studied all the English constructions in which nouns, verbs, and the other parts of speech figure in their regular rôles. We have next to study the constructions in which words show a blending of features between the word-classes noun and adjective, noun and verb, verb and adjective, etc. In such cases we shall call the word an untypical or "cross-bred" part of speech.

Let us begin with a little review that will make it perfectly clear what we mean when we speak of an "untypical" part of speech. We have seen that when we describe the part that a word is playing in a given construction, we have to view its meaning with reference to its form[1] on the one hand and to its use on the other. The important thing to remember at this point is that the given word-form *either may or may not be associated with a particular sentence-use.* For example, the form *gives* is associated with a use as predicate kernel, but the form *after* occurs so freely as case-word, subjunct, and even as adjunct and predicate kernel that it is associated with no one use. This means that looking at *gives*, we *expect* it to be a predicate kernel; looking at *after*, we *expect nothing* as to its use one way or another.

As between word-form and word-use, now, we actually find the following four variations:

(1) We may find a word-form in the sentence-rôle (word-use) that we expect of it.

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[1] Or to such formal marks as articles and prepositions, which are practically loose formal affixes of nouns.

(2) We may find a word-form in a rôle which is one of several equally common to it, so that we have no expectation either for or against the particular rôle occurring here.

(3) We may find a word-form in an *unexpected* rôle.

(4) We may find a word-form taking two rôles at once.

Let us examine these four cases for their bearing on the distinction of "typical" and "untypical" parts of speech:

Case (1), showing a word-form in a use *expected of it*, gives us a **typical** ("thoroughbred") part of speech. Thus in—

<p style="text-align:center">The *lantern gives* light,</p>

gives is a form that has the predicating habit of a verb, and here occurs in a predicating use, just as we expect; *lantern*, a form associated with the subject-object uses of a noun, here occurs playing its subject rôle. *Gives* here is a typical verb; *lantern*, a typical noun.

Case (2), showing a word-form in one of its two or more equally common uses, gives us an **unstable** part of speech. Thus in—

<p style="text-align:center">Jill came tumbling *after*,</p>

after is a form which plays indifferently (unstably) either preposition or adverb rôles. It is here an adverb, but its form raises no expectation either for or against its being one.

Case (3), showing a word-form in a use *not expected of it* gives us an "occasional cross-bred" part of speech. Thus in—

<p style="text-align:center">Time is in God's mind an eternal *now*,</p>

now has habitually adverb-use, but here takes the rôle of a noun complement. We might call it a "nonce-noun" to suggest that its use here as a noun is just "for the nonce" and contrary to what we expect of it.

Case (4), showing a word-form in two part-of-speech uses at once, gives us a "habitual cross-bred" part of speech. Thus in—

<p style="text-align:center">*Rocking* the boat is risky,</p>

rocking blends the noun-rôle of subject-kernel with the verb-rôle of taking a direct object. It is here a "verb-noun."

Cases (3) and (4) are what we mean by **untypical** or "cross-bred" parts of speech. In Chapters III-VII we have dealt with the typical and with the unstable parts of speech. In the present chapter we shall deal with the untypical ones. We shall proceed in the following pages to explain the important blends between the word-classes noun, verb, adjective, and adverb.

45. NOUN AND VERB BLENDS: INFINITIVES

Since noun inflections and verb inflections, when used with any given word-kernel, form it into two distinct variable words, we shall not take a mere coincidence between one or more of their forms as a case of "blending" noun with verb. Thus the noun *love, love's, loves* has two forms that coincide with forms of the verb *love, loves, loving, loved;* but we shall not therefore say that *a love* is the "verb *love* used as a noun." Nor shall we take a form as cross-bred when it is so merely by origin, and not by present use and meaning. Thus in *wire-netting, such doings,* we shall not call *netting* and *doings* verb-nouns, since their only verb associations are in the suffix -*ing,* which here carries nothing of verb meaning. Perhaps the only clear instances of occasional cross-breds between noun and verb are those in which words familiar as nouns take verb inflections and uses with *it* as a formal object, as in—

1. Lord Angelo *dukes it* well.
2. Whether the charmer *sinner it* or *saint it.*

These should be called "nonce-verbs with formal object."

Of habitual cross-breds between noun and verb English has two types, the infinitive and the gerund. Since they have meanings nearer to verb-ideas than to noun-ideas, and take part in forming tense-phrases, they are reckoned as parts of the verb.

Definition of the infinitive. The infinitive is a form of verb-noun that blends the meaning and certain uses of the verb with the uses of a noun. Thus in—

>   *To complain* peevishly is not my habit.

the infinitive *to complain* is verb-like, for (1) it expresses the idea of action more vividly as *occurrence* than would the corresponding noun-form: *peevish complaint is not my habit;* (2) it takes an adverb, not an adjective, qualifier. But it is also noun-like, for it is subject-kernel of the sentence. Other infinitives that illustrate the definition appear in the following:

1. *To choose* wisely was not easy.
2. *To neglect* exercise is foolish.
3. The colonel ordered them *to advance.*
4. Never *to surrender* is their rule.
5. Men fear death as children fear *to go* into the dark.

The infinitive affix "to." As to its *form* the infinitive is simply the bare word, but it commonly takes *to* as a loose prefix. Thus—

1. I will *write.*
2. I began *to write.*

Historically the bare form *write* represents an Old English nominative and accusative form *wrítan;* whereas *to write* represents an old dative case-phrase, *tō wrítenne.* In subject and object uses of the infinitive this *to* is now a mere inflectional sign:

1. *To err* is human, *to forgive* divine.
2. Learn *to labor* and *to wait.*

In other uses of the infinitive the *to* keeps a relational meaning:

>   He had a head *to contrive,* a tongue *to persuade,* and a hand *to execute* any mischief.

Here *to contrive* = "for contriving," "capable of contriving."

The infinitive with *to* is felt to be so completely one word that we do it a violence when we insert a qualifier between the *to* and the infinitive. *To continually talk*, for example, is felt to be slightly forced, although we feel no such objection to *a* (or *the*) *continual talk*. This "splitting" of the infinitive should therefore be avoided except where it makes the sense clearer. Thus in—

> For a time the Merovings continued *to nominally rule*,

the split infinitive does not justify its awkwardness by any gain in sense; but in

1. Who dared *to nobly stem* tyrannic pride . . .
2. Emissaries are trained with new tactics *to, if possible, entrap* him.

the qualifiers (*nobly, if possible*) would not clearly refer to the verb if they were placed after it or before the *to*.

In familiar talk *to* can be used as a "pro-infinitive." Thus—

1. Shall you come? Yes, I intend *to* [= *to come* or *to do so*].
2. William could write plays if he had a mind *to*.

As between the infinitive with *to* and the bare infinitive we may here observe that the latter is used:

(1) In tense and mood phrases with *shall, will, do, can, let, may, must*.

> And shall Trelawney *die*? Let him *live*.

(2) With the simple tenses of *dare, need*. Thus—

1. I *dare do* all that may become a man [*do* with simple tense].
BUT 2. I *had dared to do* all . . . . [*to do* with composite tense-phrase].
SO, 3. No one *need listen* to gossip.
BUT 4. You *will need to* listen.

(3) With *bid, feel, find, hear, make* in their active use:

> *Bid* sorrow *cease; Hear* the wind *roar; Make* Ned *behave*.

But in the passive—

> Sorrow *was bidden to cease*; The wind *is heard to roar*; etc.

In poetry and the older English the bare infinitive is common:

1. How long within this wood intend you *stay?*
2. Yet not Lord Cranstoun deigned she *greet.*

(4) After *had better, had* (or *would*) *rather, sooner* (or *rather*) *than.*

1. John *had better come* back.
2. He *would rather die than desert* his post.

Before studying in detail the infinitive constructions, let us reflect a little further about the infinitive. It would be a mistake to suppose that because we think of the infinitive as a verb-noun, we shall find it everywhere and always an evident "half-and-half" blend between verb and noun. It is sometimes more verb than noun. It is sometimes an evident cross between the two. It is sometimes more noun than verb. In all its constructions it has the verb distinctions between the present and perfect tense and the active and passive voice; namely—

(1) The **present infinitive** (active) is the simple form of the verb: *to write, to wish.*

(2) The **perfect infinitive** (active) is formed by prefixing the infinitive of *have* to the perfect participle of the verb: *to have written, to have wished.*

The corresponding passive phrases are made with *be* and *been;* thus, (present) *to be written,* (perfect) *to have been written.* Progressive infinitive phrases are made with *be* or *have been* and the present participle; thus, *to be seeing, to have been seeing.*

With the copula infinitives, *to be, to have been,* any adjective can take part in infinitive constructions. Thus—

1. *To be great* is *to be envied.*
2. I regret not *to have been present.*

Leaving now this survey of the infinitive forms, we shall deal with the constructions of the infinitive in the following order:

   I. *Constructions that emphasize its verb features*
      (*a*) As predicate kernel of clauses
      (*b*) As predicate kernel of semi-clauses

   II. *Constructions that emphasize its noun features*
      (*a*) As subject kernel
      (*b*) As object
      (*c*) As case-phrase

   III. *Constructions that show untypical noun uses*
      (*a*) As predicate noun
      (*b*) As adjunct and subjunct

I. *Constructions That Emphasize Verb Features of the Infinitive*

Infinitive in composite verb-phrases. When the infinitive forms future tense-phrases with *shall* and *will*, and mood-phrases with *do, can, let, may, must*, it becomes simply part of the inflection of the verb. Thus—

    1. Jane *will outstay* her welcome.
    2. That noise *must stop*.
    3. Peace *may* soon *come*.

Here the infinitive is not *by itself* a sentence-factor at all. The composite verb-phrase is the factor and is as purely a verb-kernel of the predicate as the inflected forms in, "Jane *outstayed* her welcome"; "the noise *stops*."

With certain conjunct verbs it serves to form phrases that have special tense or mood forces. Thus—

    1. The sun *continues to shine*. [Progressive tense-phrase equivalent]
    2. Our prisoners *seemed to disregard* warning. [Mood-phrase equivalent for asserting a shade of doubt]

Infinitive as predicate kernel of semi-clauses. In such a sentence as—

> Our instructions called for an advance, each platoon *to proceed* by the road on its flank.

the word-group *"each platoon to proceed . . . flank"* is really a kind of clause with subject and predicate. Its predicate kernel is an infinitive (*to proceed*), which gives the predicate assertion a lesser degree of force than a regular verb does. Such a word-group is what we have called (page 37) a "semi-clause," having a distinct subject and predicate, but conveying its thought in a form "toned down" still further than the thought in a subordinate clause. Thus compare—

> 1. *That a captain should leave his ship was disgraceful.* [Sentence with *subclause* subject]
> 2. *For a captain to leave his ship* was disgraceful. [Sentence with semi-clause subject]

There are both infinitive semi-clauses, as here, and participle semi-clauses (see page 222). The subject of an infinitive semi-clause, when a pronoun, is in the accusative-dative case; thus—

> Air scouts reported *them to have advanced.*

As one of the "clausal terms of syntax" this construction is further discussed on pages 265-268.

Infinitive of exclamation. Both as predicate of an infinitive semi-clause and as a sentence-phrase the infinitive may form an exclamatory sentence.

> 1. *Peter to betray* his master!
> 2. *To suffer* and *keep* silent!
> 3. O *to be* in England, now that April's there!

II. *Constructions That Emphasize Noun Features of the Infinitive*

Subject infinitive. When used as subject kernel of a sentence the infinitive may take either the regular position for a subject, as in—

> *To see* her was a pleasure;

or an inverted position, with *it* in the regular position as a "formal subject," as in—

> It was a pleasure *to see* her.

So in the exclamatory word-order:

> How dull *it* is *to pause*, to make an end.
> *To rust* unburnished, not *to shine* in use—
> As though *to breathe* were life!

In such a construction as "It is fitting for us *to honor* our dead" the infinitive may be understood as subject kernel, with *for us* taken as adjunct to *fitting*; or the whole phrase *for us to honor* may be understood as equivalent to a subject noun, as it must be when expressed in the reverse order:

> *For us to honor* our dead is fitting.

In this formula the infinitive is the predicate of an infinitive semi-clause.

Object infinitive. With verbs the infinitive may take two object constructions:

> (a) DIRECT OBJECT. Englishmen like *to travel.*
> (b) SECONDARY OBJECT. The sergeant taught him *to shoot.*

NOTE 1. With a passive verb here the infinitive becomes a RETAINED OBJECT (see page 142). Thus—

> He was taught *to shoot.*

As a clear secondary object the infinitive is not common except after *teach* and *ask.* After other verbs its similar use (as in *observed him to shoot*) is naturally understood as that of the infinitive semi-clause.

Note 2. When making the infinitive the object of a verb in the past tense, one should avoid doubling the expression of past time by using the perfect infinitive. Thus one should say—

> I should have liked *to go.*
> [NOT I should have liked *to have gone.*]

> Tom had intended *to write.*
> [NOT Tom had intended *to have written.*]

It is correct to say *I should like to have gone; Tom intended to have written,* but these expressions convey different tense-meanings from those expressed above.

Infinitive case-phrases. Like any noun the infinitive can take adjunct and subjunct constructions in the form of a case-phrase. In this case-phrase use it now takes only the prepositions *but, except, about.*

1. We had nothing to do *but tell* stories.
2. The bandit will do anything *except surrender.*
3. The Leviathan is *about to start.*

Older English, however, allowed case-phrases with other prepositions; as in—

1. What went ye out *for to see?*
2. For not to have been dipped in Lethe lake
   Could save the son of Thetis *from to die.*

III. *Constructions That Show Untypical Noun-Uses of the Infinitive.*

Infinitive as predicate noun. With the copula the infinitive can serve as a predicate noun.

1. The purpose of the rally was *to rouse* enthusiasm.
2. Talking is not always *to converse.*

Infinitive adjuncts and subjuncts. With nouns the infinitive may take the adjunct use of an adherent noun (see page 224). Thus—

1. Joffre is a general *to be trusted*.
2. Eagerness *to win* is half the victory.
3. The boys had the ability *to learn*.
4. Grammar professes a purpose *to explain* language.

In this use the infinitive is really a case-phrase: compare "eagerness *to win*" with "eagerness *for victory*." As adjunct the infinitive commonly takes the active form even when its meaning might be felt as passive. Thus—

1. A house *to let* rather than a house *to be let*.
2. An ax *to grind* rather than an ax *to be ground*.

It takes regularly the post-adjunct construction (see page 63).

1. A din *to fright* the dead brought us from our bunks.
2. I might escape the wrath *to come*.
3. Ann was not the girl *to drop* her work.

But with *not*, *never*, and other qualifiers the passive infinitive can be pre-adjunct, especially when the whole adjunct phrase is treated as a compound word.

1. These were not *to be avoided* expenses.
2. Jane gave him a *never to be forgotten* look.

With verbs and adjectives the infinitive may take an adverbial use. Thus—

(a) With adjectives; as, easy *to lose*, bound *to win*, able *to work*.

1. Worthy *to be numbered* among the saints.
2. His medicine is pleasant *to take*.
3. His heart was one of those which most enamor us—
   Wax *to receive*, and marble *to retain*.
4. Jane was glad *to be freed* of this suitor.
5. Is my apparel sumptuous *to behold*?

After a particle expressing degree (as, *so*, *too*) the infinitive with adjectives expresses result or consequence.

1. The breeze was *so* mild as merely *to stir* the ashes.
2. Sister was *too* young *to understand*.

(*b*) With verbs, where the infinitive commonly expresses purpose or destination.

1. A guardian was appointed *to control* his vagaries.
2. And fools who came *to scoff* remained to pray.
3. Read not *to contradict* and *confute*, nor *to believe* and *take* for granted, nor *to find* talk and discourse, but *to weigh* and *consider*.
4. Full many a flower is born *to blush* unseen,
   And *waste* its sweetness on the desert air.

[For a lesson assignment on sections 44 and 45, pages 200-211, see the Exercise Book, page 15, with Lesson Leaf 22.]

46. GERUND

Definition. The **gerund** is a special verb-noun in *-ing* that, like the infinitive, blends the meaning and certain uses of the verb with the uses of a noun. Thus in—

Denying the charge would be a folly,

the gerund *denying* is verb-like for (1) it expresses the idea of action more vividly as a concrete act than would the corresponding noun-form: "*Denial* of the charge would be a folly"; (2) it takes an object. But it is also noun-like, for it is subject kernel of the sentence. Other gerunds appear in the following:

1. *Staring* about aimlessly will do no good.
2. His feat consists in his *having made* no mistakes.
3. Their favorite sport is *shooting* the rapids.
4. Far off his *coming* shone.

The gerund shows the first two verb features of the infinitive: (1) it takes tense and voice distinctions: *choosing, having chosen,*

being chosen; (2) it may take an adverb qualifier: *staring aimlessly*; or an object: *shooting the rapids*. But where the infinitive may take a subject, the gerund has a genitive or possessive qualifier: thus—

1. You observed *him to withdraw*. [Infinitive clause]
2. You observed *his withdrawing*. [Gerund]

NOTE. "You observed *him withdrawing*" is correct, but *withdrawing* here would be the present participle, not the gerund. See page 215.

The gerund presents a slightly different aspect of the verb meaning from that presented by the infinitive. It points to something of *process* where the infinitive points simply to *occurrence*. Thus, notice the difference of effect between—

1. *To die, to sleep*—*to sleep*, perchance *to dream!*
2. *Dying, sleeping*—*sleeping*, perchance *dreaming!*

As one might infer from these differences, the gerund is more of a noun than the infinitive is. Not only does it take the chief noun-constructions of the infinitive; as in—

1. *Seeing* is *believing*. [Cf. *To see* is *to believe*.]
2. Englishmen like *traveling*. [Cf. Englishmen like *to travel*.]

But it freely takes case-phrase uses with prepositions, as the infinitive does not; thus—

1. *From borrowing* he went on *to stealing*.
2. I had not the pleasure *of knowing* him.
3. Thou art so fat-witted *with drinking* of old sack and *unbuttoning* thee after supper.

The gerund, in fact, can take the marks of a noun so completely as almost to lose its character as a verbal altogether. It can take the articles (*a shouting*) adjective qualifiers (*loud shouting*), and

even the genitive (reading for *reading's* sake) and the plural (his *comings* and his *goings*). In these cases it retains nothing of verb character except the vividness with which it denotes action or occurrence. For example—

1. Our death is but a sleep and *a forgetting*.
2. Soft *tappings* were heard at the bulkhead.
3. The constant *passing* of troop-trains. [Cf. the constant *passage* of troop trains.]

The loss of verb character in these cases is evident from the fact that when the noun in *-ing* takes an article or an adjective it cannot take an object. Thus—

> *Muzzling dogs* should be forbidden.

BUT *The muzzling of* dogs [NOT *The muzzling dogs*] should be forbidden.

SO — *Constantly eating* candy decays the teeth.

BUT *The constant eating of* candy decays the teeth.

Older English admitted the object-construction here:

1. Nothing in his life became him like *the leaving it*.
2. *Th' adorning thee* with so much art is but a barb'rous skill.

Forms of the gerund. The gerund suffix is *-ing*.

Its origin as a gerund form was as follows. Old English had a class of nouns ending in *-ung* or *-ing*, as *ondræding*, "dread." These were pure nouns with no verb uses. In time the old English present participle came to have its ending *-ende* modified to *-inge*, so that these nouns had no formal difference from participles. Since the participles took verb uses, the nouns in *-ing* began to take verb-uses by association, until now there is a noun-form in *-ing* answering to every verb.

The modern gerund, therefore, sometimes requires a little care to identify. It has no formal difference from the participle in *-ing*, and in adjunct and predicate uses can be confused with it (see page 215). And it can turn from verbal into a pure noun with the articles, adjective qualifier, and noun inflection.

The gerund of any verb can take the perfect tense and passive voice by means of phrases with *being* and *having* and its past participle.   Thus—

ACTIVE	PASSIVE
Present (progressive) writing	being written
Perfect having written	having been written

Examples

1. I remember *having seen* General Grant.
2. I dislike *being asked* to contribute.
3. Ann exclaimed at *having been asked*.

The simple form in *-ing*, however, is often neutral as between active and passive meaning, leaving the voice to be understood from the context.

1. Farewell! Thou art too dear for my *possessing*.
2. The next day I forgot my *whipping* [=my having been whipped].
3. This shoe wants *mending*.

With the copula gerunds *being, having been*, any adjective can take part in gerund constructions; as—

1. It's safer *being meek* than fierce.
2. There was doubt as to his *having been sick* at all.

Uses and meaning of the gerund.   In its ordinary noun uses as subject and object, and in case-phrases the gerund is clearly recognizable as a verbal noun.   Thus—

1. *Digging* clams is good sport.
2. Stop *complaining*, and eat your supper.
3. The postman seems long in *coming*.

But in its adjunct and predicate uses, where it has both form and construction identical with those of the participle (the adjective verbal) it must be distinguished from the participle by its meaning.

(a) As adjunct to a noun the gerund expresses the relation "for" or "in" or "characterized by" what it means. Thus—

1. *Sleeping quarters* are quarters *for* sleeping.
2. *A dancing lesson* is a lesson *in* dancing.
3. *The sleeping sickness* is a sickness *characterized by* sleeping.

The participle, on the other hand, expresses its meaning as a subdued predicate. Thus—

1. *Sleeping soldiers* are soldiers *that sleep*.
2. *A dancing mouse* is a mouse *that dances*.

In some cases the difference of meaning is so unimportant that the form in *-ing* may be described either way: *Hoisting machinery* may be machinery either "for hoisting" or "that hoists." It should be noticed that in speaking we give the gerund a special stress that makes the gerund + noun phrase a sort of loose compound noun with a somewhat specialized meaning. This distinguishes it from the participle + noun phrase, which is more evenly stressed. Thus compare—

> sleep′ing quarters   WITH   sleep′ing sol′diers;
> a drink′ing fountain   WITH   a drink′ing man′.

(b) Some grammars describe the form in *-ing* as a gerund even when, in the predicate, it qualifies a noun in the common case or a pronoun in the dative-accusative; as—

1. Daily rumors are heard of *the Emperor dying*.
2. Machine guns were placed to prevent *them landing*.

To call these forms gerunds, however, is to disregard the genitive qualifier as a mark of the gerund, and in these instances it is the only sure mark to distinguish gerund from participle.[1] It is more consistent, therefore, to call them participles. As a rule the gerund-construction is here preferred to the participle construc-

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[1] In other instances the gerund is apparent as such without the genitive qualifier; as in "There is a chance of *there being* no one to meet us."

tion: as, "heard of the *Emperor's dying*," "to prevent *their landing*."

1. What's the use of *his* [NOT him] coming.
2. The speaker referred to the *room's* [NOT room] being cold.

But where the possessive would attach awkwardly to a noun-phrase, as in "I insist upon *Miss Shattuck's answering*," the participle construction is better. Thus—

1. I insist upon *Miss Shattuck answering*.
2. Upon *the general and his staff appearing*, the troops took courage.
3. We can hardly accept the notion of *school-life affecting* the poet to this extent.

The participle occurs here, even in careful style, where no special reason can be given for preferring it.

1. Suffering arises simply from *people not understanding* this truism.
2. No man ever heard of *opium leading* into delirium tremens.

In such expressions as *I'll go a-fishing, the horses are harnessing, the church is building*, the word in *-ing* represents an old case-phrase with *on* or *in* (later reduced to *a-*). Compare with them—

Forty and six years was this temple *in building.*

[For a lesson assignment on section 46, pages 211-216, see the Exercise Book, page 16, with Lesson Leaf 23.]

47. Adjective and Verb Blends: Participles

Apparent and real blends. The English language has in the participles a word-type that habitually unites verb and adjective

rôles. A **participle** therefore, is a verb-adjective: it takes inflectional forms in *-ing*, *-ed*, *-en*, (or *-n*) and blends the meaning and uses of a verb with the uses of an adjective. Thus in—

> *Watching* his chance, the boy slipped by,

the participle *watching* is verb-like, for (1) it expresses the idea of action more vividly than would an adjective—as in *vigilant for his chance*; (2) it takes a direct object, *chance*. But it is also adjective-like, for it is adjunct-word to the noun *boy*. Other participles appear in the following:

1.   I am a man
     More *sinned* against than *sinning*.
2. Birds came *fluttering* eagerly about the window.
3. The cope of heaven seems *rent* and *cloven*.
4. *Singing* priests filed through the archway.

The verb features of the participle are the same as those of the infinitive: (1) it takes tense and voice distinctions: *choosing, having chosen, being chosen;* (2) it takes as qualifier an adverb or an object: *choosing wisely, choosing a friend;* (3) it may take a subject: *partners chosen, the dance began.* A participle does not take the adjective inflections *-er*, *-est*, to express degree. But it has both the adjective uses, serving freely as adjunct and as predicate kernel.

Participle forms and meanings. The participle takes distinct forms for the present and past tenses and the active and passive voices. Only two inflectional forms take part in these distinctions, which are pieced out by phrases. The two participle forms for each verb are called the "present" and the "perfect" participle.[1]

(*a*) The **present participle**, or the gerund, ends in *-ing*, as *writing, finding, smiling.* Its meaning is always active (unlike

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[1] The perfect participle is quite commonly called the "past participle," but its meaning does not warrant a name that suggests reference to past time. See page 130.

the gerund's), and is present only from the time-point expressed by the verb of the clause it occurs in. Thus—

1. *Writing* that check, he *ends* his debt. [*Writing* refers to the actual present expressed by *ends*.]

2. He *wrote* the check, *smiling* to himself. [*Smiling* refers to the same time as *wrote*: it means present relatively to the time of *wrote*.]

The sense of the passage often shows that this "relative" present of the participle in -*ing* refers to time just preceding that of the predicate verb.

> *Writing* the check, he handed it to the loan-shark.

This participle might almost better have been named the "progressive" participle (see the table, p. 131).

(b) The **perfect participle** is formed in two ways, called the "weak" and the "strong" forms (see p. 136). The perfect participle of a weak verb has the same form as the past tense (ending in -*ed*, -*d*, or -*t*): thus—

Present tense:	he *tends* the fire.
Past tense:	he *tended* the fire.
Perfect participle:	the fire is *tended*.

So also—

Present tense:	cheat	lose	weep	seek
Past tense:	cheated	lost	wept	sought
Perfect participle:	cheated	lost	wept	sought

The perfect participle of a strong verb has normally the ending -*en* (or -*n*), either with or without the change of vowel that the verb takes in the past tense; thus—

Present tense:	break	forget	strive	fall
Past tense:	broke	forgot	strove	fell
Perfect participle:	broken	forgotten	striven	fallen

See Appendix II, pages 310-314.

Its meaning is "perfect" active when the verb-sense is taken intransitively, as in—

> The ship, *arrived* at last, signals for a tug.

When the verb-sense is transitive its meaning is passive.

> The schooner, *buffeted* by waves, labors into port.

The voice and tense distinctions of the participles and their phrases are as follows:

Tense Distinctions		Active	Passive
Present	{ *progressive*	writing	being written
	{ *perfect*	arrived	written
Past	{ *progressive*	. . . .	. . . .
	{ *perfect*	having written	having been written

A "perfect-progressive" phrase can be made: *having been writing.* It will be noticed that except for the present perfect these forms are identical with those of the gerund (page 214), but that the progressive in *-ing* cannot, like the gerund, be neutral as between active and passive meaning. With the copula participles *being, having been,* any adjective can take part in participle construction; as—

> Seven towns contend for Homer *being dead,*
> Through which the living Homer begged his bread.

Note. Where an active verb takes either a preposition to get transitive force (as, people *talk of* that girl) or an adverbial particle to complete its meaning (as, she *stretched out* her arms), its passive participle would logically be the compound form, verb+preposition+*-ed:* as, a *talk-of-'d* girl, her *stretch-out-ed* arms. But the participle does not admit of splitting in this way, so that we actually have—

> That most *talked-of* and brilliant young lady, rustling about in *unpaid-for* silks.

Participle uses. Where participles form voice and tense phrases for verbs their use is not to be described separately from that

of the verb-phrases (see page 126). But in their true participial use they take all four of the constructions common to adjectives (see pages 159 and 160) and one peculiar to themselves.

(a) Adherent participles form phrase-names with nouns.

(1) As pre-adjuncts they can take adverbs but not objects.

a *grinning* boy; a comically *battered* hat; the *undaunted* Roland

(2) As post-adjuncts they can take case-phrase qualifiers without the latter getting between them and their nouns.

1. a gentleman *born*; at daggers *drawn*; duties *ill-suited* to his nature
2. A crust *well-earned* is more savory than a feast *inherited*.
3. Bertram talked like a man *distracted*.
4. He had a rival *undaunted* by perils.

(b) Appositive participles are clause-equivalents, that is, adjuncts taking the distinct force of a condensed clause. This force is often marked by a conjunction, *since*, *while*, *though*, etc.

(1) Appositive participles as pre-adjuncts:

1. *Rising*, she opened the window.
2. *Facing* the officer, father answered sharply.
3. Though *mourning* his loss, we filled his place.
4. *Undaunted* by threats, Roland refused to give in.

Unskillful writers are apt to blunder with this construction by making the participle refer to some other idea than that of the word to which it is grammatically an adjunct. Thus—

WRONG	RIGHT
1. *Drawing* near the shore, it was seen to be heavily wooded.	1. Drawing near the shore, *we* saw it to be heavily wooded.
2. When *mounting* the ridge, a fresh view met his gaze.	2. When mounting the ridge, *he* got a fresh view.

This common blunder is called that of the "dangling participle." (See page 283.) A conjunction with a participle—*when*

(since, while, though) mounting—should not be confused with a preposition and gerund *(upon mounting)*. Thus, *"Upon mounting the ridge, a fresh view appeared"* is not the same blunder (though awkward), since the gerund phrase is adverbial to *appeared*, not adjunct to *view*.

(2) Appositive participles as post-adjuncts:

1. Then came letters *announcing* their purpose to start.
2. His father, *dying*, left him the old folios.
3. Mac Ian, while *putting* on his clothes, was shot through the head.
4. I am the sister of one Claudio, *condemned* to lose his head.

(*c*) Predicate participles are predicate kernels after copula-or "conjunct"-verbs.

1. Henry is *coming* up the road.
2. Thousands lay *sleeping* on the roof-tops.
3. You cannot go on *doing* nothing.
4. Bacon stood *convicted* of bribery.
5. The priest sat *buried* in thought.

See page 160 for the corresponding use of adjectives.

When the perfect participle is felt to express not condition but action, it is best described not as a predicate adjective but as part of a passive verb-phrase: thus—

1. After a day in the sun, we were *scorched*.   [Predicate adjective]
2. When the sun broke through, we *were scorched* by it. [Passive verb phrase]

(*d*) As complements, participles take the objective predicate construction.   Thus—

1. You now see Falder *convicted*.
2. He owned himself *beaten*.
3. A strike of the scene-shifters kept the audience *waiting*.
4. Scouts report the enemy *advancing*.

(e) Participle clauses are formed by a noun (or pronoun) and participle taken "absolutely," that is, as equivalent to an adverbial clause (see page 249). Thus—

1. The pageant will be given, *weather permitting* [=if the weather permits].

2. *This done*, the crowd dispersed [=when this had been done].

3. *Our guest offering his help*, he was included in the party [=since our guest offered his help].

This absolute construction is rare with adjectives but is characteristic of participles.

Like other adjectives, participles show blendings of adjective traits with noun traits. Thus—

1. Suspend judgment until *the accused* has offered his defense.

2. We have a bit of information about your fair *unknown*.

These cases of "nominal adjectives" are described on page 255 f.

[For a lesson assignment on section 47, pages 216-222, see the Exercise Book, page 16 with Lesson Leaf 24.]

48. NOUN AND ADJECTIVE BLENDS

Apparent and real blends. English has no special forms that express habitual blends between the adjective and the noun as the participles do between the adjective and the verb. We must therefore notice the kind and amount of coinciding features that are necessary to warrant us in talking of noun-adjective blends. A mere coincidence of form is not enough. For example, the national descriptive names, *German, Greek, Chinese*, and others, occur (with differences of meaning, of course) both as adjectives (e. g., *German efficiency*) and as the common case of nouns (*a German, the Germans*). We should therefore call them simply noun or adjective according to their form and use as—

1. The first-year class is studying *German.* $\Big\}$ [Noun = German language]
   We translate from *German* into *English.*

2. *Yiddish* [noun] is more *German* than it is *Hebrew.* [Adjective]

Certain names of qualities or materials, as *blue, green, red,* etc., *iron, stone, clay, sand, mud, brick, linen,* etc., are in the same "unstable" way either nouns or adjectives.[1] Nor have we a real blend where a noun that is apparently adherent is virtually part of a compound name, as in *King Alfred, Mayor Mitchell, Waterloo Bridge, Hanover Square; copper beech, moss rose, Gladstone bag.* Even in the *angel Gabriel, my friend Jones, neighbor Higgins* we have compound names rather than appositives such as we understand in *my enemy, Jones; our neighbors, the Higginses.* In general a word used with noun-inflection in a specialized sense should be called simply a noun, even if it is adjective by origin; as, *movables, valuables, necessaries, the fashionables, his equals, our betters, my superior's* orders, *the privates, the grown-ups, drunks and disorderlies, the deceased's* landlord, *the accused's* identity, near *my pretty's* resting-place.

We *moderns* are apt to talk patronizingly of *the ancients.*

Adjectives very commonly avoid noun-constructions by taking the "prop-word" *one* as a sort of blank noun; as in Give me *the short ones;* This habit strikes me as *an objectionable one;* two sour apples and *a sweet one; The younger one* hid her face. When *one* is dropped, leaving the adjective in a noun-construction, we have a real blend.

1. Go bid *my sweet* prepare.
2. Every lover clasps *his fairest.*
3. Don't be such *a silly!*

So when the common case of a noun takes an adjective construction with a specializing of its sense, it shows a real blend.

1. A long, lank, *skeleton* hand.
2. Cicero looks with such *ferret* and such fiery eyes.

[1] The analogy of these material noun-adjectives has been extended to several words which originally had adjective-suffixes in *-en; silken, golden, silvern, oaken, wheaten.* These adjective forms are now felt to be old-fashioned or poetic, and the bare word-stems take their place in ordinary use. Thus, compare *the golden orb of day, a gold watch-chain; the old oaken bucket, my oak desk.*

Noun-form in adjective use. The common case of a noun may take constructions characteristic of adjectives:

As **adherent** noun it may simply take the place of an adjective. This occurs both when there is a corresponding adjective, as in—*Turkey* (Turkish) *carpets; foreign and home* (domestic) *affairs; her provincial and country* (rustic) *notions; his thief* (thievish) *habits; Use the word in its legal or business* (commercial) *sense,* and when there is no corresponding adjective; as in—

Make a *Star-chamber* matter of it, with thin and *rainbow* wings, a poem in *ballad* form; *loaf* sugar, *woman* doctor, *buck* rabbit, *bosom* friends, *boiler* factory, *orphan* asylum.

Where a corresponding adjective exists, the adherent noun often expresses a meaning distinct from that of the adjective. Thus—

An *experiment* station is a station *for* experiments;
An *experimental* station is a station that *is* an experiment itself.

A *history* lesson is a lesson in history;
A *historical* lesson is a lesson that has become a part of history;
History's lesson, or the lesson *of history,* is a lesson given by history as active agent.

Silky hair
silken hair (poetic) } is hair like silk;
silk hair   is hair made of silk.

Notice that the adherent noun often takes a special stress in speaking. Thus compare—

an old hat' box
WITH
an old wooden box',

a skilled past'ry cook
WITH
a skilled French cook'.

Where the adherent noun takes an adjective qualifier we mark their relation by a special tempo in speaking. Thus—

a skilled labor organizer (="an organizer of skilled labor")

would mean, if otherwise pronounced, "a skilled organizer of labor."

As for the distinction between adherent gerund and present participle, where the noun and adjective forms are identical, see page 215.

By the dropping of a preposition from a case-phrase, the noun may be left with adjective force.

1. Those children are [of] *the same age.* [Cf. *equal* in age]
2. [Of] *what shade* did he paint the fence? [Cf. Paint the fence *darker.*]
3. Water [of] *pea* soup. [Cf. *colored* like pea soup]

So, This plank is the wrong *width;* The towers seem exactly the same *height;* a crucifix *the size* of life; He has been *many voyages.*

In most noun-adjective blends the sense admits of either adverb or adjective sub-qualifiers; as, *a purely family gathering, verse in strictly ballad form, on mere business grounds, on rigid party lines.* Adverb and adjective here make a different pairing of kernel and qualifiers in the phrase. Thus—

ADJECTIVE: strict party lines

ADVERB: strictly party lines

Adjective form in noun use. Word-forms that are habitually adjectives may take occasional noun constructions with corresponding noun-meanings. They are then to be called **nominal adjectives.** Their noun character is commonly marked by the article *the;* as in *she never says the expected; she is fond of the mystical; the task approaches the impossible; a touch of the heroic; nothing out of the common; to go to the bad; painful in the extreme; sleep in the open; on the sly, on the quiet.*

1. None think *the great* unhappy but *the great.*
2. Only the actions of *the just*
   Smell sweet and blossom in the dust.
3. England is a paradise for *the well-to-do,* a purgatory for *the able,* and a hell for *the poor.*

Nominal adjectives without *the*, however, occur freely.

1. *High* and *low, rich* and *poor, strong* and *weak* shall share alike.
2. It became a game between hunter and *hunted*.
3. She stuck to him through *thick* and *thin*.

Their adjective character is marked by their taking adverb rather than adjective qualifiers; as, *the really poor, the relatively unknown, the supremely beautiful.* Except with certain pronominal forms (as in *the ruling few, the suffering many*), the qualifying of nominal adjectives by adjectives is poetic.

1. In *the dead vast* and middle of the night.
2. What seest thou else
   In the *dark backward* and abysm of time?
3. Yet never did I breathe its *pure serene*
   Till I heard Chapman speak out loud and bold.

49. ADVERB BLENDS WITH NOUN AND ADJECTIVE

Small scope for adverb blends. English has no special forms that express habitual blends between the adverb and the noun or adjective. And since neither adverbs nor adjectives vary their forms (as nouns do) to mark their different uses, English has no formal marks for any blends between these two parts of speech. The numerous words like *cheap, close, dark, far, hard, high, late, little, slow, wrong,* which take both adverb and adjective uses, often appear, therefore, not so much as blends as words grammatically unstable between the two types. The trouble in identifying them as adjective or adverb is in their predicate use, when the distinction is shown neither by form nor by construction. Thus, in *Roland stood firm, The arrow flies straight, The boat stuck fast,* we have nothing to tell us whether *firm, straight,* and *fast* are adjuncts to the verbs or predicate adjectives to the nouns. So far as the sense goes it makes little difference. If *stood firm* is taken as the predicate adjective construction it emphasizes the

idea of Roland's condition; if taken as the adverb construction it emphasizes the manner of his action. Whenever this latter sense is important, we should, of course, prefer an adverb with its suffix, as in *Roland stood firmly*. Whenever the verb is felt to be equivalent to a conjunct-verb (compare *stared angrily* with *looked angry*), the construction is to be described as that of a predicate adjective; as in *turned dark, continued far, grew late, proved cheap*. See page 171.

Noun and adverb blends. The common case of a noun, either with or without adjective qualifiers, may take adverbial uses. It is then to be called an **adverbial noun**.

1. We have waited *years* for some improvement.
2. Richard is *years* older than Jane.
3. I'll not budge *an inch*.
4. The sermon was *two hours* long.
5. The mayor died *last night*.
6. Silk *several shades* too light.
7. Bind him *hand and foot*.

In some instances the adverbial noun seems to result from the dropping of a preposition.

1. A coat [by] *a great deal* too big.
2. He paused [for] *a little* before replying.

An adverb form occasionally takes noun uses, either with or without the articles and noun inflections. It is then to be called a **nominal adverb**.

1. God's time is *forever*, *everywhere* his place.
2. Will *by and by* do?
3. Our business has its *ups* and its *downs*.
4. *The ins* have now to fear an angry faction of *the outs*.
5. Mark a notch every day from *now* till *then*.

Adjective and adverb blends. When a word regularly takes the adverb-suffix *-ly* to distinguish it as adverb from its corresponding adjective (as *bitter, bitterly; pestilent, pestilently*) it should be called

a **subjunct adjective** where its bare adjective form takes adverbial uses; thus—

1. The night was a *bitter* cold one.
2. It is a *pestilent* hot hole to work in.
3. You would make a *shocking* bad doctor.

Subjunct adjectives usually have a colloquial flavor, as in *terrible windy, an uncommon fine chap*. Some phrases that might be described as subjunct adjective constructions amount to compound adjectives, as *icy cold, wide open*.

The words discussed on page 226 and the verbal in *-ing*, when they qualify the subject, but at the same time supplement the verb, which they follow, should be called **adverbial post-adjuncts**. Thus—

1. Overcoats are selling *cheap*.
2. The class recites *standing*.
3. He tears his clothes *climbing* trees.
4. The skirmishers came *bursting* from the underbrush.

In the corresponding passive construction these words become "retained" adverbial post-adjuncts; as—

The lesson is recited *standing*.

When a word of distinctively adverb habit serves as adherent qualifier of a noun, it is to be called an **adherent adverb**. Thus—

1. The *then* duke of Cumberland.
2. An *after* sadness haunted him.
3. These *hitherto* seditions can be explained.
4. One child of the *now* Mrs. Montagu's own.

[For a lesson assignment on sections 48 and 49, pages 222-228, see the Exercise Book, page 17, Lesson Leaf 25.]

50. Pronominal and Particle Blends

All "double-duty" words of fixed form are to be described as unstable parts of speech, not as blends. Such are the numerous pronominal words (*his, this, which, any, three*, etc.) that do duty

now as pronouns, now as pronominal adjectives. Such also are the particles (*after, behind, but, by, of, since, until,* etc.) that interchange two or more of the rôles of preposition, adverb, and conjunction. Thus—

The dogs trotted *behind.*   [Adverb]
The dogs trotted *behind* the carriage.   [Preposition]

All were waiting *for* the word.   [Preposition]
All were waiting, *for* the word had not come.   [Conjunction]

Sin gets forgiven, *but* awkwardness has no mercy.   [Conjunction]
I can *but* [= only] thank you.   [Adverb]
I cannot (choose) but [=except] thank you.   [Preposition]

Certain pronominal words inevitably combine two rôles when they introduce *descriptive* clauses (see page 115). Thus—

1. Mordecai told Esther, *who* [=and she] told the king.   Pronoun and conjunction
2. Harvey threw the man a rope, *which* [=and it] he tied about his waist.
3. The whole city was exulting, *when* [=but then], like a bolt from the blue, news came of its hero's death.   Pronominal adverb and conjunction

Such cases need not be specially described as cross-bred constructions, since a blend is taken for granted as one of the natural features of the *relative* pronouns and the *relative* adverbs so used. In certain instances, however, we may distinguish a blending. Thus the old-fashioned or literary use of *what* as an adverb in the sense of "to what extent" might be called a pronominal relative adverb.

And *what* am I the better for all this saving?—*Defoe*

Certain words of adjective habit can form case-phrases with nouns and pronouns—the latter of which take the dative-accusative case. Thus—

1. Frank is *like a denatured gorilla.*
2. A book-stall *opposite the bridge.*
3. Three of him would not be *worth her.*

These may be called **prepositional adjectives.**

Certain active participle forms may become out-and-out prepositions; as *during Lent, pending inquiry*. Others, especially when implying a vague subject in the absolute construction, are **prepositional participles**; as, *barring, considering, excepting, owing (to), regarding, respecting, touching*.

> *Considering* your opportunities, you should have done better.

Notwithstanding can still take the old absolute construction; as in, "*This notwithstanding*, the party decided to press on." It is sometimes an adverb.

1. *Notwithstanding*, war broke out after all.
2. *Generally speaking*, we prefer wealth to wisdom.

So also, *Seeing (that)* can be a conjunction.

> *Seeing* you are here, you might as well work.

51. Parsing of Cross-bred Parts of Speech

The "habitual blends"—infinitive, gerund, and participles—are easily described, since they have special names answering to their special forms. In parsing them, therefore, we simply name them and tell:

(1) Whether verb, link-verb, or copula.
(2) Whether weak or strong verb—with principal parts of the latter.
(3) Tense and voice (when transitive).
(4) Construction as noun or adjective. For example—

1. *To eat* is to stuff foreign substances into your body through a hole in your head.

To eat is present infinitive of the strong verb *eat, ate, eaten,* here used intransitively as subject kernel of the sentence.

2. *Working* in that kitchen is comparable to *being broiled* alive.

Being broiled is the present passive gerund of the weak verb

broil, here used in a case-phrase (*to being broiled*) qualifying the predicate adjective *comparable*.

3. Charles, *looking* angry and flustered, merely repeated the words.

Looking is the present active participle of the weak link verb *look*, here forming with *angry and flustered* an appositive adjective phrase to qualify *Charles*.

The "nonce blends" have been described by compound names, which can be easily remembered and applied if we bear in mind that the first term in the name refers to the word's use, and the second term to its form: Viz.—

Use Form	Example
adherent noun	*Turkey* carpet
nominal adjective	actions of *the just*
adverbial noun	he waited *years*.
nominal adverb	an eternal *now*
subjunct adjective	it's a *pestilent* hot sun
adherent adverb	these *hitherto* seditions
prepositional participle	*Barring* accidents, we shall arrive.

1. A huge audience chamber with *Turkey* rugs scattered about.

Turkey is an adherent proper noun, forming the phrase-name *Turkey rugs* here used in a case-phrase qualifying *chamber*.

2. *The sick* also they brought, and he did heal them.

The sick is a nominal adjective, object of *brought*.

3. The Magi went home another *way*.

Way is an adverbial noun, forming with *another* a phrase qualifier to *went*.

[For a lesson assignment on sections 50 and 51, pages 228-231, see the Exercise Book, page 17, with Lesson Leaf 26.]

CHAPTER X

COMPLICATIONS IN THE SENTENCE

52. How Sentence-Factors Grow Complicated

The variants of the simple factors. In getting a command of grammar we have three main steps to take. First we must get an understanding of the ways in which thoughts, as they take expression in words, unravel into sentence-factors that rank as kernels, adjuncts, and subjuncts. Next we must master the ways in which words can play varying parts as (or in) kernel, adjunct, or subjunct factors in the sentence. And finally we must pass in review the ways in which we can shape, multiply, and organize these factors so that phrases and clauses shall express our most varied and complex thoughts.

The first of these steps was taken in Chapters I and II. The second has occupied us ever since. It is much the hardest of the three steps, because most words are not rigid little units like dominoes, which have each but one pattern-form, one number-value, and one way of attaching to other dominoes. All descriptive words are likely to take changes of form or meaning in their changing rôles as kernel, adjunct, or subjunct. What Chapters III to IX have brought us to is a command of *all* the ways by which each sentence-rôle may be played. Any one form out of the forms possible for each simple factor may be called a **variant** of that factor. Thus, noun, pronoun, and verb-noun are "variants" of the simple subject kernel. It will help us to see what progress our second step means if, before we go on to complex

and multiple sentence-factors, we summarize here all the variants of the *simple* factors:

I. Variants of the Simple Subject Kernel

1. *Sight* causes belief. *Noun* (The type form of subject kernel)
2. *That* causes belief. *Pronoun*
3. *To see* is to believe. *Verb noun* $\begin{cases}\text{(infinitive)}\\\text{(gerund)}\end{cases}$
   Seeing is believing.
4. *The visible* is believed. *Nominal adjective*
   The seen is believed. *Nominal participle*
5. "*See*" is a verb. *Quotation noun*
6. The *how* is not understood. *Nominal adverb*

II. Simple Adjunct Variants

1. *Visible* evidence. (*adherent*) $\left.\begin{array}{l}\\\\\end{array}\right\}$*Adjective*
   The evidence, now *visible* to all. (*appositive*)
   (The type form of simple adjunct)
2. *That* evidence. *Pronominal adjective*
3. *Seeing* eyes. *Participle*
4. *An eagle's* eyes. *Genitive*
5. Eyes *of an eagle*. *Case-phrase adjunct*
   Eyes *of the sightless*. *Nominal adjective case-phrase*
   A glimpse *the length* of two seconds. "*Clipped*" *case-phrase*
   (the length = of the length)
6. A *sight* translation. *Adherent noun*
7. That sight, *a cause* of belief. *Appositive noun*
8. A *fade-by-day* vision. *Phrase adjunct*
9. The *hitherto* belief. *Adherent adverb*

III. Simple Subjunct Variants

1. Evidence shown *visibly*. *Adverb* (The type form of simple subjunct)
2. Evidence shown *thus*. *Pronominal adverb*
3. Evidence shown *to the eye*. *Case-phrase subjunct*
   Evidence shown *to the sightless*. *Nominal adjective case-phrase*
4. A position to see *miles* away. *Adverbial noun*
5. A position to see *the sights*. *Object*
6. A position to see *precious* little. *Subjunct adjective*
7. A position to win *hands down*. *Phrase subjunct*

IV. Predicate Kernel Variants

1. *See*, and you'll believe. *Verb* (The type form of predicate kernel)

Same as subject variants
2. You *look credulous*. *Conjunct and complement*
3. You are a *believer*. *Noun*
4. You are *that*. *Pronoun*
5. To see is *to believe*. Seeing is *believing*. *Verb noun* $\begin{cases}(infinitive)\\(gerund)\end{cases}$
6. The believed in is *the visible*. *Nominal adjective* The seen is *the believed*. *Nominal participle*
7. His command was *"see"* *Quotation noun*
8. That is *the how* of it. *Nominal adverb*

See the corresponding adjunct variants
9. The evidence is *visible*. *Adjective*
10. The evidence is *deceiving*. *Participle*
11. The eye is *an eagle's*. *Genitive*
12. His eye is *of the sharpest*. *Nominal adjective case-phrase*
13. She is a *fly-by-night*. *Phrase kernel*

These variants are all simple, even when they are phrases, for two reasons: (1) since the phrases contain only one *descriptive* word, and (2) since we are counting articles, prepositions, and link-verbs (as in *of the eagle*, *been seeing*) simply as loose affixes. The point of thus dwelling on the simpleness of these variants will appear in the next paragraph, where we shall make a distinction between complex *factors* (which may occur in simple sentences) and complex *sentences*. For the present it is enough to notice that sentences so simple as to have each but one subject kernel, one predicate kernel, one adjunct, and one subjunct may yet, with all these variants to choose from, take a great variety of forms.

The five possible complications. A sentence is clearly simple when it consists of a bare subject kernel and predicate kernel—as in *Paul traveled*. It is hardly less so when these factors have each a single qualifier, as in *The zealous Paul traveled far*. There seem to be just five ways in which simple sentences like these can grow complicated: viz.—

I. *Qualifiers can be qualified.* Thus for

(a) The zealous Paul | traveled far,

we can have

(b) The ardently zealous Paul | traveled far into Galatia.

Here the simple qualifiers *zealous* and *far* have taken "sub-qualifiers," *ardently* and *into Galatia.* But the qualifying can be continued even further; thus—

(c) Paul, ardently zealous *for the spread of the new gospel,* traveled far *into the Roman province of Galatia.*

The sentences (b) and (c), therefore, are more complicated than the sentence (a), even though they are all alike simple in the sense of having but one subject and one predicate.

II. *Factors can be multiple;* that is, any kernel, adjunct, or subjunct may be doubled, tripled, quadrupled, etc. Thus for

Paul traveled,

we can have

(a) *Peter and Paul* traveled. [Multiple subject kernel]
(b) Paul *traveled and preached.* [Multiple predicate kernel]
(c) The *learned and zealous* Paul preached *eloquently and successfully.* [Multiple adjuncts]

Here the sentences (a) and (b) seem not, strictly speaking, simple, since

Peter and Paul traveled = Peter traveled, and Paul traveled.
Paul traveled and preached = Paul traveled and Paul preached.

But since in such sentences we pass from subject to predicate at one step, we feel them to have in effect single subjects and predicates, and grammar has always described them as simple.

In this rather forced sense of "simple" we still have a "simple sentence" in—

Peter and Paul | traveled and preached.
[= Peter traveled and Peter preached and Paul traveled
and Paul preached.]

III. *Factors can be phrases.* This is a liberty of speech that befits a free-and-easy colloquial style; as—

1. Early to bed makes you healthy.   [Phrase subject]
2. They followed an every-man-for-himself policy.   [Phrase adjunct]
3. We offered him cut-and-come-again.   [Phrase object]

IV. *Factors can be clauses;* that is, one clause can subordinate itself to the rôle of kernel, adjunct, or subjunct within a sentence. It is then called a **subordinate clause—sub-clause** for short— and is commonly described as a clause that serves as a part of speech. Thus—

1. *That Paul traveled* is told in the Book of Acts. [Subject clause]

2. Paul, *who was traveling,* preached at Athens. [Adjunct or adjective clause]

3. Paul preached on Mars Hill, *where the Athenians had gathered to hear him.* [Subjunct or adverbial clause]

Such sentences are called "complex." See page 268.

The name "subordinate clause" or "sub-clause" is due to the fact that such a clause is of a lower degree in rank or "grammatical emphasis" than the main predicate of the sentence. (See page 286.) Not only declarative sentences, but interrogative, exclamatory, and imperative sentences can be turned into sub-clauses. Thus—

INTERROGATIVE: What said you?
SUB-CLAUSE: Tell us *what you said.*

EXCLAMATORY: What nonsense you talked!
SUB-CLAUSE: It is strange nonsense *you talked.*

IMPERATIVE: He ordered "Talk sense!"
SUB-CLAUSE: He directed *that you should talk sense.*

In calling such clauses "subordinate" we should bear in mind that the *thoughts* which they express are not necessarily subordinate in the logical sense of "incidental," "less important." In—

> He thinks you are talking nonsense,

what is logically the main thought is in the grammatically "subordinate" (object) clause; and what is grammatically the "main" clause, *He thinks*, amounts logically to a mere qualifying idea, "in his opinion." Of course, the grammatical relations between clauses *tend* in general to correspond to their logical relations; but they often do not, especially where the latter can easily be inferred from the context. Thus in—

> Our team won, after everybody had been expecting to see it beaten,

the *after*-clause, though grammatically subordinate to *Our team won*, is readily understood as conveying the main thought. Here, as often elsewhere, the grammatical form may be said to "reflect" a distinction which it cannot properly be said to "express," See pages 294 ff.

V. *Sentences can be multiple.* This often happens where the thought consists of a parallel or contrast between other thoughts. The whole sentence is a compound, and each of the simple sentences that compose it is called a **coördinate clause—co-clause** for short—because it is of equal rank with the other component sentence or sentences. Thus—

1. Peter traveled, and Paul preached. [Compound sentence of two co-clauses]

2. Peter preached to the Jews, Paul preached to the Gentiles, our bishop preaches to the genteels. [Compound sentence of three co-clauses]

Such sentences are called "compound." See page 268.

Sentences can further vary compound and complex structure in several ways to be considered later. For the present it is enough to summarize their complications as follows:

(1) Qualified qualifiers (That *most ardently zealous* apostle was preaching). [Simple Sentence]

(2) Multiple factors (The *ardent, brave, and resourceful* Paul was at Ephesus. [Simple Sentence]

(3) Phrase factors (Business seems to be run on a *devil-take-the-hindmost* policy). [Simple Sentence]

(4) Clause factors (*That Paul preached* is recorded). [Complex Sentence]

(5) Multiple clauses
   (a) Multiple co-clauses (*Peter stayed*, and *Paul traveled*). [Compound Sentence]
   (b) Multiple co-clauses with one or more sub-clauses (*When Paul and Barnabas disagreed, Paul went one way with Silas, and Barnabas went another way with Mark.*) [Compound-Complex Sentence]

All these variants and complications enormously increase our resources for exact expression. When we have examined them fully enough to get a complete idea of the richness possible to sentence-structure, we shall have accomplished the third and final step in mastering grammar. Let us take them up in turn.

53. Qualified Qualifiers

Since any noun used in the genitive or in a case-phrase as a qualifier can itself take an adjective or case-phrase sub-qualifier, which can in turn take an adverbial case-phrase, in which once more the noun can repeat the process of getting qualified, there is really no grammatical limit to the expansion of a sentence in this way. For example—

> Spring, sweet ⌐with the *delicately blown* odors⌐ ⌐of *young* blossoms⌐ opening ⌐under a *balmy April's* sun,⌐|poured *out* ⌐a *most wonderful* succession⌐ of days rivaling *in color* ⌐the *halcyon* perfection⌐ of those *days* so lauded ⌐in *old* Romance.⌐

Here the sentence is simple not only in having but one subject and one predicate kernel, but in having their qualifiers—the adjective *sweet* and the object *succession*—single and not multiple. But each qualifier *includes* a qualifier until the sentence takes on the "incapsulated" structure of a Chinese nest of boxes. Not only nouns but other words can as qualifiers start this process. The only necessary limit to it is the reader's ability to hold in mind the relations each to each of so many "sub-qualifiers."

54. Multiple Factors of Syntax

Since any factor of syntax (kernel, adjunct, or subjunct) that is doubled, tripled, etc., may qualify or be qualified by another term or other terms, we can have three general types of combination between the kernels (k,k^2) and the qualifiers (a,a^2) in multiple constructions: viz.—

(1) Each member of a multiple kernel may take a different qualifier:

$$a\frown k + a^2 \frown k^2 \quad \text{the antiseptic baby and the prophylactic pup}$$

(2) A multiple qualifier may belong to a single kernel:

$$(a+a^2)\frown k \quad \text{the tidy and healthy baby}$$

(3) A multiple kernel may take a single qualifier:

$$a\frown(k+k^2) \quad \text{the tidy baby and pup}$$

So also:

> sat in the garden and played by the pool
> sat in the garden and by the pool
> sat and played in the garden.

A *complex* sentence can of course have one or more multiple factors not only in its main clause but in its sub-clause or sub-clauses. The possibilities of expression with multiple terms can therefore be displayed as follows:

I. MULTIPLE SENTENCE KERNELS

1. *Draymen, hawkers, sailors, and idlers* crowded the dock. [Multiple subject unqualified.]

2. *The scent* of blossoms, the bitter *taint* of a crab-jackal, and the acrid *pungency* of jungle-bugs made a medley of smells. [Multiple subject with each member differently qualified.]

3. Pigeons *rose* fluttering from the yard, *wheeled* in a troop, and *headed* for the lower pasture. [Multiple predicate kernel with each member differently qualified.]

4. The ship *listed* heavily, *shifted* her mooring, *staggered*, and *began* to settle. [Same as preceding, except that one member is unqualified.]

II. MULTIPLE ADJUNCTS

1. A *cold, unhealthy, ashen* pallor overspread his face. [Unqualified multiple adjunct to a subject kernel.]

2. That man is fit *for treasons, stratagems, and spoils*. [Multiple case-phrase adjunct to a predicate kernel. Note that *for* is not, but might be, repeated.]

3. At this distance the coast appeared one *long, low, dun-colored* strip. [Multiple adjective adjunct to a predicate noun.]

4. They would talk of nothing but fashionable topics, such as *pictures, taste, Shakespeare*, and the musical *glasses*. [The nouns form a multiple appositive to *topics*, which form part of a case-phrase qualifying *nothing*.]

III. MULTIPLE SUBJUNCTS

1. *Slowly, sadly,* we laid him down. [Multiple adverbial subjunct to *laid*.]

2. We hardly know an instance *of the strength and weakness* of human nature *so striking* and *so grotesque* as the character of this *haughty, vigilant, resolute, sagacious,* blue-stocking, *half Mithridates* and *half Trissotin,* bearing up against a world in arms, *with an ounce* of poison in one pocket *and a quire* of bad verses in the other. [Multiple case-phrases, adjectives, and appositive in subjunct relations—some close, some remote—to the single predicate kernel *know*.]

IV. Multiple Terms in Sub-clauses

> The weariest and most loathèd worldly life
> That *age, ache, penury, and imprisonment*
> Can lay on nature, is a paradise
> To what we fear of death.

[Multiple subject of the sub-clause, *that . . . nature*]

> From women's eyes this doctrine I derive;
> They sparkle still the right Promethean fire;
> They are *the books, the arts, the academes,*
> That *show, contain, and nourish* all the world.

[Compound-complex sentence with multiple predicate nouns in a main clause and multiple predicate verbs in a sub-clause.] See also the selection from Ascham on page 37.

[For a lesson assignment on sections 52-54, pages 232-241, see the Exercise Book, page 18, with Lesson Leaf 27.]

CLAUSAL FACTORS OF SYNTAX

Just as *ideas* are the factors of simple thoughts, so *thoughts* may become the factors of complex thoughts. In the latter case the thought-factors are expressed as clause factors of complex sentences. Thus compare—

> (1) *Failure* seems unlikely.
>   with
> (2) *That we shall fail* seems unlikely.

In (1) the idea-subject is expressed by a noun; in (2) the thought-subject is expressed by a subject clause. Again compare—

> (1) An *honorable* boy will not lie.
>   with
> (2) A boy *who values his honor* will not lie.

In (1) the idea-adjunct is expressed by an adjective; in (2) the thought-adjunct is expressed by an adjunct clause.

As factors of syntax clauses may be called noun clauses, adjective clauses, or adverb clauses—names that suggest the con-

structions of these parts of speech. It is not accurate, however, to employ a part-of-speech name to describe a clause when its use is characteristic of more than one part of speech. For example, we should say "predicate *kernel* clause" not "predicate *noun* clause" in describing—

> Envy is *when one has a rankling sense of inferiority.*[1]

because it is equivalent either to—

> Envy is *the condition* of having a rankling sense, etc.

Or to—

> Envy is *constituted by* one's having, etc.

So—

1. He seemed *what he professed to be.*
2. He seemed $\begin{Bmatrix} \textit{such a hustler} \\ \textit{as hustling} \end{Bmatrix}$ as he professed to be.

It will be remembered that clauses introduced by the indefinites *what, whatever, whichever, whoever* are to be described as noun-clauses in such constructions as—

1. I repeated *what I could remember.*   [Object clause]
2. *What you expected* has happened.   [Subject clause]

They should not be described as adjective clauses with the indefinite pronoun split into *that which, anyone who,* etc. See page 118.

NOTE. *That* (unemphatic) introducing clause terms, and *for* introducing infinitive clause terms are really articles prefixed to noun clauses (see page 177).

1. *That you have wronged me* doth appear in this.
2. *For them to go back* would be cowardly.

[1] This, of course, is a slovenly way of expressing a definition.

A clause may be used as a "quotation-noun" (see page 94).

> "I'm going a-milking, sir," $\begin{cases} \text{she said. [Object]} \\ \text{was her reply. [Subject]} \end{cases}$

Clauses are often split by qualifying clauses, in order to place the qualification clearly where it applies.

1. His words, *harsh as they were in meaning,* contrasted oddly with his soft voice.

2. Plain good intention, *which is as easily discovered at the first view as fraud is surely detected at last,* is of no mean force in the government of mankind.

55. CLAUSAL SUBJECTS AND PREDICATES

Clause as subject. The subject-notion of a sentence, as we have seen, may be taken as an *idea* or it may be taken in the active form of a *thought*. In the former case it is expressed by a word or phrase; in the latter case it is expressed by a clause. For example—

> IDEA SUBJECT: *Milton's escape* $\Big\}$ has often caused surprise.
> THOUGHT SUBJECT: *That Milton was spared*

Subject clauses are generally introduced by pronominal words or by particles, especially *that*.

SUBJECT	PREDICATE
1. What Harry says	is not to the point.
2. Whom it belongs to	must be settled first.
3. Whether you go or not	makes no difference.
4. How great his reputation was	was shown by the numbers that flocked to him.
5. "Don't give up the ship"	were Lawrence's last words.
6. That the earth is round	is proved by the shape of its shadow.
7. That you have wronged me	doth appear in this.

A clause serving as the true subject of a sentence is often placed in the predicate in a sort of apposition with *it*, which stands in the subject-position as a merely formal subject. Thus—

It was certain *that Napoleon meant war.* [= *That Napoleon meant war was certain.*]

The appositive force of the clause in this construction is made clear by the emphatic order—

Certain was *it* that Napoleon meant war.

The reason for this construction is that our grammatical feeling about word-order in the sentence inclines us to the habitual sequence: subject—copula—predicate kernel (e.g. *War was certain*). By using *it* as a blank anticipatory subject this order is preserved; as in *It was certain*, etc. The construction, too, often helps clearness or emphasis.

Infinitive clauses often serve as "softened" forms[1] of subject clauses.

> *For him to submit* ⎫
> *= That he should submit* ⎭ would be shameful.
> *For a man to argue effectively* requires a cool temper.

Clause as predicate. After a copula or link-verb a clause may serve as predicate kernel.

1. Life is│what we make of it [= such an experience as we make of it].
2. The old saying is│that stolen fruit is sweet.
3. What he said was│"It is God's will."
4. The reason for the sun's apparent daily motion is│that the earth spins like a top.
5. Reputation is│what we seem; character is│what we are.
6. Experience is│what you get while you are looking for something else.

[1] See page 207.

CLAUSAL QUALIFIERS

56. ADJECTIVE CLAUSES

A sub-clause may, like an adjective or an adherent noun, be adjunct to a noun. Thus,

Adjective:	1. An *honorable* boy	
Adjective clause:	2. A boy *who values his honor*	will not lie.
Adherent noun:	3. The *piano* factory	
Adjective clause:	4. The factory *where pianos are made*	has closed down.

Sometimes the kernel to which the sub-clause stands as adjunct is not a noun but the whole main clause. Thus—

The train, contrary to custom, slowed up at our cross-road and stopped— *which was just what we wanted.*

Adjective clauses are commonly introduced by the relative pronouns and adverbs *who, which, that; where, when, whence, whither, while.*

Designative and descriptive clauses. The distinction that appeared between adherent and appositive adjuncts, already explained (page 63) for word uses, appears again as a difference of force between adjective clauses. When we say—

Skilled artisans know a good job when they see it,

we are making a statement about a special class of artisans. The adherent adjective *identifies* the artisans that we refer to, and distinguishes them from unskilled artisans, who are excluded from the statement. *Skilled artisans*, then, is really a phrase-name identifying or designating the idea that we refer to. But when we say (with pauses at the commas)—

Artisans, *skilled in their own craft*, know any good job when they see it,

we are making a statement about artisans in general. The appositive adjective does not *identify* artisans as the people we refer to,

but *describes* them. And it conveys this description as a *thought* about artisans—a thought that requires mentioning because it has the value of a reason for their knowing good jobs in general, but a thought that is merely incidental to the main thought: "Artisans know any good job when they see it." *Skilled in their own craft*, then, has the value of a condensed and subordinated statement, describing the subject idea. This distinction between an identifying or designating value and a merely descriptive value is carried out very explicitly in adjective clauses, adherent clauses being designative, appositive clauses being descriptive.[1] Thus—

Designative clause: Artisans *that are skilled* know a good job when they see it. [This is to say that such artisans as are skilled know it, not that all artisans do.]

Descriptive clause: Artisans, *who are skilled*, know a good job when they see it. [This is to say that all artisans know it, and that a fact which perhaps explains this knowledge is that as a class they are skilled.]

So also—

Designative: The aldermen *who were present* assented. [That is, such aldermen as were present did.]

Descriptive: The aldermen, who were present, assented. [That is, the aldermen were all present, and all assented.]

Note that descriptive clauses are marked off as such by commas. Some grammarians would go further and reserve the relative *that* to designative clauses, confining *who* and *which* to descriptive ones. This, however, is unnecessary, and would sometimes be awkward, sometimes even impracticable. Since *that* is also a demonstrative, we should by insisting on using it as the designative relative get such awkward expressions as "*that that you spoke of*," and we should lose the formula *things of which you spoke*, not being able to say *things of that you spoke*.

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[1] In older textbooks designative and descriptive clauses are called respectively restrictive and non-restrictive clauses.

Examples of these two types of adjective clause are as follows:

I. Designative (Adherent) Clauses

1. He that is down need fear no fall.

2. He is one of those wiseacres who in a time of famine would vote for nothing but a supply of toothpicks.

3. My fear that the boat would founder proved unwarranted.

4. Was this the face that launched a thousand ships
   And burned the topless towers of Ilium?

5. A dog may be defined as that animal which another dog will instinctively recognize as such.

II. Descriptive (Appositive) Clauses

1. Dame Partington, who lived on the beach, could be seen at her doorstep, squeezing out her mop, and vigorously pushing away the Atlantic Ocean.

2. By shallow rivers, to whose falls
   Melodious birds sing madrigals.

3. Fishes, that tipple in the deep,
   Know no such liberty.

4. There came a shock of falling limbs, which shattered the silence and majesty of the jungle night.

5. One fact is undoubted—that the tariff question keeps business unsettled.

Other clauses than relative clauses may have a descriptive (appositive) value. Thus—

1. Greater love hath no man than this, *that a man lay down his life for his friends.*

2. Good old Watts's adage, *that birds in their little nests agree,* is unhappily not true.

An adjective clause sometimes drops the introductory relative.

> Had I but served my God with half the zeal [with which]
> *I served my king,* he would not in mine age
> Have left me naked to mine enemies.

So after *but* in its prepositional force:

> There is not a wife in the west country
> But [who] has heard of the well of St. Keyne.

The degrees of clause independence. Adjective clauses show differing degrees in the closeness with which they are knit up with the sense of the whole sentence. (1) A **designative** clause, as we have seen, is so closely knit to its noun as to form with it what is in effect a group name. To cut out the clause in—

> The face *that appeared in the picture* looked care-worn,

would be to blot out all the specificness of *face.* (2) A **descriptive** clause is so loosely attached to its noun that to cut it out would leave the reference of the noun still definite; as in—

> Lucy's face, *which appeared in the picture,* looked care-worn.

Clauses of two further degrees of looseness as members in the sentence can be made out:

(3) An **additive** clause is a loose, descriptive clause in the predicate of the sentence. It has the effect of adding a new thought —slightly subordinated—rather than of qualifying the first thought. Thus in—

> The party now picked their way over steep rocks to the summit, *from which at last they could get the view.*

the clause *from which . . . view* is almost equivalent to *and from this at last they could get the view.*
So—

> We worked out ten original problems—*which was the best we could do.*

Here *which* refers to the whole preceding fact, and the clause adds an almost coördinate comment upon it. Logically the thought conveyed by an additive clause is often not subordinate at all. See page 115.

(4) A **parenthetical** clause is thrown into the sentence as if by afterthought. It qualifies the sentence-thought, but not as a factor necessary to its completeness. Thus—

At the corner appeared a policeman (*who wore the very same ribbon*) to escort our party.

Here the relative pronoun might equally well have been personal—*he wore*, etc. The clause could be cut out without impairing the thought in any essential.

These degrees of clause independence can be clearly illustrated by four sentences using much the same ideas:

(1) DESIGNATIVE: The aldermen who were present assented.
(2) DESCRIPTIVE: The aldermen, who were present, assented.
(3) ADDITIVE: The aldermen assented—which was to be expected of those present.
(4) PARENTHETICAL: The aldermen (they were present to a man) assented.

[For a lesson assignment on sections 55 and 56, pages 243-249, see the Exercise Book, page 18, with Lesson Leaf 28.]

57. ADVERBIAL AND OBJECT CLAUSES

Adverbial clauses. A sub-clause can take the part of an adverb qualifying an adjective or a verb. Thus—

His pew is *vacant* { *monthly.* [Adverb]
{ *when the first of the month comes round.* [Adverbial clause]

The chancellor *spoke* { *cautiously.* [Adverb]
{ *after he had weighed the case.* [Adverbial clause]

Compare—

Pharsalus was the spot *where the stroke fell.* [Adjective clause]

WITH

Pompey was apprised *where the stroke would fall.* [Adverbial clause]

Adverbial clauses are regularly introduced by a link-word—

one which in its usual constructions may be either pronominal, adverb, preposition, or conjunction. Thus—

1. I am uncertain *which road we should take.* Cf. Which road should we take? [Pronominal adjective]

2. Henry asks *how the trouble began.* Cf. The trouble began *how?* [Adverb]

3. We watched the blaze *from where we stood.* Cf. We watched it *from the wharf.* [Preposition]

4. Nobody seems anxious *that the Tigers should win.* [Conjunction]

Adverb, preposition, and conjunction here all alike become link-words, and it should be enough to describe them all simply as **sub-clause links,** without distinguishing them further as adverb, preposition, etc., unless the distinction explains some feature of their use. For example, in—

He plays a better game *than I play,*

it is enough to call *than* a link-word for the adverbial clause. If we are explaining why we should say—

He plays better *than I* — NOT *than me.*

it is well to point out that although in "He is better *than me,*" *than* forms the case-phrase, yet in "He plays better *than I*" it really links on an adverbial clause, *than I play.*

The various uses of adverbial clauses are as follows:

I. Clauses qualifying adjectives.

1. Such roughness is customary *where I live.*

2. Hulda, angry *because my words implicated her,* shut the door hard.

3. The boys now felt certain *that they were on his trail.*

4. There is nothing new *except what is forgotten.*

5. He was so kind *he would pour rosewater on a toad.*

II. Clauses qualifying adverbs.

1. Farther *than the eye could reach* stretched the waste of sand.

2. She cared for him more *than he did for her.*

3. Talks as familiarly of roaring lions
    As maids of thirteen do of puppy-dogs!

III. Clauses qualifying verbs.

1. *While I was musing,* the fire burned.
2. We do not count a man's years *until he has nothing else to count.*
3.   My nature is subdued
   To what it works in, like the dyer's hand.
4. *Wherever he goes* fear dogs his steps.
5.   And there, an Abbess, passed
   To where beyond these voices there is peace.
6. *Since all is over,* let us kiss and part.
7. These men died *that the Union might live.*
8. Take heed *lest thou fall.*
9. That's the wise thrush; he sings each song twice over,
   *Lest you should think he never could recapture
   The first fine careless rapture.*
10. *If music be the food of love,* play on!

Object clauses. A clause may, like a noun, take the construction of object to a verb. Thus—

1. Nobody can promise $\begin{cases} \textit{victory.} \\ \textit{that we shall win.} \end{cases}$ [Noun object]
                                                                    [Object clause]
2. John knows the man *who fixed our door.*   [Adjective clause]
3. John knows *who fixed our door.*   [Object clause]

[Notice that the object clause here points to a meaning of *knows* different from that which the adjective clause points to.]

Other examples of clauses as direct objects are—

1. I remembered *how soft was the hand of sleep.*
2. Mother wishes *that you would study harder.*
3. I do not doubt $\Big\rangle$ *but that* (or but) brains $\begin{cases} \textit{will win.} \\ \textit{will win?} \end{cases}$
   Who doubts
4. Being too full of sleep to understand
   How far the unknown transcends the what we know.

Before short object clauses *that* is often omitted.

1. Henry believes [that] *she is sorry.*
2. Brutus declared [that] *Caesar was a tyrant.*

Verbs that take a secondary object noun may take a clause in the construction either of secondary or of retained object. Thus—

1. He asked *me* ⎫
1a. *I was asked* ⎬ *what I was doing.*

2. Charles told the foreman ⎫
2a. *The foreman was told* ⎬ *that the dam had burst.*

58. TENSE AND MOOD IN DEPENDENT CLAUSES

A sub-clause is called **dependent** when its thought depends for its point on what the main clause says. For example, in—

> I dreamt *I dwelt in marble halls,*

the object clause would mean a fact, if it stood as an independent statement; but as object of *dreamt* it means only something imagined. We can therefore speak of it as "dependent" on the verb.

Whenever the thought expressed in an adverbial clause enters as a thought-factor into the predicate of another thought, its distinctions of time and modal force become dependent on those of the main thought. This happens in simple adverbial clauses, in object clauses, and in indirect questions.

Tense in dependent clauses. When the sub-clause qualifies a verb expressing past time, its own verb takes a past tense: for example, "Mary *heard* that you *were* sorry." This rule does not necessarily hold, however, when the sub-clause expresses general or continuing truth; thus—

1. Their teacher *explained* how great *is* [not *was*] the power of kindness.
2. Mary *heard* that you *like* [or *liked*] almonds.

In many cases this past tense in a sub-clause qualifying a past verb is simply what the sense might call for. Thus in the two statements on the top of the next page—

1. Mary *heard* you *were* sorry.
2. Sheldon *told* his housekeeper that two ladies *were* coming,

your sorrow and the ladies' coming may be matters now actually past—although the former was present when "Mary heard," and the latter was future when "Sheldon told." But in many other cases no such reason for the past tense can be given. If it was yesterday that—

> Mary *heard* you *liked* almonds,

we do not say "liked" because we think your liking is now over. We must therefore find some other reason for what is called the **"past sequence"**[1] in this sentence, and in others where the sense would naturally call for the present. For example—

1. She *had* no idea what twice six *was*. [Logically we should expect to talk about what twice six *is*, since it is always the same.]
2. People *used* to think the sun *went* round the earth. [The use of *went* is not meant to suggest that the statement is about what the sun *used to do*.]
3. The gateman *told* us what time the train *started*. [Presumably the train still starts at that time according to a daily schedule.]

There are two explanations of the past tense in these sub-clauses—explanations which do not necessarily exclude each other. One is that the past sequence is an expression not so much of any *meaning* for the sub-clause verb, as of *concord* (see page 96) between the sub-clause and main clause. Just as in *these boys* the agreement in number is not because *these* means more than one "this," but because *these* is to be marked as forming a phrase name with *boys*, so in—

> She *had* no idea what twice six *was*,

the agreement in tense means hardly more than to mark *what . . . was* as grammatically connected with *had no idea.*

---

[1] "Past sequence" means past tense in the sub-clause "following" (that is, occasioned by) a past verb in the main clause.

The other explanation is that the past sequence expresses a sort of "past mood"—that the past tense in the sub-clause verb suggests that the present speaker takes no responsibility for *the standing as fact* of what it asserts. The speaker, of course, knows that twice six is always the same, and that the sun never, the train rarely, changes its habits; but in the given sentence he is not *concerned* with these truths, since he is telling simply what was once *thought* or *said*. Whenever he wishes to suggest that he *is* concerned with the sub-clause's present standing as truth, he will use the present tense. Thus if the speaker says—

The senator *insisted* that such a law *is* a menace,

we feel that the sub-clause states a matter of general truth, which holds today exactly as when "the senator insisted" on it.

Mood in dependent clauses.

Since the truth of a sub-clause statement is apt to have something provisional about it, depending as it does on what is said in the main clause, we shall be concerned in sub-clauses with distinctions of modal force—with various shades of the difference between fact, possibility, negation. In—

1. *Since opera mixes song and action*, it is a hybrid art,

the *since*-clause is meant to express fact as the basis of an inference. In—

2. Gather up the fragments, *that nothing be lost*,

the *that*-clause expresses a probable result as something *thought of* but not yet fact. In—

3. *Though He slay me*, yet will I trust in Him,

the *though*-clause expresses concession; that is, it admits a supposition for the sake of contrasting with it the assertion in the main clause. In—

4. She wears her clothes *as if they were thrown on with a pitchfork*,

the *as-if*-clause expresses a comparison with something that is contrary to fact.

These differences of modal force, it will be noticed, get expressed in more than one way. In the first three sentences above they are expressed by the indicative and subjunctive moods; in sentence 4 the modal force of denial (contrariness to fact) is expressed by the past tense—remoteness in time being used to suggest remoteness from fact.[1] Other means of modal expression in sub-clauses are word-order and the modal auxiliaries (*may, might, could, would, should*). Any two means may be combined. Thus—

1. If he *were* here, he would help. [Subjunctive mood and past tense of *were* show that he is not here.]

2. *Should he* be here, he would help. [Word-order and auxiliary in *should he* show that he will possibly be here.]

Should sometimes marks the sub-clause as expressing what is *contemplated as a mere thought* as contrasted with actual happening. Thus:

It distressed her ⎰ that you *were* so angry.   [Expressed as fact]
⎱ that you *should* be so angry.   [Expressed as mere thought]

Colloquial talk often uses the indicative, where a more literary style uses the subjunctive as a "thought-mood."

1. Mind that your work *is* correct! [Colloquial]

2. Take heed that your work *be* correct! [Literary]

In dependent clauses the distinctions that govern the choice between *shall* and *will*, *should* and *would* in simple statements are modified and even set aside by the modal forces that are implied by the clauses as a whole in their expression of purpose,

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[1] Cf. also "It's time you *began* to study your lessons [—which you are not doing at present].

expectation, supposition, concession, and of statement to be taken not as fact but as an idea entertained. For example:

1. The thieves took precautions lest $\begin{Bmatrix} I \\ you \\ he \end{Bmatrix}$ *should* hear the rasp of their files.

2. They waited in the cellar until $\begin{Bmatrix} I \\ you \\ he \end{Bmatrix}$ *should* turn in for the night.

[*Should*, NOT *would* is used in the second and third person, because the expression of other peoples' purpose or expectation robs *should* of the "volitive" force (see page 133) it would otherwise have.]

3. Though $\begin{Bmatrix} I \\ you \\ he \end{Bmatrix}$ *should* repent, the penalty would still be exacted.

[The concessive meaning of the sub-clause makes *should* in all three persons suggest simply a shade of doubt.]

4. If $\begin{Bmatrix} I \\ you \\ he \end{Bmatrix}$ *will* (or *would*) repent, the penalty will (or *would*) be lightened.

[In expressing condition, *will* and *would* suggest in all three persons the subject's wish or consent.]

5. It cannot be wondered at that mother *should* have been anxious.

[That is, the *idea* that mother should be anxious in such a case is not a surprising one. In "It cannot be wondered at that mother *was* anxious," the sub-clause refers to mother's anxiety as a *fact*.]

Direct and indirect discourse. Matter that stands in the object construction to verbs of talking, asking, thinking, perceiving, knowing, is called **direct discourse** when it quotes the original words, and **indirect discourse** when it gives the substance of the original, but makes such changes of tense, person, etc., as show that the point of view (as regards time and speaker) has changed in the repeating. Thus—

1. Frank answered, "I shall be glad to help you."   [Direct]
1a. Frank answered that he would be glad to help me.   [Indirect]
2. "For that reason," ⎫
2a. For that reason,   ⎬ I explained, ⎧ "our game is up."   [Direct]
                                        ⎩ our game was up.   [Indirect]
3. "Be content with what you have," she urged.   [Direct]
3a. She urged that we should be content with what we had.   [Indirect]

As to the tenses in indirect discourse it should be noted that after a past or pluperfect verb—

(1) the present tense ⎫ of direct quotation becomes ⎧ past.
(2) the perfect tense ⎭   ⎩ past perfect.

Thus—

Silas *said* [or *had said*] ⎧ (1) "I *am* content."   [Direct]
                             ⎪   that he *was* content.   [Indirect]
                             ⎨
                             ⎪ (2) "I *have been* content."   [Direct]
                             ⎩   that he *had been* content.   [Indirect]

Where the statement is one of general truth, however, it may of course keep the present; as in—

Silas *said* that contentment *is* as good as a fat purse.

As between *shall* and *will* (also *should* and *would*) the rule is to keep in indirect discourse the form used in the direct.   Thus if the original remark was "I shall be sorry," we report it—

1. He says that he *shall* [NOT *will*] be sorry.
2. He said that he *should* [NOT *would*] be sorry.

This apparent exception to the rule (page 133) that *will* and *would* are to be used in the second and third persons to express the simple future, is due to the fact that *shall* and *should* lose their volitive force when their statements are merely reported.

NOTE 1. Some grammarians would not keep *will* in indirect discourse when the simple future force in the first person is to be retained. Thus if A says to B, "You *will* be sorry," they would make B report it: "A says I *shall*

[NOT *will*] be sorry." But the reason just given for regarding the volitive force of *shall* and *should* as weakened in reported speech applies equally to the volitive force of *will* here, so that the scruple against it seems a trifle finicking.

NOTE 2. Clauses of indirect discourse may, of course, take other constructions than that of object.—

1. I remarked *that even a rat would fight*. [Object]
2. My remark was *that even a rat would fight*. [Predicate]
3. It was remarked in his hearing *that even a rat would fight*. [Subject]
4. My remark, *that even a rat would fight*, was not liked. [Appositive]

Indirect discourse may be sustained through a succession of sentences. The following example shows the changes that it involves when the reporting is done from the point of view of the first, second, and third person.

1. DIRECT DISCOURSE	2. AS REPORTED BY ANTIGONUS	3. AS REPORTED BY ANTAGORAS	4. AS REPORTED BY ANOTHER PHRYGIAN
Before the battle of Ipsus Antagoras had joined the camp of the Phrygians. One evening he was boiling an eel in his skillet, when Antigonus, coming up behind him, said, "If you wish to be our poet in this war, look the part of a poet. Do you think Homer boiled eels while he wrote the deeds of Agamemnon?" Antagoras replied, "Do you think, O king, that Agamemnon, when he did such exploits, went peeping among his army to see who boiled eels?"	joined our camp. . . . . skillet, when I, coming . . . . . him, said that if he wished . . in that war, let him look . . . . Did he think to look . . He asked me in reply, did I think that . . .	. . . I had. . . . . evening I was . . . in my. . . . me, said that if I wished to be their poet in that war, I was to look . . Did I . . . I asked him . . in reply, if he thought that . . .	Antigonus, coming / Same as 2. / . . . Antagoras asked him in reply whether he thought that . . .

Indirect questions. Indirect discourse includes the **indirect question**, which gives the substance of a direct question in the form of a sub-clause. Its most marked difference from the direct question is a change of word-order. Thus—

$$\text{He asked me}\begin{cases}\text{"What is your opinion?"} & \text{[Direct]}\\ \text{what my opinion was.} & \text{[Indirect]}\end{cases}$$

It is introduced by the interrogative particles used in direct questions, and also by *whether* and *if*, which in literary style take a subjunctive verb.

1. The detective wondered *whether* that wound *were* self-inflicted.
2. She'll not tell me *if* she *love* me.
3. Mother wishes to know *if* he *is* coming.

As to tenses and constructions (object, subject, appositive) indirect questions are like other clauses of indirect discourse.

[For a lesson assignment on sections 57 and 58, pages 249-259, see the Exercise Book, page 19, with Lesson Leaf 29.]

59. MODAL SUB-CLAUSES (CONDITIONAL CLAUSES)

Conditional force. The distinction already made (page 170) between descriptive and modal adverbs applies to adverbial clauses. Just as the difference between the adverbs in *Tom kindly helps us* and *perhaps Tom helps us* is that *kindly* describes *helps*, while *perhaps* qualifies the truth of the whole statement, so the difference between the adverbial clauses in "Tom helps us *as we peg away*" and

If we peg away, Tom helps us,

is that the *as*-clause qualifies the meaning of *helps us*, while the *if*-clause limits the truth of the whole statement *Tom helps us*. The conditional clause, therefore, is a modal adverbial clause, expressing some shade of possibility or doubt attaching to the main clause. One might say that a regular conditional sentence states the relation between two statements to be such

that the truth of one of them hangs on the truth of the other. The sentence above says that Tom's helping us is fact, provided that our pegging away is fact. Not all conditional sentences, to be sure, can be described in this way, since the main clause may be, not a statement, but a question, a command, or even an exclamation. Thus—

If we peg away, { why shouldn't Tom help?
give us the credit.
what duffers we shall be!

But even in these forms of conditional sentence, one may say that the "point" or value of the main clause hangs by the truth of the *if*-clause.

In conditional sentences the sub-clause is called the **condition**, the main clause, the **conclusion**.

Conditional forms. Conditional clauses are normally introduced by *if*.

1. Treason doth never prosper; what's the reason?
   Why, *if it prosper*, none dare call it treason.

2. *If Cleopatra's nose had been shorter*, the face of the earth would have been changed.

If, however, is not the sure mark of a condition. Thus, in the sense of "whether," *if* marks indirect question:

She'll not tell me *if she love me.*

Even if expresses concession:

Even if he is a clubman, he's no gentleman.

As if expresses comparison:

Why do you walk *as if you had swallowed a ramrod?*

Sometimes an *if*-clause expresses not supposition but *contrast*.

This happens either where the context makes the latter sense evident, as in—

> If Elizabeth was resolute for peace, England was resolute for war.

Or where by a strong emphasis on the verb, condition is turned into concession, as in—

> If he *is* a clubman, he's no gentleman.

Other particles than *if* may introduce conditions. Poetic style admits *if that:*

> *If that* her breath will rust or stain the stone,
> Why, then she lives.

Older English has *an:*

> No more of that, Hal, *an* thou lovest me!

Some negative conditions take *unless.*

> *Unless* grapes are pruned, they run to leafage [= If grapes are not pruned, etc.].

Other words that may serve as conditional particles are *except, provided, supposing, in case*—either with or without *that.*

1. I will not let thee go, *except* thou bless me.
2. Father will consent, *provided* she return promptly.
3. *Supposing* ⎱ it rains, what shall we do?
   In case ⎰

Suppositions contrary to fact (see page 262) can do without the particle altogether, and express their conditional force by inverted word order.

> *Had Cleopatra's nose been shorter,* the face of the world would have been changed.

Time and modal value in conditions. The verb in a conditional clause requires special attention, since it has to unite a distinction of time with an important distinction of modal force. The supposition may of course refer to the present, the past, or the future; and as something merely assumed it is susceptible

to doubt. Doubt, as a modal force, can be expressed not only in several degrees but in several ways, so that it cannot be discussed as something grammatically "constant." That is, we cannot identify given degrees of doubt with fixed grammatical forms. Any future condition is apt to have at least a tinge of doubt, and other conditions may take it from the sense of what is said, regardless of how it is said. Thus in *If that is so, I'm a liar,* the *if*-clause does not take the form that suggests doubt, but the main clause shows that strong doubt is intended. In many conditional clauses a difference in the speaker's attitude can be conveyed by differences in stress and intonation. For example, compare—

> If we *should* win tomorrow . . . [Very doubtful]
> WITH
> If we should win *tomorrow* . . . [Quite possible]

For convenience, therefore, we shall describe conditional clauses as falling into two classes according as the speaker's attitude toward their truth is a non-committal one, or one of disbelief. These two classes are:

(1) **Neutral conditions,** in which the speaker implies nothing either in favor of or against the truth of what is supposed.

(2) **Conditions contrary to fact,** in which the speaker shows a disbelief in what is supposed. These classes deserve to be studied in some detail.

i. NEUTRAL CONDITIONS. In a sentence of **present neutral** condition the conditional clause takes the present indicative, and the conclusion may take any form. For example—

1. If this *is* a victory,
   - it is a decisive one.
   - we shall rest on our laurels.
   - we have earned it.
   - make the most of it.
   - why don't *you* cheer?
   - what a stunner it is!

2. Unless I *look* on Sylvia in the day,
   There is no day for me to look upon.

In the more formal style the condition may take the present subjunctive, which suggests a slight shade of reserve.

1. If there *be* no nobility of descent, all the more should there be nobility of ascent.
2. If she *be* not fair to me,
   What care I how fair she be?

In a sentence of **past neutral** condition, the conditional clause takes the past, the perfect, or the past perfect, and the conclusion may take any form.

1. If that *was* a victory, $\begin{cases} \text{it was not a decisive one.} \\ \text{what a stunner it was!} \\ \text{didn't we earn it?} \\ \text{give us another.} \end{cases}$

2. If thou never *wast* at court, thou never sawest good manners.
3. If the scout *had reached* the woods, he must have started early.

In a sentence of **future neutral** condition, the conditional clause takes the present indicative, the conclusion takes the future.

1. If that *is* a victory tomorrow, $\begin{cases} \text{we shall rest on our laurels.} \\ \text{our men will have earned it.} \end{cases}$
2. If the sky *falls*, we shall catch larks.

In more formal style, the condition may take the future: "if that *shall* be a victory," etc. The future neutral condition, like the present, may take the present subjunctive to suggest a slight shade of reserve: "if that *be* a victory tomorrow."

If he *follow* Merlin, he will see a wonder.

ii. CONDITIONS CONTRARY TO FACT. In a present condition contrary to fact the conditional clause takes the past tense— either the past subjunctive *were* or (in other verbs) the "modal

past" (see page 150), suggesting remote possibility; the conclusion normally takes *should* or *would*, as in—

> If this *were* a victory, $\begin{cases} \text{we } should \text{ cheer.} \\ \text{our men } would \text{ have earned it.} \end{cases}$

The condition may drop *if*, taking instead an inversion of the verb: *were this a victory, had this been a victory.*

> I could not love thee, dear, so much,
> *Loved I* not honor more.

In older English and in poetic style both clauses may take *had* or the past subjunctive *were*.

1. The notice which you have been pleased to take of my labors, *had it been* early, *had been* kind.
2.   *Were* I Brutus,
> And Brutus Antony, there *were* an Antony
> Would [= who would] ruffle up your spirits.

In a **past condition contrary to fact** the conditional clause takes the modal past perfect, the conclusion takes *should* or *would*.

> If this *had been* a victory, we *should* have cheered.

As in the present condition, *if* may be dropped, and the condition expressed by inverted word-order.

> *Had I* but served my God with half the zeal
> I served my king, He would not in mine age
> Have left me naked to mine enemies.

The future not being yet known, we can hardly have future condition contrary to *fact*, but we can have it contrary to expectation. In such a future doubtful condition both clauses commonly take *should* or *would*. Thus—

If that *should* be a victory $\begin{cases} \text{we } should \text{ celebrate.} \\ \text{our men } would \text{ have earned it.} \end{cases}$

Should or *would* in the condition may be replaced by the modal past, or—when strong doubt is intended—by *were to*.

1. If we *won* tomorrow, we should celebrate.
2. If we *were to* win tomorrow, our friends would be astonished.

It will be noticed that condition and conclusion need not refer to the same time. Thus—

1. If you *have bought* a limousine, you *will be* ruined.
2. If you *are* wise, you *will sell* it.
3. If you *mortgaged* your house for it, you *are* a fool.

The types of conditional sentence may be summarized in a table:

Conditions

	NEUTRAL	CONTRARY TO FACT
Past:	If he won, he was lucky.	If he had won, he would have been lucky.
Present:	If he wins, he is lucky.	If he won, he would be lucky.
	If he win, . . .	If he were winning, . . .
Future:	If he wins, he will be lucky.	
	If he win, . . .	

DOUBTFUL

If he should win, he would be lucky.
If he won tomorrow, . .
If he were to win, . . .

[For a lesson assignment on section 59, pages 259-265, see the Exercise Book, page 19, with Lesson Leaf 30.]

60. THE SEMI-CLAUSES

The infinitive semi-clause and participle semi-clause have been called **semi-clauses** because the infinitive and participle, as predicates, lack the force of pure verb forms. The clauses we have thus far been discussing convey thoughts that are slightly toned

down so as to enter as factors into the expression of more complicated thoughts. As such they are felt to have "sentence-value": that is, their predicate verbs make distinct though subordinate assertions (see page 36). A predicate infinitive or participle, on the other hand, offers its assertion faintly—too faintly to make its clause stand as a thought if other clauses are cut away from it. For example in—

> *When this was done,* the crowd dispersed,

the *when*-clause tells us something, and would still do so distinctly even if the main clause were cut away. But in—

> *This done,* the crowd dispersed,

the participle clause, although *as it stands in the sentence* it suggests the same assertion as the *when*-clause, could not keep that "telling" force if left to stand by itself. A semi-clause makes only a half-explicit sort of assertion.

Infinitive semi-clauses. Infinitive semi-clauses show the following regular uses:

(a) *Subject.*

1. *For the Greeks to stay neutral* would be fatal to the Serbians.
2. It would be a joke *for us to win now.*
3. There is every reason *for John to be displeased.*

(b) *Predicate.*

The best method is *for a group of picked men to rush forward with wire-cutters.*

(c) *Object* (cf. indirect discourse)

1. Mother intended $\begin{cases} us\ to\ play\ in\ the\ attic. \\ that\ we\ should\ play\ in\ the\ attic. \end{cases}$

2. Captain Brown ordered $\begin{cases} the\ lights\ to\ be\ hung\ out. \\ that\ the\ lights\ should\ be\ hung\ out. \end{cases}$

3. The judge pronounced $\begin{cases} the\ boy\ to\ be\ innocent. \\ that\ the\ boy\ was\ innocent. \end{cases}$

(d) *Adverbial.*

What could be better *than for you to take the job?*

Note that after *ask* and *teach* and a few verbs of similar force the infinitive is naturally taken as a secondary object, rather than as forming an infinitive semi-clause (see page 208). So, after conjunct verbs the infinitive is more naturally to be understood as a complement; as in, I *let baby sleep; what makes him cry?* Between these constructions and clear infinitive semi-clauses it is not possible to draw any sharp line, and we should feel free to describe any doubtful case as either one or the other according as the sense suggests.

Participle semi-clauses. The difference between a participle used as an objective predicate (see page 221) and one making a participle semi-clause lies most clearly in the fact that the latter is additive or parenthetical (see page 248) in its relation to the main statement. Thus—

1. We saw the fishermen *mending* their nets. [Objective predicate]
2. *Their nets mended,* our fishermen set sail. [Participle clause]

Because of its loose attachment in the sentence, a participle semi-clause is usually called an **absolute semi-clause** (Latin *absolutus,* "free"), that is, a clause free of the rest of the sentence. It is equivalent to a weak adverbial clause, loosely indicating time, cause, condition, etc.   For example—

1. *The rain subsiding,* the children ran out to the hillside. [Cf. *When the rain subsided,* the children ran out.]

2. *His foot slipping,* Broncho gave a lurch. [Cf. *Because his foot slipped,* Broncho gave a lurch.]

3. We shall meet two weeks hence, *God willing.* [Cf. We shall meet, *if God wills.*]

4. *All things considered,* Rumania has not acted rashly.

5. *There being no further obstacle,* our party hurried across.

6. Away marched the regiment, *bands playing, boys cheering, and flags spread to the breeze.*

NOTE. The term "participle semi-clause" has naturally been limited to these absolute semi-clauses, in which the semi-clause takes a subject other

than that of the clause, and consequently stands with its own subject and predicate apart from the clause. But an appositive participle really amounts to a semi-clause predicate—one that takes the same subject as the main clause. Thus compare—

1. *Their nets mended,* our fishermen set sail. [Participle semi-clause.]
2. *Mending their nets,* our fishermen set sail. [Appositive participle phrase.]
3. Our fishermen, *who had mended their nets,* set sail. [Relative clause.]

Even the relative clause, that stands out so distinctly as a clause, has after all the same subject as the main clause, since *who* is merely a blank substitute for that subject.

61. Compound and Complex Clauses

The fact that clauses not only may be multiple but that they may serve as parts of speech within other clauses immensely increases the power of sentences to take complicated forms in order to express complicated thoughts. The easiest complication, perhaps, is the unqualified **compound** sentence, expressing a thought that draws a parallel between two or more coördinate thoughts.

They shall beat their swords into plowshares, and their spears into pruning-hooks; | nation shall not lift up sword against nation, | neither shall they learn war any more.

[This sentence consists of three coördinate statements. The first co-clause has two parallel object-phrases, but there are no sub-clauses.]

Some undone widow sits upon mine arm,
And takes away the use of it; | and my sword,
Glued to my scabbard with wronged orphans' tears,
Will not be drawn.

[Two coördinate statements. The first has a multiple predicate, *sits* and *takes;* the second has a long appositive qualifier, *glued . . . tears.*]

Hardly more involved is the **complex** sentence, in which a main clause takes one or more sub-clauses in the rôle of noun, adjective, or adverb.

He *who works for sweetness and light,* works to make reason and the will of God prevail.

[The subject of the main clause is qualified by an adjective clause.]

Mend your speech a little,
Lest it may mar your fortunes.

[The predicate of this imperative sentence has an adverbial clause.]

I thank *whatever gods may be*
For my unconquerable soul.

[The predicate verb takes a clause object.]

The **compound-complex** sentence has two or more main clauses, with one or more qualifying sub-clauses.

The accusing spirit, *which flew up to heaven's chancery with the oath,* blushed as he gave it in; and the recording angel, *as he wrote it down,* dropped a tear upon the word and blotted it out forever.

[Two main statements, each including a sub-clause. The second statement has a double predicate: *dropped . . . and blotted. . . .*]

The eye of the young monarch kindled, and his dark cheek flushed with sudden anger, *as he listened to proposals so humiliating.*

[The adverbial sub-clause qualifies the verbs of both the main clauses.]

Further expansions of the sentence arise not only in the numerous possibilities of multiple terms, but in the power of sub-clauses as well as sentences to become multiple and complex. For example—

My first thought was that all was lost, and that my only chance for executing a retreat was to sacrifice my baggage.

[The multiple predicate consists of two clausal terms.]

This is the rat
That ate the malt
That lay in the house
That Jack built.

[The main clause takes a designative clause, which includes a second designative clause, which in turn includes a third.]

Any sentence may of course take several or all of the possible modes of expansion at once. The length and complication of

its resulting structure is limited only by the reader's power of taking in so many correlated ideas and thoughts at one act of attention (see page 37).

The dawn has its own splendors, | but it brightens out of secret mists and folded clouds into the common light of day, | when the burden must be resumed | and the common business of the world renewed.   But the sunset wanes from glory and majesty into the stillness of the star-hung night, | when tired eyes may close in sleep, and rehearse the mystery of death.

[The first sentence is compounded of two main co-clauses, the second of which includes two clause subjuncts. The second sentence is complex, its main predicate taking a clause subjunct with duple predicate.]

> Give me a spirit that on this life's rough sea
> Loves t' have his sails filled with a lusty wind,
> Even till his sail-yards tremble, his masts crack,
> And his rapt ship run on her side so low
> That she drinks water, and her keel plows air.

[Single imperative main clause with object-word *spirit* qualified by a designative clause (*that . . . wind*), which has three clause subjuncts, the third taking again two clause subjuncts.]

In that temple of silence and reconciliation where the enmities of twenty generations lie buried, in the great Abbey which has during many ages afforded a resting-place to those whose minds and bodies have been shattered by the contentions of the Great Hall, the dust of the illustrious accused should have mingled with the dust of the illustrious accusers.

[A fine example of the complex periodic sentence. The single main verb-phrase *should have mingled* takes two adverbial phrases, *in that temple . . . reconciliation* and *in the great Abbey*, each of which takes an adjective clause (*where . . . buried* and *which . . . those*), the second of these taking further the designative clause *whose minds . . . Great Hall.*]

62. Analysis of Compound and Complex Sentences

To analyze a complicated sentence is to make out its component words or word-groups as kernels, adjuncts, and subjuncts, especially when these are multiple; but it does not go

so far as word-by-word parsing. The process can be made easier by the use of a few symbols for the chief sentence-factors: viz., S and P for the subject and predicate words or phrases of main clauses, s and p for the same in sub-clauses and semi-clauses, a, b, c, etc., for adjunct and subjunct words or phrases (when it helps the analysis to specify them). The successive subordination of one clause or term to another may be shown by using successively smaller symbols. In this way we get little pictures of the clause schemes which the eye can take in at a glance. For example:

---

(1)

        ^S   ^P   ^s   ^p   ⁺ ^{S²}   ^{P²}

The wind bloweth where it listeth, and thou hearest the

  ^{n′}   ⁺   ^{P²}   ^s   ^p   ⁺

sound thereof, but 'canst not tell' ⌈whence it cometh⌉, and

        ^{s²} ^{p²} ‖P⁴   ^a   ^{S³}   ^s   ^p   ^{n′}

whither it goeth; so is every one that is born of the Spirit.

$$\overbrace{S \quad P}\ \overbrace{s\,p} + S^1\ (\overbrace{P^{2'}a'} + \overbrace{P^2}(\overbrace{s\,p} + \overbrace{s\,p}))\ \|\ \overbrace{a\ S^3}\ \overbrace{s\ \overbrace{p\,a'}}\ P^4$$

[Three main co-clauses and sub-clause qualifiers; the second has a duple predicate, of which the second verb-phrase *canst tell* takes two clause objects.]

---

(2)

                          ^s

⌈The corkscrew stairway⌉, ⌈broken and footworn⌉ though

 ^a   ^p

it is, ⌈seems infinitely less perilous⌉.

$$\overbrace{S\ \overbrace{s\ p}\ P}$$

[Complex sentence, with subject qualified by a descriptive clause—the latter taking an inverted word-order.]

(3)

$$\overset{p}{}$$

Who are¹ ⌐these scribes¹ who, passing ⌐with purposeless alacrity¹ ⌐from crime to criticism¹, and ⌐from the Police News to the Parthenon¹, sway ⌐with such serene incapacity¹ the office ⌐which they so lately swept¹?

$$S\ (\overset{S}{\underset{a\ \ b}{s}}\ \overset{s}{(c+c^2)}\ \overset{b'}{p'}\ \overset{s'}{a'}\ \overset{s\smallfrown p}{s\ \ p})\ P$$
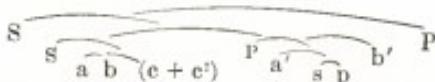
[Complex interrogative sentence, with subject qualified by a designative clause (*who sway*) of which the subject takes further qualifying by the long participial construction, *passing . . . Parthenon*, and the predicate takes an adverbial word-group and an object, again with a designative-clause qualifier.]

(4)

It ⌐is rather for us¹ ⌐to be dedicated here¹ to ⌐the great task¹ ⌐remaining before us¹: that ⌐from these honored dead¹ we take ⌐increased devotion¹ ⌐to that cause¹ ⌐for which they gave the last full measure of devotion¹; ⌐that we here highly resolve¹ ⌐that these dead shall not have died in vain¹—⌐that this nation, under God, shall have a new birth of freedom¹—and that government ⌐of the people¹, ⌐by the people¹, and ⌐for the people¹, shall not perish from the earth¹.

$$\overset{S}{S}\ \overset{a}{a}\ \overset{b}{b}\ \overset{P}{P}\ (\overset{s}{s}\ \overset{p}{p}\ \overset{a'}{a'}\ \overset{s'}{\underset{b'}{s'}}\ \overset{c'}{\underset{s\ p}{c'}}+\overset{s^2}{s^2}\ \overset{P^2}{F^2}|\ (\overset{s}{s}\ p+\overset{s^2}{s^2}\ p^2+\overset{s^3}{s^3}\ (a+a^2+a^3)\ p'))$$
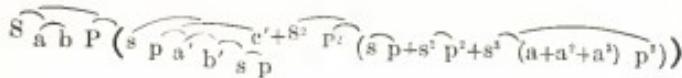
[The main clause, *it is rather . . . before us*, takes two clause qualifiers: *that from these honored dead . . . that cause* and *that we here highly resolve*. These in turn take clause qualifiers, the first having the designative clause: *for which . . . devotion*, the second having three clause objects.]

(5)

[For the rest] ⌈whatever we have got⌉ ⌈has been of infinite
labor and search⌉, and ranging ⌈through every corner of nature⌉;
the difference is, that, ⌈instead of dirt and poison, we have rather
chosen⌉ ⌈to fill our hives⌉ ⌈with honey and wax⌉; ⌈thus furnishing
mankind⌉ ⌈with the two noblest of things⌉, ⌈which are sweetness
and light.

$$s \frown p \; (P + P \frown a') \parallel S \; s \frown a \frown b \frown s \; p \; P \frown a' \; (b' + b'')$$

[The first statement has a clause subject; the second, a clause predicate.
Note that the long qualifier *thus furnishing*, etc., though grammatically an
adjunct to *we*, really has the force of an additive semi-clause.]

This sort of analysis should not be carried to pedantic lengths.
But when applied now and then to sentences of somewhat in-
volved structure, it affords a test of one's grasp of grammatical
patterning.

[For a lesson assignment on sections 60-62, pages 265-273, see
the Exercise Book, page 20, with Lesson Leaf 31.]

CONCLUSION

PERSPECTIVE IN THE SENTENCE

63. "SENTENCE SENSE" AND "PARAGRAPH SENSE"

We have now passed in review all the grammatical means by which sentences take shape. Given any particular sentence, the student can now pick out its parts and describe their relations. He can consider himself grammatically well-informed. But to say this is not yet to say that he has a grammatical *mastery*. A master of English holds all these grammatical facts in his mind, not as so much lore to be recited but as resources to be used. What he knows about the language gives suppleness and range to his speech-habits. The rich variety of word-patternings for thought spring to his mind at need. His grasp of phrase and clause relations becomes the working power that we have called "sentence-sense."

That is why we must now take up again the idea (outlined on pages 26-28) of the expressive *purpose* behind sentence-forms. We must look at whole trains of sentences, and in dealing with any one sentence we must see what is gained for the whole paragraph by forming the sentence this way rather than that, when its meaning, if taken alone, would seem to be pretty much the same either way.

Take for example, the following three forms of much the same sentence:

1. We talk about "bad weather," but we are really talking of weather that is bad only for our clothes, not bad for us.
2. Though not "bad" for us, weather is called so when it is bad for our elaborate and fragile clothes.
3. We talk of "bad weather" when it is not bad for us, but bad only for our elaborate and fragile gear.

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If we are contented with mere grammatical information, we can first point out that sentence (1) is compound, with two main clauses (*we talk . . . . weather* and *we are really talking of weather*) of which the second is followed by a relative sub-clause (*that is bad . . . for us*); that sentence (2) is complex, with its main clause (*weather is so called*) preceded by an appositive phrase (*though not bad for us*) and followed by an adverbial clause (*when . . . clothes*); that sentence (3) is also complex, but with its main clause (*we talk . . . . weather*) followed by an adverbial clause with multiple predicate. We can go on to notice that a qualifying word in one sentence becomes subject kernel in another, and we can end by "parsing" each factor until all have been accounted for.

All this is well, but if we stop with this, we shall still be asking *What of it?* *Why* should the sentence take one of these forms rather than another? This question brings us back to the fact that different effects of grammatical detail satisfy differences in the purpose that shapes the sentence.

We began this book by noticing (page 26) that the purpose behind any sentence is a double purpose. The sentence must express precisely its own thought—often a complex one; it must also show the relation of its thought to the thoughts before and after. We can call these two aims that control the form of a sentence its immediate effect and its wider effect.

Taking again the examples that we have been describing, we can now say that their grammatical differences answer first of all to differences in their immediate effect. Sentence (1), with its co-clauses, means to give equal emphasis to two contrasting facts, one being our talk about "bad" weather and the other the truth about it. Sentence (2), with its appositive pre-adjunct, means to subordinate one fact about the weather to a fuller emphasis upon the other fact, thrown into an adverbial clause with an effect of climax at the end. Sentence (3), with its short main clause followed by a long adverbial clause with multiple predicate, means to stress at once the way we talk, and then con-

dense the contrasting facts into one complex truth to be set over against our task. Our grammatical description of these three sentences, then, can be applied to an explanation of differences in their immediate purpose.

The wider effects of sentence form. The differences between these sentences, however, have the further effect of expressing the relation between their sentence-thought and the thoughts that precede and follow it. This effect we can feel only when we get the given sentence-thought in its place as one step in the larger train of thought. Suppose this train of thought is carried out in the following paragraph of six sentences:

(1) Modern clothes have made man an indoor animal. (2) We have lost our sense of being at home in nature, because we cannot long expose our fancy fabrics. (3) Most clothing is made for fair weather; we may wear it on stormy days when it becomes worn, but that does not make it any fitter as stormy-day clothing. (4) Now if our clothes are not fit for use out of doors, then we ourselves are really not adapted to our environment. (5) *We talk of "bad weather" when it is not bad for us but bad only for our elaborate and fragile gear.* (6) A millinery hat may be itself a bit of landscape gardening, but its anxious wearer cannot be a real lover of nature.[1]

Seen in this connection, the form that we have been discussing for the sentence has plainly an effect that we missed when it was seen by itself. The italicized sentence conforms not only to its immediate purpose of conveying its own thought precisely but to a wider purpose in the whole paragraph, in the light of which this particular thought presents itself as *evidence* for the thought preceding. We can now see that the first two forms of this sentence (on page 274) would not express this wider *relation* of the thought so well. Its form in either (1) or (2) changes the emphasis in ways that would lose the drift that the writer intended for the whole paragraph. For example, its form in (2) shifts the main point of view from "we" to "weather," and thereby loses the effect of "we talk," etc., as bearing out the thought "we are not adapted."

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[1] A student's paraphrase of a passage in L. H. Bailey, *The Outlook on Nature.*

Grammatical cues to the logical plan.   A sense for the way thoughts "march" through the whole paragraph makes the reader take heed of grammatical details in the sentences that offer cues to the paragraph plan.   In the paragraph just quoted the logical steps are as follows:

1. Statement of the *topic thought:* clothes make man an indoor animal.   (Sentence 1)

2. The *reason* for this state of things.   (Sentences 2 and 3)

3. Its *consequence* for us ourselves.   (Sentences 4 and 5)

4. An *example* of this consequence.   (Sentence 6)

Grammatical cues to these steps appear:

—in the link-word *because* (sentence 2) which marks the expression of *reason;*

—in the parallel clause-form between *Most clothing is made* (sentence 3) and *if our clothes are not fit* (sentence 4), which shows that the thought of (3) is being repeated as the *ground* for the thought of (4);

—in the correlative particles, *Now if ... then,* which express the relation of *consequence;*

—in the echo between the two case-phrases, *lover of nature* (sentence 6) and *home in nature* (sentence 2), which supplies just enough linkage between the thoughts to make us catch the effect of sentence (6) as offering a concrete *example* of the general thought in sentence (2).

Prevision of the paragraph drift.   We must try, however, to be masters of sentence-connections when we are giving out thoughts as well as when we are taking them in.   Active sentence-sense, to be sure, is harder than passive.   It is one thing to recognize logical steps in carefully developed thoughts that are set before you; it is quite another to develop your own thoughts by *foreseeing* their logical relations.   Yet it is this foreseeing of the relations between thoughts that determines in advance the general grammatical scheme that is to express them.   Without "prevision" of the whole logical drift of a paragraph,

its sentences will betray one or the other of two kinds of faulty thinking: they will show *undeveloped* thinking, or they will show *unsteady* thinking. Two examples will make these faults evident. The first is from a student's theme on "Truth-Telling under Difficulties."

It is a fair question whether a taxpayer is in duty bound to report truthfully his holdings in stocks and bonds, since he gets the effect only of immediate taxation, and any ultimate equal distribution of taxes might come too late to benefit him.

This sentence is an example of undeveloped thinking. It is really not so much a sentence as a paragraph "born before its time," that is, written down before it has been thought out. What the student intended to bring out was the *consequences* of certain facts—both theoretical and actual—and a possible inference from them. The facts are vaguely referred to by the phrases *immediate taxation, ultimate distribution, benefit him;* but these phrases must be developed into explicit thoughts before the meaning of the whole passage can become clear. The thoughts in a strictly logical order would be somewhat as follows:

1. If *everybody* reported truthfully his holdings in stocks and bonds, it would have two consequences:

   (a) Each truthful taxpayer would get only his fair share of the taxes, instead of getting—as he does now—more than taxpayers who dodge part of their share by understating their holdings.

   (b) The *rate* of taxation would be lower than it is now, since while the amount of revenue to be raised would remain about the same, the amount of property that gets taxed would be greatly increased by everybody's truthful reporting.

2. When *any one* taxpayer reports his holdings truthfully now while other taxpayers are understating theirs, he gets an unfair excess in his taxes in both ways; viz:

   (a) He gets taxed on *all* his property while others are getting taxed only on *some* of theirs.

   (b) He gets taxed *at a higher rate* than would be the case if all taxpayers were as truthful as he is.

3. It is therefore a fair question whether or not he is now morally bound to tell "the whole truth" to the assessors.

This is a logical plan of the thinking that the student intended to express. In saying that he should have foreseen the relations between these thoughts before he began writing, we do not mean that he should necessarily have displayed them to his mind's eye in the rather dry and formal *arrangement* that the plan shows; and we mean still less that he need follow such an arrangement in writing out the thoughts. What we mean is that had he foreseen how his reader needed to grasp these relations, he would have developed his whole thought *in a series of sentences composed in such a way as to ensure that grasp.* He might have, for example, have written as follows:

It is a fair question whether the moralist's demand that a man should report to the assessors his entire holdings in stocks and bonds does not require too much of him. He gets the immediate effect of his report in a tax that is the result of the present state of taxation—the state in which most men are dodging some of their taxes. To be sure each taxpayer that makes a completely truthful report is doing his part to bring about some day a state of things in which all taxpayers would bear their due proportion, and the tax rate would become correspondingly lower. But such an ideal state of equal and reduced taxation is too remote to warrant the present demand upon any one man that he report "the whole truth" of his holdings. By doing so he lets himself in for an actual unequal tax, in the mere hope of bringing about a possible fairer distribution that would in any case come too late to benefit him.

Compare this paragraph with the meager statement quoted on page 278. The writer there left the reader in the dark about much of his thought. It is a common error of untrained writers to treat their thought in this way—as something simpler than it really is. They imagine that they have exhausted it in a bald statement or two, because they assume that their reader will supply all the linking and hedging and shading that they mean it to have. But the reader cannot do this for himself. He does not need to get the links and qualifications all recited in full, but he needs to get at least such *cues* to them as will ensure his understanding exactly what the writer *intends*.

A "prevision" of the main thought-relations in the whole unfolding paragraph will save the writer not only from undeveloped thinking but from "unsteady" thinking. A paragraph shows unsteady thinking when its sentences take such forms as to throw the reader off the scent as to its controlling purpose. This happens when the writer himself holds that purpose in mind so vaguely and feebly that it does not really "control" the grammatical structure. His thought is developed, and his sentences show cues to the thought-relations; but the cues are misleading.

An example of unsteady thinking can be taken from a student's history-paper. The writer is wishing to explain how the victories that ancient Rome won abroad started trouble for her at home.

(1) The forces of civil disorder were bred in Rome by her successes in foreign war. (2) The treasures of the subdued provinces began to flow into the city, and filled the coffers of private citizens as well as those of the state. (3) To the well-to-do, the conquest of lands by the commonwealth became a source of corruption. (4) The poorer citizens, whose numbers were recruited from the disbanded legionaries and freedmen, became ungovernable, indolent, and eager as it seemed for nothing but free distribution of corn and the games of the circus. (5) On the sands of the arena many brave men were killed, who, if they had been allowed to remain in their conquered country, would have lived out, in loyal service, the rest of their days. (6) Adulation was lavished upon those who gratified the populace by their bounties and the frequency of such exhibitions as that of gladiators fighting for their barbarous diversion. (7) When the crowd of pensioners were dissatisfied with their fare or entertainment, they became turbulent. (8) The former feuds between the patricians and plebeians had been suspended by the foreign wars, but were now renewed with increased animosity, and there was needed but a spark to produce a blaze of rebellion in the capital itself.

Here the writer intends to express two immediate results of Rome's foreign conquests, and the trouble at home as their further result. These steps in his thoughts can be set out as follows:

1. Rome's victories abroad demoralized her well-to-do citizens, because
   (a) They brought them the means of corrupt patronage.
2. They demoralized the poorer citizens, because
   (a) They led to waste of life in gladiatorial combats;
   (b) They led to general habits of dependence and turbulence.
3. Between rich and poor, in consequence, the old feuds reappeared.

A glance at the sentence-structure of the passage will show that as written it has several features that distract the reader's attention from these steps. In the first place the subject of the whole paragraph thought is "what *success* did." Yet the grammatical subjects of the first two sentences are "*forces*" and "*treasures*," and leave one guessing as to what the main subject is. In the second place the comparison between what success did to the rich and what it did to the poor should be so expressed as to make the words for "the rich" and "the poor" similar factors in their sentences. Yet *to the well-to-do* is made a case-phrase in sentence (3), while *the poorer citizens* is made the subject of sentence (4). In the third place the fate of the gladiators is far less important than the debasement in character of the whole populace. Yet by taking a whole sentence (5) to itself, it assumes at least equal prominence in the paragraph. In the fourth place, the account of the debasement of the populace is interrupted by the account of the gladiators. Finally, the fact that the old feuds had been suspended, is in sentence (8) expressed coördinately with the fact that they now broke out again. It should be subordinated, because the second fact is what brings the whole paragraph to its climax. The total effect of these faults of sentence-form is not indeed to make the reader miss the whole drift of the paragraph, but to make him follow it with an irritating uncertainty. Notice how the whole passage unfolds itself with a satisfying directness, once these faults are corrected:

Success in her foreign wars bred in Rome the forces of civil disorder. It set the treasures of the subdued provinces flowing into the city, to fill the coffers

of private citizens as well as those of the state. The well-to-do drew therefrom the means of patronage, and, forgetting the old standards of patrician honor, sought the adulation of the populace by gratifying it with bounties and with frequent exhibitions, such as the fights of gladiators. The poor suffered even worse. Among them resulted not only the loss, in these barbarous diversions, of many brave men, who, if allowed to remain in their subject lands, would have lived out their days in loyal service, but the debasement of a crowd of idle pensioners, who, recruited from disbanded legionaries and freedmen, seemed eager for nothing but gratuities of corn and the games of the circus, and grew turbulent whenever it took a dislike to its fare or its entertainment. The old feuds between patrician and plebeian, long suspended by the foreign wars, broke out with renewed animosity; and there needed but a spark to set rebellion ablaze in the very capital.

It is evident that in shaping one's sentences as they come one must have some picture of the dawning thought—must "see it steadily and see it whole." And one must have in mind the grammatical alternatives not merely as things *understood*, but as a stock of devices ready for instant *use*. A paragraph is "built like a watch" by the adjustment of many delicate bits of mechanism, and a real mastery of grammar should make it fall into shape like a magic watch that "assembles" itself.

[For a lesson assignment on section 63, pages 274-282, see the Exercise Book, page 20, with Lesson Leaf 32.]

64. Grammatical Point of View

The reader's mental "set" toward the sentence. In reading a sentence of any length one gets from the first few words a more or less definite expectation as to its general grammatical scheme. This expectation may be no more than a dim "premonition" or half-formed guess, but the readiness with which one can take in the whole sentence-thought depends very much on the degree in which the expectation gets satisfied by the

actual sentence-form that follows. When, in an account of a canoe-trip, we read—

Drawing nearer to the shore . . .

we are led by the participle construction of these opening words to expect that *drawing* is to qualify the coming subject-word of the main statement. Our minds take a sort of tension to catch the thought in this form, just as our muscles take a definite set when a bundle is about to be tossed to us in a particular way. If the words that actually follow fall in with this expectation, we read them with a satisfied ease and certainty. Thus—

Drawing nearer to the shore, we observed that it was heavily wooded.

But suppose the words that follow disappoint the grammatical expectation that has been roused in us; as—

Drawing nearer to the shore, it was observed to be heavily wooded.

In this sentence our minds, having taken from the opening words the cue that the coming subject of the thought is to be that which has been referred to as "drawing nearer," find upon reaching the words *it was observed* that we have been looking for the subject in the wrong direction, and that we would finish the sentence from a changed point of view. Such unexpected shifts in the "grammatical point of view" are disconcerting to the reader, and waste his attention.

Pivotal points in the sentence. Two points in a sentence have a special importance from the part that they play in fixing its point of view. They are the subject word and the beginning of any parallel construction. Since the sentence-thought, as we saw on page 276, makes a step in the analysis of a paragraph thought, its subject naturally marks the point in the larger thought about which we are to expect something new. The grammatical subject, therefore, should be chosen and kept with a view to making this expectation come true. If the point to

be developed from the paragraph topic is an idea of "process," one may write—

The operation of an incubator is simple, but, like that of other machines, it goes right only when it is watched.

Here *operation* directs attention to the idea of a "process," and *its satisfactoriness*, as subject of the second clause, keeps the attention at the point to which it has been turned. If the point to be developed is the idea of a "machine," one may write—

An incubator is simple in operation, but, like any other machine, it does not work well unless watched.

Having started, however, with the idea of a process, one must not wantonly make the second clause imply that the starting point has been the idea of a machine. The following sentence does this:

The operation of an incubator is simple, but no machine works well unless it is watched.

Such a veering about in one's starting-point for the sentence is apt to mean that one's perception of the subject-idea is indistinct—for example, that one has not clearly distinguished the idea of a mechanical process from the idea of a machine going through the process. Indistinct perception of this kind is suggested by the following sentences:

1. It is perhaps difficult for a man of today to become accustomed to a play set off by no scenic outlay, but it nevertheless seems as if a stirring story, presented with directness, must appeal to him.

[Is our attention being called to a type of *spectator* or to a type of *play?* If it is the former, we should have—

A man of today perhaps finds it hard to become accustomed to . . . no scenic outlay, but he can nevertheless be made to appreciate a stirring story, etc.

If it is the latter, we should have—

A play unset-off by scenic embellishment is perhaps hard for the man of today to get accustomed to, but if it presents with directness a stirring story, it must appeal to him.]

2. But even when we have collective ownership established, it will have to be demonstrated how it works.

[The shift to the vague passive is baffling. The first *it* seems for a moment to refer to *collective ownership,* and *be demonstrated* leaves us with no cue as to whose concern the demonstrating is. If the sentence-thought takes as its starting-point the difficulties of collective ownership, it should read—

Even when we have collective ownership established, we shall have to deal with the question how it works.]

The other point in a sentence where we must take heed not to shift the point of view is where there is a parallel in the relations between ideas that calls for a parallel in the grammatical constructions. Thus, if we say—

> I prefer *to choose* my own friends and *to carry out* my own plans;
>
> OR
>
> I prefer *choosing* my own friends and *carrying out* my own plans,

we show that the object-relation, which "choose" and "carry out" alike bear to *prefer,* is the same for both by making both infinitive or both gerund. If, however, we say—

> I prefer *to choose* my own friends and *carrying out* my own plans,

we make a change of grammatical form that falsely suggests a change from the object-relation.

A difference of forms again belies the sameness of the relations in the following clauses:

1. Such a rule *is* hardly *applicable* to juniors, and of course *applies* even less to seniors.

2. *One turn* of the magic gem, and *they can see* within things, *while another turn reveals* the spirits of fire, water, and bread.

These examples show that the ideas upon which the grammatical point of view can be said to "pivot," are not necessarily the ideas which the sentence emphasizes. The emphatic ideas in the last sentence are the ideas that stand in contrast at the ends of the two clauses. The "pivotal idea" is the idea of a

"result following each turn." By recasting the sentence we can adjust both clauses to the conveying of this idea without making any change in the points of emphasis. Thus—

> One turn of the magic gem, and they can see within things; another turn, and they behold the spirits of fire, water, and bread.

What has been said here of the pivotal points in a sentence gives us two useful principles in writing:

(1) The grammatical subject of a sentence most logically takes up an item in the paragraph thought about which we are due to hear something new.

(2) Sentence-factors that are parallel in thought-relation are expected to be parallel in grammatical form.

65. GRAMMATICAL EMPHASIS

Force in "predicating." Our definition of a sentence-thought[1] made it clear that a sentence differs from a mere string of words in showing not only *what* is expressed but *why* it is expressed. Its expression is always directed by an impulse on the speaker's part, and its form therefore is always determined by the speaker's *concern* with what is said. If the speaker's (or writer's) concern with his thought is to have it known or assumed, his sentence takes the form of statement. If his concern with his thought is to have it acted on, his sentence takes the form of command. If his concern is to get an emotional or a verbal response, his sentence takes the form of exclamation or question. In every case the sentence has not only a *meaning*—a mere phrase or a compound name would have that: but it has a *value*: it satisfies a *purpose*. And since this "value" of the sentence is expressed by its predicate, we have called the value of any sentence or clause its predicative force. We have already dealt with predicative force, on page 36, and again (on page 142) in talking about "modal force." The modal force of a sentence or clause is

[1] See page 34.

simply the *kind* of predicative force that it has. But our whole notion of sentence-structure means that we have to deal not only with different *kinds* of predicative force but with different *degrees*. Just as a flame that we see by can vary in two ways, in color and in intensity, so the interest or "concern" that we think by can vary in two ways: in being this or that *kind* of concern, and in being a more or less vivid, urgent, or *immediate* concern. When I say:

> Eternal Rome, which overlies these hills, seems a city of memories,

my thought shows throughout the same kind of concern: it all aims simply to *tell* something. But it shows three degrees of "urgency" in pursuing this aim. Its main clause makes the advance in thought that is its most urgent or immediate concern. But it tells something *incidentally* in its sub-clause. *Which overlies these hills* is a fact so told as to show that at the moment it is of remoter concern. And even the phrase *Eternal Rome*, tells something. It represents a previous thought that "Rome *is* eternal." This thought may elsewhere have been the matter of immediate concern. Here its expression shows that in the present sentence its telling is of the remotest concern: it is implied, or taken for granted.

We must therefore think of predicative force as a sort of energy that the various factors in a sentence are charged with, and as an energy that occurs in several degrees. The main predicate of the sentence is most forcibly charged, since it conveys the most immediate concern of the whole sentence-thought. A sub-clause predicate is less emphatically charged, since it conveys a concern which though explicit is subordinate. A semi-clause or an abridged clause is still less energized. Even an appositive phrase or word has *some* predicative force, for it has the value of a very condensed clause. It is only the adherent qualifier (as *eternal* in *Eternal Rome*) in which predicative force seems to be merely "latent" (see page 37).

The degrees of predicative force. The expression of predicative force in a sentence may be called "grammatical emphasis." Clauses and clause-equivalents show grammatical emphasis in five degrees, as follows—

i. Main Clauses

1. God made the country; man made the town.
2. He must increase; I must decrease.
3. Age cannot wither her, nor custom stale
   Her infinite variety.
4. Reading maketh a full man, conference [maketh] a ready man, and writing [maketh] an exact man.

ii. Sub-Clauses

1. *If God made the country,* man made the town.
2. I must decrease, *since he must increase.*
3. They never taste *who always drink;*
   They always talk *who never think.*
4. We believe *he was a traitor.*
5. *When John had been disposed of,* the class began work.

iii. Semi-Clauses

1. *John disposed of,* the class began work.
2. We believe *him to be a traitor.*
3. The vote was carried, *only three dissenting.*
4. The order is for surrender, *officers to keep their side-arms.*
5. *To hear him,* you would think him a saint.
6. I don't know what is worse than *for such rascals to lay their sins at honest men's doors.*

iv. Appositive Phrases[1] and Words

1. He owned *himself a traitor.*
2. *If guilty,* he shall die.
3. *When in London,* buy cravats.
4. Sulla, *ready and determined,* watched their approach.
5. Sulla, *victor,* now offered peace.

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[1] For a comment on the distinction between semi-clauses and appositive phrases, see page 268.

6. *Hearing his name,* Samuel rose.
7. *Fire in each eye,* and *papers in each hand,*
   They rave, recite, and madden round the land.
8. What? Was man made a wheel-work to wind up,
   And be discharged, and straight wound up anew?
   No! *grown,* his growth lasts; *taught,* he ne'er forgets.

v. ADHERENT PHRASES OR WORDS

1. The *traitor* Arnold; the *victor* Sulla.
2. *Guilty* man; man *of sin* (cf. *sinner*).
3. The *listening* Samuel.

The effect of these varying degrees of grammatical emphasis
within sentences is like that of the degrees of length, direction,
and shading among lines in a drawing. It is an effect of per-
spective. It is perhaps not too fanciful to suggest what this
means by the help of the following figures.
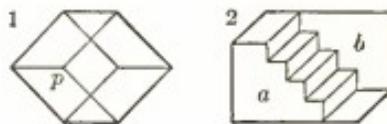
In the first figure the point *P* may be viewed either as the nearest
or as the farthest corner of the cube; in the second figure *a* may
be viewed as the nearer side of a series of steps, or *b* may be viewed
as the nearer side of a series of overhanging moldings. In both
drawings this means that the mechanical sameness of the lines
and the omission of shading leaves the whole perspective un-
certain. Much the same loss of "perspective" occurs among
thoughts when they are expressed with a mechanical sameness
of emphasis. Take for example the following passage:

(1) One of the most promising of recent efforts at innovation in poetry
is that which has been made by Mr. Vachel Lindsay, who is an American poet

from Illinois. He hopes by his work to establish in verse the element of song, which he thinks of as a new element, although he is perhaps actually restoring an old one.

Here the thoughts are all in main clauses and sub-clauses; none of them get the middling degrees of emphasis—as semi-clause, abridged clause, or appositive. Yet not all of them deserve such grammatical prominence. By toning down the merely qualifying ones, we can get a better perspective for the whole within the span of a single complex sentence. Thus—

(2) One of the most promising recent efforts at innovation in poetry has been made by an American poet from Illinois, Mr. Vachel Lindsay, who hopes by his work to establish in verse a new element—though actually restoring, perhaps, an old element—the element of song.

The differences in predicative force between (1) and (2) can be graphically imagined as variations in a series of "force-waves" much as in physics differences of sound-vibration are made to register varying heights in a series of flame-images. Thus—
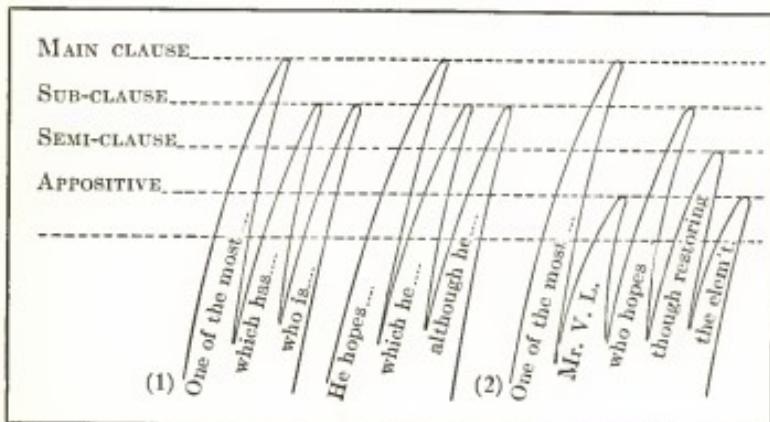
Notice the monotony of (1) as compared with (2). Carried far, the habit of throwing all qualifications into sub-clauses gives sentences of the "house-that-Jack-built" type:

> This is the priest all shaven and shorn
> That buried the man all tattered and torn
> That drove the car with the crumpled horn
> That rammed the fence in the cold, gray morn. . . .

For the writer the chief importance of the five degrees of pred-
icative force is that they make it possible to bring several
thoughts within the span of one sentence, and yet tone them down
as subordinate factors within the single sentence-whole.

[For a lesson assignment on sections 64 and 65, pages 282-291,
see the Exercise Book, page 21, with Lesson Leaf 33.]

66. GRAMMATICAL ALTERNATIVES FOR EXPRESSING RELATIONS

**The stock relations: time, condition, concession, cause-effect,
purpose, comparison.** It should now be apparent that the
sentence must conform itself to the mental picture which the
whole passage intends to convey. Its grammatical point of view
and the grades of subordination within it adjust its thought to
its setting, and, as we have seen, give the mental picture a unity
like that which a drawing gets from perspective. This double
problem of shaping itself simultaneously to its own meaning
and to its setting the sentence could hardly solve if the language
afforded only one grammatical formula for expressing each of
the stock relations between thoughts—the relations of time, con-
dition, concession, cause, result, purpose, comparison. As a
matter of fact, the language affords a fair variety of forms to
choose from in expressing—or at least in suggesting—these rela-
tions. The student of grammar, therefore, can prepare himself
to use his grammatical knowledge to the advantage of his own
sentences—spoken and written—by taking note of these possibil-
ities of choice. The commonest of them are listed on the fol-
lowing pages.

i. Time Relations

1. When the cat is away, the mice will play.
2. The cat away, . . .
3. In the cat's absence . . .

1. While she was sipping her tea, she watched his face.
2. While sipping her tea, ...
3. During tea-time, . . .

1. Before day had dawned, they had started.
2. Before the dawning of day, . . .
3. Before daybreak, . . .
4. Day did not dawn until . . .
5. Day had not dawned, when they started.

1. Ever since Adam fell, man has sinned.
2. From the time that Adam fell, . . .
3. From }
4. Ever since } Adam's fall, . . .
5. From the time of }

Other words that should frequently come into play in express-
ing the time relations are—

as, as long as, as soon as, just as, no sooner . . . than, whenever,
   as often as
now that, by the time that
prior, former, erstwhile
prior to, previously to, in advance of
in the meantime, meanwhile
after, subsequently to, thereafter, hereafter, whereafter, henceforth,
   thenceforth
hereupon, thereupon, whereupon, shortly.

ii. Condition

1. If you ask no questions, you will hear no lies.
2. Should you ask no questions, . . .
3. Provided that you ask no questions, . . .
4. Unless you ask no questions, . . .
5. In case of your questioning, he will lie.
6. Without your questioning, he would not lie.

7. But for your questions, he would not lie.
8. To hear his answers, you would think him a liar.
9. Nothing short of questioning would make me lie.
   [= Only if I were questioned would I lie.]
10. Ask me no questions, and I'll tell you no lies.
11. You must not ask questions, or I'll lie.
12. One more question, and I'll begin lying.
13. You may ask questions. In that case I'll lie.

Other words useful in expressing condition are *supposing, in case that, but that* [= if not], *except for.*

iii. Concession

1. Grammar is indeed hard. Still it repays study.
2. Although grammar is hard, it repays study.
3. Hard though it is, grammar repays study . . .
4. However hard, grammar . . .
5. For all its difficulty, grammar . . .
6. Notwithstanding that grammar is hard, it . . .

Other words expressing concession are *in spite of, even if, to be sure, nevertheless, yet.*

iv. Cause and Result

1. The boy has been lying: he must be punished.
2. The boy must be punished; for he has been lying.
3. The boy must be punished because he lied.
4. The boy must be punished for his lying.
5. The boy must be punished because of his lie.
6. Inasmuch as he lied, he must be punished.
7. Liar that he is, . . .
8. Having lied, . . .

1. He started so late that he missed the train.
2. So late did he start . . .
3. He started so late as to miss the train.
4. He had such a late start as to miss the train.
5. His start was too late for him to get the train.
6. He started late. Hence he missed the train.
7. His late start meant a missed train.

Other words useful in expressing cause and result are *on account of, enough . . . to.*

Words expressing reason and conclusion (*thought* about causes) are

since	accordingly
now that	therefore wherefore
seeing that	whence
in view of [the fact that]	consequently
on the score of	it follows that
for the sake of	

v. Purpose

1. He studies [in order] that he may learn.
2. He studies [in order] to learn.
3. He studies for the sake of learning.
4. He studies with a view to learning.
5. He studies lest he be found ignorant.
6. His study has learning in view.

vi. Comparison

1. As a door on rusty hinges, so turns the slothful upon his bed.
2. The slothful moves more complainingly than a creaky hinge.
3. The more he moves, the more he grumbles.
4. He moves as if his joints were creaky.
5. His movement is like a creaky hinge's.

It should be noted that these relations between thoughts often overlap. Thus

1. Whenever [= if ever] you see a head, hit it. [Time and condition]
2. If he said so, it must be so. [Condition and cause]

The triple forces: idiom, logic, and rhetoric. This survey of relation-formulas brings us to a final reflection about the forces that shape a sentence. A book on grammar inevitably talks as if there were but one sentence-shaping force—the logical connection between ideas and thoughts. Logic is indeed a constant force in sentence-structure, and the force that requires the closest attention from the pupil; but it is not the only force. This fact has already appeared in our study of clauses. The distinction between a main clause and a sub-clause is not neces-

sarily a logical distinction, although the terms "main" and "sub" suggest logic. It is a purely grammatical distinction: the distinction of "qualified" and "qualifying" clauses as marked by grammatical emphasis. In general, it is true that the distinction of main clause and sub-clause in a sentence is one in which grammar and logic coincide. Thus in the sentence—

His friends are losing money in their venture, because they can't agree on a policy,

the sub-clause is "subordinate" both in the grammatical sense of serving as an adverbial qualifier, and in the logical sense of "less important." But a clause can be subordinate in the grammatical sense while conveying what is logically the main thought. Thus in—

He thinks that his friends are losing money in their venture,

no one would say that "he thinks" is the thought of main importance. Logically it is equivalent merely to "in his opinion"; the thought of main importance is the one expressed as the grammatically subordinate object-clause. This means that the formula *He thinks that his friends are*, etc., conforms not to logic but to a sort of grammatical pattern that has become fixed as an idiom of the language. Idiom, then, is a distinct force in sentence-structure. It is idiom that makes us say—

1. There was once an old hunter who trapped bears in the Rockies,

instead of saying—

2. An old hunter, who lived once upon a time, trapped bears in the Rockies.

In (2) the grammatical expression of main clause and sub-clause corresponds to their logical relation as main and incidental thoughts; in (1) it does not. But the reader has no

trouble in *inferring* the logical relation in (1), even if it is not
expressed, and he feels (1) to be a more familiar and natural
sentence-pattern than (2).

There is still a third force in sentence-structure that we may
call the rhetorical force. Speakers and writers are continually
varying the formulas constituted by logic and idiom in order
to get special shades of meaning or feeling that they happen to
want. For example in—

1. He thinks that his FRIENDS are losing money in the venture,

we have a sentence-pattern which idiom has made familiar;
but the strong rhetorical stress on FRIENDS imposes on it a dif-
ferent sense from the one that normally belongs to that gram-
matical pattern. The sentence becomes logically equivalent to—

2. In his opinion the losers in the venture are his friends.

Rhetorical stress, then, has in (1) turned the grammatical sub-
ject into the logical predicate, and has given the sentence a
colloquial tone not found in (2). Again, there is a distinct
rhetorical force in saying—

The cat is away—the mice will play.

Here the thought-relation—result—is not expressed at all; but
there is an effect of impromptu, uncalculated utterance in this
mere stringing together of co-clauses that would be missed if
one said—

Since the cat is away, the mice will play.

So in—

The cat away, the mice will play,

the abridged clause expresses the *subordination* of the first thought,
but leaves *the kind* of thought-relation to be inferred. For all
the grammatical form tells us, that relation may be time—*when*

the cat's away, or condition—*if* the cat's away. In all the alternative formulas, therefore, that are summarized on pages 292-294 we ought to distinguish between *expressing* the thought-relations and merely *conveying* them. Rhetorical force often makes it more effective as a matter of style to "convey" distinctions than to give them accurate expression.

Idiom, logic, and rhetoric, then, are the forces that shape sentences and give vitality to style. We shall turn our grammatical knowledge to real account only as we learn to treat sentence-structure as something to be sensitively *interpreted* with all three forces in mind, not as something to be mechanically described in terms of idiom alone.[1]

[For a lesson assignment on section 66, pages 291-297, see the Exercise Book, page 21, with Lesson Leaf 34.]

67. GRAMMATICAL AMBIGUITY AND PUNCTUATION

It would be a mistake to suppose, from what has been said (page 282) about the written paragraph as a thing "built like a watch," that sentences can be made *absolutely* definite in their meaning simply by putting the right words into the right grammatical forms. The forms of word-combination, it is true, are so many and so flexible that one might suppose them equal to matching exactly all the possible distinctions of thought. Each kind of idea-relation would then have a speech-form to itself. But such is not the case. The ways in which a thinker may wish to qualify his ideas outnumber the forms of speech that he can draw upon to express them. This means that any one form of speech is apt to do duty for more than one distinction of sense. And where this is the case the expression is said to be "ambiguous," that is, liable to be understood in a sense different from the one intended.

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[1] This discussion on pages 294 ff., owes much to an admirable paper by Jacob Zeitlin: "Grammar, Logic, Rhetoric." *Bulletin of the Illinois Association of English Teachers,* December 1917.

An example of ambiguity occurred in a sign that was hung prominently over the crowded platform of a street-car station. It read—

WOMEN FIRST PLEASE

It was intended, of course, to be understood as a reminder to men to think first of the women in the rush for seats. But it gave some amusement to those who noticed that it might be understood as a motto for women—to think first of pleasing.

Ambiguity needs to be guarded against in writing much more than in speaking. This is because the voice has in its stresses, intonations, tempos, and pauses means of distinguishing the sense intended that do not appear on the written page. There would be no ambiguity in the words "WOMEN FIRST PLEASE," as spoken, because if the speaker intended the first sense—the reminder to men—he would emphasize *first*, follow it with a slight pause, and say *please* without stress; whereas if he intended the second sense—the motto for women—he would speak without the pause, and would emphasize not *first* but *please*. The part that stresses, intonation, tempo, and pauses take in clearing away ambiguity from spoken sentences is taken in written sentences by punctuation. For example, the words "WOMEN FIRST, PLEASE," if written with the comma, have no ambiguity, because the comma shows—what the sign-painter intended—that *first* qualifies *women*, and not *please*.

Marks of punctuation are a poor substitute for the subtle differences of effect that can be made with the speaking voice; but if they are used with discrimination, they are a very great help to accurate reading. One should remember that a reader takes in the thought of written sentences accurately and easily only when he gets, as he reads, some inkling of the sentence-structure just ahead. His "span of attention" (see page 37) always takes in more than the words he is directly looking at, and his mind, besides absorbing the immediate ideas, is always busied with quick, half-formed guesses as to their relation to

what follows. He reads, that is, in the light of aroused expectations. The sentences as they come either fit or contradict his "premonitions" as to their general grammatical scheme. And what punctuation does is to rouse in his mind the grammatical expectations that will come true. Punctuation marks are so many little finger posts pointing to the writer's grammatical intentions.

The importance of punctuation becomes clear when we once stop to realize what a difficult thing the everyday act of reading is. The "stream of thought" which the reader is trying to take in comes to him by waves and wavelets: the waves are sentences, and the wavelets that shape them are phrases and clauses. The reader is like a person watching these waves approach through an inlet. He has but a moment for noting the shape and motion of each, and he must get his impression accurately in that passing instant while the next wave gathers to take its place. This wave effect in successive clauses may be shown within the following sentence:

Love itself dreams of more than mere possession: to conceive happiness, it must conceive a life to be shared in a varied world, full of events and activities, which shall be new and ideal bonds between the lovers.

The dents in the wave, beginning and ending its phrase and clause wavelets, are all marked by punctuation—the later dents
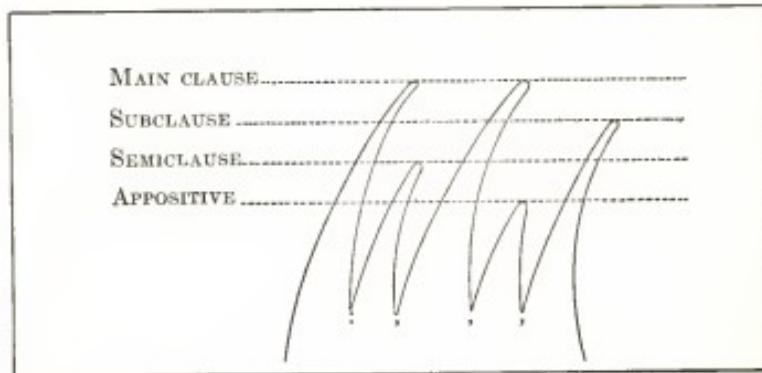
by commas, the first deep one by the colon. These marks draw the eye to the groupings of the words as they come, and make the flowing pattern of the sentence register itself like a motion picture.

It is not intended here to give any complete set of rules for punctuation. For the purposes of grammar it is enough to show the *kinds of effect* that are registered by those punctuation marks which make most demand upon the writer's discrimination. This can be done most plainly by comments upon examples.

i. *Capitals, Italics, and Quotation Marks as Distinguishing Kinds of Meaning.*

(1) Truth-lovers will have nothing to do with his society.
(2) Truth-lovers will have nothing to do with his Society.

A newspaper editor was sued for libel for printing (1). It seems to mean that the man referred to will be personally shunned as a liar. What the editor really meant was that the Antivivisection Society which this man was starting would be ignored by people who knew the facts about vivisection. Sentence (2) would have made this evident.

(1) Chivalry, which is derived from the French *chevalier*, can be studied in Froissart.
(2) *Chivalry*, which is derived from the French *chevalier*, appears in his pages.

In (1) the clause says that the institution or ideal is derived from a French type of gentleman; in (2) the clause says that the word is derived from a French word.

(1) Verdun attack successful.
(2) Verdun attack "successful."

As a newspaper headline, (1) announces news that the writer regards as fact; (2) says that the attack has been called successful (in the official report), but that the writer assumes no responsibility for the truth of the report.

ii. *Commas as Cues to the Grammatical Grouping.*

(*a*) Marking off the factors in a multiple term:

> The Lombard Romanesque, which developed in Milan, Pavia, and other North Italian cities, . . .

The commas make distinct the triple structure of the adverbial case-phrase.

> By setting out the facts agreed upon, the issues which by definition or admission are excluded, and the main contentions, we clear the way for a profitable dispute.

The commas make distinct the three objects of *setting out:* viz., a noun + participle phrase, a noun + relative clause, and an adjective + noun phrase.

It is very common now to omit the comma before the *and* of the last term in such a series. To do this, however, is to lose the possibility of showing the difference between—

> (1) A tall, rough, and noisy sort of fellow.
> (2) A tall, rough and ready sort of fellow.

In (2) the omission of the second comma shows that *and* unites two words into one member of the series. Such again is the case in—

> He amused himself with chess-playing, riding and driving, and reading aloud.

A comma after *riding* would give the adverbial case-phrase four terms instead of three. The comma is of course omitted where we have compounds, even if they are not written as such. Thus[1]

> 1. The sleepy, irate father—[Not compound but multiple adjunct.]
> 2. The sportive young man—[*Young man* is really a compound.]
> 3. The pale gray dawn—[*Pale gray* is really a compound.]

---

[1] The examples are from P. W. Long, *Prose Style.*

(b) Limiting the application of words:

(1) His mind was searchingly keen and alert.
(2) His mind was searchingly keen, and alert.

In (1) *searchingly* qualifies both adjectives; in (2) it qualifies only the first.

(1) Beyond the river stretched misty miles.
(2) Beyond, the river stretched misty miles . . .

By (1) we understand *Beyond the river* as an adverbial phrase and *miles* as the subject; by (2) we understand *river* as the subject, and *miles* as adverbial object.

(1) Balbus, however, discredited his case, turned the favor . . . etc.
(2) Balbus, however discredited his case, turned the favor . . . etc.

In (1) *however* contrasts the whole statement with a preceding one, and *discredited* is a past verb; in (2) *however* qualifies *discredited*, which is a passive participle.

(1) We left the highway, and the thickets closed about us.
(2) We left the highway, and the thickets closed about us.

Reading (1) we naturally take *and* as linking the two nouns. It is not until we reach the word *closed* that we discover that *and* means to link the two clauses. The comma in (2) averts the misreading.

(c) Marking the limits of sub-clauses:

(1) If you believe as I do have the honesty to admit my point.
(2) If you believe as I do, have the honesty to admit my point. Can you afford to grant it if you do not?

In (1) the reader is uncertain where the *if*-clause ends. In (2) he is stopped by the comma at *do* in the first sentence, and needs no comma in the second sentence, since the limits of the if-clause are marked by *if* and the period.

(1) When we think our ideas are "relevant" to our interest, we may be self-deceived.

(2) When we think, our ideas are "relevant" to our interest.

In (1) the clause, *our ideas . . . interest,* is the object of *think;* in (2) it is the main clause.

(*d*) Marking clauses as descriptive that would otherwise be read as designative:

(1) The chief impulse to socialism is given by the rich, who live idly upon invested capital.

(2) The chief impulse to socialism is given by the rich who live idly upon invested capital.

From (1) we should understand that all the rich give the impulse to socialism, because all live idly upon invested capital. From (2) we understand that *some* rich live idly, etc., and that only they give the chief impulse to socialism.

(1) The artist does not invent new things, because the world of things is always the same.

(2) The artist does not invent new things because the world of things is always the same.

Sentence (1) gives a reason why the artist does not invent; sentence (2) says the artist does invent, but not for that reason.

iii. *The Semicolon as Distinguishing Major from Minor Groupings*

Of dramatic blank verse we have many and various specimens—for example, Shakespeare's as compared with Massinger's, both excellent in their kind; of lyric and philosophic blank verse perfect models may be found in Wordsworth; of colloquial blank verse there are excellent, though not perfect, examples in Cowper; but of epic blank verse, since Milton, there is not one.

The semicolons mark off four main co-clauses within which the minor groups are marked by commas.

(1) Liquor shall not be sold between midnight and six in the morning; nor during the Lord's day, except by inn-holders to their guests.

(2) Liquor shall not be sold between midnight and six in the morning, nor during the Lord's day, except by inn-holders to their guests.

The semicolon in (1) limits the exception in favor of inn-holders to the Lord's day; the comma after *morning*, in (2), excepts the inn-holders from the law's operation altogether.

The comma can mark the dividing-point between main clauses only before the unemphatic link-words *and, but, or, nor;* before the "sentence-connectives" (page 182), *so, hence, accordingly, nevertheless, otherwise, therefore, yet,* the dividing between main clauses must be marked by the stronger points, semicolon and colon. To use the slighter mark before these *sentence*-connectives is to commit the "comma fault"; as in—

1. He seems to be singing a hymn, *hence* we can infer that he is religious.
2. The essay has been termed "comment on life," *however* this characterization would apply to many passages in novels.

Semicolons here would show that the clauses properly have full sentence-value.

iv. The Colon as a Hint of Some Special Relation between Major Groups

It was dangerous to trust the sincerity of Augustus: to seem to distrust it was still more dangerous.

The colon suggests not only that a co-clause is to follow, but that it stands to the first clause in a significant relation (viz., comparison).

The end of a sentence should be foreseen at its beginning: else it does not end; it fizzles out.

The colon hints at a significant relation (viz., result) between the first clause and *both* the following clauses; the semicolon after *end* marks simply the coördinate standing of the clauses that it divides.

What is stupidly said of Shakespeare is really appropriate of Chapman: mighty faults counterpoised by mighty beauties.

The colon points to the words following as about to fill the blank left by the word *what.*

v. *The Dash as a Hint of Emotional Significance in What Follows*

Sure the soul must be immortal—where a soul can be discerned.

The dash marks an abrupt "come-down" from the lofty sentiment of the main clause.

He has a very taking way—with anything in his reach.

The dash here suggests unexpectedness in the turn from a favorable to an unfavorable effect. It often marks an effect simply of impulsiveness, as of something added by a sudden afterthought. Thus—

1. The gayety of the great rises from their sense of surplus power—power more than adequate to any situation in which they may find themselves.
2. Iago's soliloquy, the motive-hunting of a motiveless malignity—how awful it is!

When repeated in a sentence, dashes give an effect of yielding to momentary suggestions that break in upon the main thought. Thus—

> What profits now to understand
>   The merits of a spotless shirt—
> A dapper boot—a little hand—
>   If half the little soul is dirt?

This sketch of the part that punctuation takes in throwing out little switch-lights (so to speak) for the train of thought, should leave us feeling that effective expression always springs from the writer's regard for the hearer or reader. "All reading demands an effort. The energy, the good-will, which a reader brings to the page is, and must be, partly expended in the labor of marking

and inwardly digesting what the author means. The more difficulties, then, we authors obtrude on him by obscure and careless writing, the more we blunt the edge of his attention: so that if only in our own interest—though I had rather keep it on the ground of courtesy—we should study to anticipate his comfort."[1]

The value of an accurate and resourceful command of grammar grows on any writer as he becomes a worker with ideas. So long as he has nothing but crude and obvious things to say, his craftsmanship in sentences need be no finer than the ice-man's—with his tongs and pick and bumping blocks; but let him begin to share in discussions that aim at precise truth, and he will want the craft of a cabinet-maker—handling fine tools delicately to produce a clean fit.

[1] A. T. Quiller-Couch, *On the Art of Writing*.

APPENDIX I

NOUN INFLECTION

A. PECULIARITIES IN NOUN PLURALS

The regular plural in -s occurs in general when the noun ends in a sound that unites with the -s suffix without making another syllable; as *days, seas, Hindus, woes, claws, paths, caps, acts.* In compound nouns—

(1) When the compound has come to be felt as a single word, the -s ends it; as *cupfuls, forget-me-nots, good-for-nothings.*

(2) When the compound is felt as a loose one, the -s attaches to its first noun; as *sons-in-law* (genitive, *sons-in-law's*), *knights-errant, hangers-on.*

(3) A few compounds take the plural in both nouns; as, *Lords Justices, menservants.* The plurals of proper names with *Mr., Mrs., Miss,* or *Master* are formed as follows: *Mr.* becomes *Messrs.* (pronounced "Messers"), and the name after it remains singular; as, *Mr. Johnson, the Messrs. Johnson. Mrs.* remains unchanged, but the name takes the plural; as, *Mrs. Johnson, the Mrs. Johnsons.* With *Miss,* either the title or the name takes the plural, but not both; as, *the Misses Johnson,* or *the Miss Johnsons. Master* becomes *Masters* with the name unchanged; as, *the Masters Johnson.* Other titles remain singular when the name is made plural; as *the two Lieutenant Johnsons.* But a title with two or more names becomes plural; as, *Lieutenants Johnson and Brown.*

Irregularities in the plural are of six kinds:

1. -es plurals.

(*a*) Without change of spelling:

(1) Nouns ending in a sound that resists uniting with -s and must form another syllable: thus, nouns in *-s, -x, -z, -ch, -sh* take *-es* to form the plural; as, *losses, foxes, scratches, bushes.*

(2) Nouns ending in a consonant + *o* normally take -*es* to form the plural; as, *echoes, cargoes, heroes, potatoes, negroes.*

Some nouns ending in a consonant + *o* take -*s*; as

banjos	lassos	solos
cantos	mementos	sopranos
casinos	pianos	zeros
dynamos	provisos	dominos (meaning masks)

Nouns ending in a vowel + *o* take the regular -*s*; as, *cameos, folios.*

(b) With change of spelling:

(1) Common nouns ending in a consonant + *y* change the *y* to *i* before -*es*; as, *ladies, skies, armies, berries.* Proper names of this class take regular plurals; thus, *the Marys, the Pillsburys.* So do nouns ending in a vowel + *y*; as, *joys, plays, valleys.*

(2) Nouns ending in *f* (or *fe* with *e* silent) change the *f* to *v* before -*es*; as, *knives, lives, wives, halves, loaves, shelves.*

2. -'s plurals.

Words, letters, figures, and signs used as "quotation nouns" (see page 94) take plurals in -'*s*; as in "the *why's* and *wherefore's* of the question"; "the 8*'s* look too much like 8*'s.*"

3. -en plurals.

These are *brethren, children, oxen.*

4. "Mutation" plurals.

A few nouns form their plural by a change of vowel; as, *man, men; woman, women; foot, feet; goose, geese; mouse, mice; tooth, teeth.*

5. Some nouns of foreign origin retain their foreign plurals; as, *alumnus, alumni; alumna, alumnae; axis, axes; crisis, crises; datum, data; stratum, strata.*

6. Some nouns have two plurals with different meanings; as, *geniuses, genii; cherubs, cherubim; brothers, brethren.*

7. Some nouns have normally but one number-form. This may be—

(a) Singular form only; as, *sheep, trout, wheat, barley.* These words have either singular or plural meaning. They may take

plural form to mean *kinds* or *species* of the class; as, "the *trouts* of North America" (that is, the varieties of trout found in North America). Other nouns of singular form only are *apparatus, cannon, Chinese, heathen.*

(*b*) Plural form only; as *athletics, billiards, dregs, nuptials, pincers, proceeds, scissors, suds, trousers.* Some nouns of plural form have singular meanings; as, *gallows, news, measles, mathematics.* Others may have either singular or plural meaning; as, *alms, means, pains* (in the sense of "careful effort").

B. Genitive of Nouns Ending in -s

Nouns that end in *s* or an *s*-sound normally form their genitive in writing simply with the apostrophe without -*s*, since the latter would make a disagreeable repetition of *s*-sounds. This is especially true of nouns of two or more syllables accented before the last; as, *Moses', princess', conscience'.* It is not true (1) of such nouns accented on the last syllable; as, *Hortense's, Beatrice's;*[1] (2) of monosyllables; as, *fox's, Charles's.* In pronouncing these genitives one must usually give the suffix an *es*-sound to distinguish them from the common cases. Thus, *Williams's* (pronounced "Williamses"), *Beatrice's* (pronounced "Beatrices").

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[1] Here the last syllable takes a secondary accent.

APPENDIX II

VERB INFLECTION

A. List of Important Strong Verbs and Irregular Weak Verbs

This list aims to give the forms that students may use with assurance as in good current standing. It does not include archaic and poetic forms. The forms marked with a star involve distinctions that should be learned from the dictionary.

Present	*Past*	*Perfect Participle*
abide	abode	abode
am (be)	was	been
arise	arose	arisen
awake	awoke, awaked	awaked
bear ("bring forth")	bore	born
bear ("carry")	bore	borne
beat	beat	beaten
begin	began	begun
behold	beheld	beheld
bend	bent	bent
bereave	bereft, bereaved	bereft, bereaved*
beseech	besought	besought
bet	bet	bet
bid ("command")	bade	bidden
bid ("offer money")	bid	bid
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blend	blent, blended	blent, blended
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build	built	built

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Present	Past	Perfect Participle
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
chide	chid	chidden
choose	chose	chosen
cleave ("split")	clove, cleft	cloven, cleft
cling	clung	clung
come	came	come
cost	cost	cost
creep	crept	crept
cut	cut	cut
deal	dealt	dealt
dig	dug	dug
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
dwell	dwelt	dwelt
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown

Present	*Past*	*Perfect Participle*
hang	hung, hanged*	hung, hanged*
have	had	had
hear	heard	heard
heave	hove, heaved*	hove, heaved
hew	hewed	hewn
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
know	knew	known
lade	laded	laded, laden
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie ("recline")	lay	lain
light	lighted, lit	lighted, lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid
put	put	put
quit	quit, quitted	quit, quitted
read	read	read
rend	rent	rent
rid	rid	rid
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run

Present	Past	Perfect Participle
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown
shred	shred, shredded	shred, shredded
shrink	shrank	shrunk
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sleep	slept	slept
slide	slid	slidden, slid
sling	slung	slung
slink	slunk	slunk
slit	slit	slit
smell	smelt, smelled	smelt, smelled
smite	smote	smitten
sow	sowed	sowed, sown
speak	spoke	spoken
speed	sped	sped
spell	spelt, spelled	spelt, spelled
spend	spent	spent
spill	spilled, spilt	spilled, spilt
spin	spun	spun
spit	spit	spit
split	split	split
spoil	spoiled, spoilt	spoiled, spoilt
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
stave	stove, staved	stove, staved

Present	*Past*	*Perfect Participle*
stay	stayed, staid	stayed, staid
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank, stunk	stunk
strew	strewed	strewn
stride	strode	stridden
strike	struck	struck, stricken*
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swell	swelled	swelled, swollen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
thrive	throve, thrived	thriven, thrived
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
wake	woke, waked	woke, waked
wear	wore	worn
weave	wove	woven
weep	wept	wept
wet	wet	wet
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	**written**

B. As an example of the conjugation of a verb, the third person singular of *take* is given on the following page in all its tenses and tense-phrases. The progressive tense-phrases are given in italics.

	Active		**Passive**	
	INDICATIVE	SUBJUNCTIVE	INDICATIVE	SUBJUNCTIVE
Present	takes *is taking*	take *be taking*	is taken *is being taken*	be taken
Past	took *was taking*	took *were taking*	was taken *was being taken*	were taken *were being taken*
Future	will take *will be taking*		will be taken	
Present Perfect	has taken *has been taking*	have taken *have been taking*	has been taken	have been taken
Past Perfect	had taken *had been taking*		had been taken	
Future Perfect	will have taken *will have been taking*		will have been taken	

APPENDIX III

COMPARISON OF ADJECTIVES

A. Changes of Spelling with Comparison

1. Adjectives that end in silent *e* drop *e* before the suffixes *-er*, *-est*; as, *fine, finer, finest; true, truer, truest.*

2. Adjectives that end in a consonant + *y* change the *y* to *i* before *-er, -est*; as, *dry, drier, driest; happy, happier, happiest.*

3. Adjectives that end in a consonant after a short vowel, double the consonant before *-er, -est*; as *big, bigger, biggest; hot, hotter, hottest.*

B. Irregular Comparison

Several adjectives take irregular comparison. Where there are alternative forms, they are apt to carry distinctions of meaning that should be learned from the dictionary.

Positive	Comparative	Superlative
bad	worse	worst
far	{farther {further	{farthest {furthest
good	better	best
late	{later {latter	{latest {last
little	{less {lesser	least
much} many}	more	most
near	nearer	{nearest {next
old	{older {elder	{oldest {eldest

Certain adjectives with meanings of position, as *in, out, hind, top, north*, etc., take superlatives in *-most: inmost, topmost, northmost,* etc. Their meaning is apt to make them lack at least one of the other degrees.

APPENDIX IV

A COMPARATIVE VIEW OF THE "COMPLEMENT" CONSTRUCTIONS

All grammars distinguish from descriptive verbs not only the "auxiliary verbs" (link-verbs) for marking tense and mood, but what they call "verbs of incomplete predication"—such verbs as appear in *seem weak, became weak, make weak*. These verbs, like the link-verbs,[1] enter into the "composite" relation with a descriptive word, but they carry *some* descriptive meaning themselves, as link-verbs do not. Some of them take transitive and passive constructions. The present grammar calls them "conjunct verbs," and calls the words that fill out their incomplete sense their "complements."[2] Some verbs that are ordinarily descriptive take certain uses in which they are reduced to conjunct verbs: thus, *turn pale, went lame, ran dry*.

It will be helpful to bring together all these complement constructions for a comparative view.

TYPE 1.　*John became*$\begin{cases} angry. \\ a\ leader. \end{cases}$　　　　*Predicate*$\begin{cases} adjective \\ noun \end{cases}$

　　Intransitive conjunct+complement. Thus, *seem angry, look healthy, grow old, turn pale, run dry, continue talking, lie sleeping, sit dumb,* etc. So, *seems a leader, looks a winner,* etc.; *the sun continues to shine.*

TYPE 2.　*We made John*$\begin{cases} angry. \\ a\ leader. \end{cases}$　　*Objective predicate* (adjective or noun)

　　Transitive conjunct+complement. *Made angry* = "angered." *John angry* can be viewed as a condensed clause object, with *angry* as the clause

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[1] The *Report of the Joint Committee on Grammatical Nomenclature* uses "linking verb" for *be* and the intransitive as distinguished from the "complete" intransitives.

[2] As limited to this use the term is not open to the objection urged against it in the Joint Committee's *Report*, page 36.

predicate. Cf. *"Make us to be meek."* So, *render the law null* (nullify), *turn the wine sweet, keep it sweet, drive him mad, shoot him dead; think* (*believe, consider, regard, call, count*) *John happy; see Falder convicted; report the enemy advancing.* Jespersen[1] describes *John leader* as a "duplex object" with *leader* as its adjunct or (condensed) predicate term. Cf. *"Called him to be leader."* So, *choose* (*elect, appoint*) *John captain; own* (*admit, confess*) *himself a coward.*

TYPE 3. *John was made* $\begin{cases} \textit{angry.} \\ \textit{a leader.} \end{cases}$ *Objective predicate* ("retained")

Passive conjunct + complement. Same verbs as in Type 2.

Type 2 differs from the "secondary object" construction, as in, *We taught John Latin,* in that *John Latin* cannot be viewed as a condensed clause, as *John leader* can. Cf. also, *ask John questions, call him names, teach him to shoot* (*shooting*), etc. There is a corresponding difference between Type 3 and the "retained object" construction, as in *John was taught Latin.*

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[1] *Modern English Grammar.* Part II, vol. i. p. 10.

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The more important definitions appear on the pages here given in bold-face.